



**Sudan University of Science and Technology**  
**College of Graduate Studies**



# **Exploring of African Identity in the Post-colonial period as Portrayed in some Selected African Novels**

استكشاف الهوية الأفريقية في الفترة ما بعد الاستعمار كما تصورها بعض الروايات الأفريقية المختارة

(A thesis Submitted in fulfillment of the Requirements for the Degree of PhD in English Language ( Literature)

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## استهلال

بسم الله الرحمن الرحيم

قال تعالى : اَفْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ (1) خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ (2) اَفْرَأْ وَرَبُّكَ الْأَكْرَمُ  
(3) الَّذِي عَلَّمَ بِالْقَلَمِ (4) عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ (5)

### سورة العلق

(1)Proclaim!(or read!)in the name of thy Lord and Cherisher,Who created[2] Created man,out of a(mere)clot of congealed blood:[3]Proclaim!And thy Lord is Most Bountiful,[4]He Who taught(the use of)The pen,[5]Taught man that which he knew not.

Surah: Al-Alaq

## **Dedication**

*To my family and Colleagues*

## **Acknowledgement:**

Praise be to Allah lord of all creatures. I thank Allah Who gave me the strength and determination to conducted this study, my sincere thanks are to extend to Prof. Mahamoud Ali Ahmed whose that support, directives and encouragement were of great importance. I am also grateful to the following juries who validated the instruments of the study for valuable suggestions: Dr. Fawaz Ibrahim, Dr.Mohamed Alsadig. My gratitude is due to all of the English teachers of Comboni College of Science and Technology for their great support, as I am so thankful for my friends who gave me the courage to undergo this study

## **ABSTRACT:**

This study aims at exploring the oral and written literature produced on the African continent has a long literary tradition, although very little of this literature was written down until the 20th century. the absence of widespread literacy, African literature was primarily oral and passed from one generation to the next through memorization and recitation. The study has set out to examine such themes as relating to African literature by drawing on certain literary texts by African writers. The first work selected for the present study is by the Gambian novelist Aye Qui Armah, *The Beautiful Ones Are Not Yet Born*, while the second by the Kenyan writer Ngugi Wa Thiangu *Weep Not Child*. The two novels have in common the fact that they address the sociocultural issues in post-colonial Africa. Another important issue is of the fact of introducing such texts into our classroom setting for the purpose of raising the standards of our students both culturally as they become well acquainted with their cultural realities and language wise. Knowledge of culture will help students to come to grips with good knowledge of the textual language. The study adopts descriptive and analytical method of the questionnaire presented for the teachers. SPSS package was used to provide the statistical rendering required for the study. The study has come up with new insights into the area of English Language Teaching ( African identity in the classroom). Tight conclusions have been made in addition further studies as well as suggestions and recommendations.

## مستخلص:

تهدف هذه الدراسة إلى استكشاف الهوية الإفريقية من خلال الأدب الإفريقي الشفوي والكتابي المنتج في القارة الإفريقية لديه ، على الرغم من أن القليل جداً من هذه الأدب تم تدوينه حتى القرن العشرين. في غياب انتشار القراءة والكتابة ، كان الأدب الإفريقي شفهيًا في المقام الأول وتم نقله من جيل إلى آخر من خلال الحفظ والتلاوة. شرعت هذه الدراسة في دراسة مواضيع مثل الأدب الإفريقي بالاعتماد على نصوص Aye أديبة معينة من قبل كتاب أفارقة. أول عمل تم اختياره للدراسة الحالية هو من تأليف الروائي الغامبي Ngugi Wa Thiangu Weep لم يولد بعد ، والثاني للكاتب الكيني The Beautiful Ones ، Qui Armah ، Not Child. تشترك الروايتان في حقيقة أنهما يتناولان القضايا الاجتماعية والثقافية في أفريقيا ما بعد الاستعمار. قضية أخرى مهمة هي حقيقة إدخال مثل هذه النصوص في إعداد الفصول الدراسية لدينا من أجل رفع معايير طلابنا ثقافياً حيث يصبحون على دراية جيدة بواقعهم الثقافي ولغتهم الحكيم. سوف تساعد المعرفة بالثقافة الطلاب على التعامل مع المعرفة الجيدة للغة النصية. اعتمدت الدراسة على المنهج لتقديم العرض الإحصائي SPSS الوصفي والتحليلي للاستبيان المقدم للمعلمين. تم استخدام حزمة المطلوب للدراسة. توصلت الدراسة إلى رؤى جديدة في مجال تدريس اللغة الإنجليزية. وقد تم التوصل إلى استنتاجات والدراسات اللاحقة وكذلك الاقتراحات والتوصيات

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# **Chapter One**

## **Introduction**

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Introduction/ Background**

African Literature, oral and written literature produced on the African continent. Africa has a long literary tradition, although very little of this literature was written down until the 20th century. In the absence of widespread literacy, African literature was primarily oral and passed from one generation to the next through memorization and recitation.

Most of Africa's written literature is in European languages, owing to European colonization of the continent from the 16th century to the mid-20th century. During that period European languages supplanted African languages in government, education, business, and, to a great extent, in daily communication.

African Literature has actually appeared immediately in the aftermath of the Second World War as most of African countries have become independent. Being victims of racism for such a long time, members of colonized African societies had all took arms with the ranks of the *Allies* against the forces of the *Axis* powers who were greatly racist. Now, in the postwar period, Africans' consciousness which has already started to form and a true desire for independence had emerged, urged Africans not to tolerate the racism that still raged on their own home ground. This is the common political picture across the African communities who are now ready to hand over their souls for freedom. From Ghana in West Africa, to Algeria in North Africa, Kenya in East Africa, and Zimbabwe in southern Africa, nationalist leaders organized independence movements or fought life-and-death guerrilla campaigns to extract themselves free from European hegemony. One after another, the groups achieved their goal, in some cases at horrific costs. The death toll had ranged from 20.000 in Kenya to one million in Algeria

## **1.2 Questions of the Study**

There are a number of questions which the present study tries to answer in an attempt to provide an overall perspective to account for the main theme of the research that of the identity:

1. To what extent do the European colonizers have manage to undermine the African identity, unity and uniqueness through replacing the already existing system with an imported one, namely a European sociocultural version?
2. How in a retaliatory response have the African writers stood so strongly in the face of the atrocious European clandestine attempt and exposed their wicked machination ?
3. To what extent can the African literature play the vital role of broadening the consciousness and inculcate a deep sense of understanding in today's African young people of their heritage and splendid history?

## **1.3 Hypotheses of the Study**

1. European colonizers have managed to undermine the African identity, unity and uniqueness through replacing the already existing system with an imported one, namely a European sociocultural version.
2. The African writers stood so strongly in the face of the atrocious European clandestine attempt and exposed their wicked machination in a retaliatory response to the invasion.
3. African literature plays such a vital role of broadening the consciousness and inculcates a deep sense of understanding in today's African young people of their heritage and splendid history.

## **1.4 Objectives of the study**

The current study intends to underscore some decisive points through a clearly defined set of objectives including...

1. How African writers have set out to pinpoint the new realities as coming into view after the European colonialists have departed from the scene of their old African colonies.

2. African literature should be considered as a rare experience that demonstrates in a surprising manner something that we did not already know about the continent and its folk and how the colonizers have attempted to undermine the already existing folk culture through the insertion of an alternative European version which actually failed to merge with the mightily inculcated norms, traditions and practices of the ancestors.

3. African writers have a lucid point to put across to their people in connection with the neocolonialist that is quite cautiously preying and looting the riches and prosperity of the African nation, whether the continent natural resources or its legacy.

### **1.5 Significance of the Study**

The significance of the current research emerges from the fact that it serves as an eye-opener reflecting the long history of agonizing European settlements who have never felt tired of obliterating the already existing realities and hence draw the attention of the modern generation of the African young people particularly. African writers have tended to use the language of the colonialists to compile their literary works. Indeed, the colonialist had been immensely concerned to entrench their languages amid the inhabitants of the continent for bureaucratic and social purposes. There are still some indigenous Africans who claim that the colonial rule was better than the national rule after independence. Colonial rule was at first confusing. With it came benefits, like the advantages of education, and liabilities, like forced labor, the seizure of indigenous lands, and legal double standards for the colonizers and the colonized.

The study seeks to open the students' eyes to the evil practices of the colonialist that have become manifest in every aspect of African life. The types of writing pursued by African writers are a literature which is commonly held around as "coming-of-age" literature. This sort of literature started as tales of entering adulthood which involves finding one place in a world which is intensively filled with European culture and a humiliated type of African culture. African writers set out through their literary production to purify this reality and bring people back to their African heritage.

So the study is an attempt to draw the teachers' attention to the importance of teaching African literature in a manner that broadens students' awareness of their realities. Moreover, students are expected to learn from their study of African literature what is called critical thinking which is essential for understanding fully any kind of literary work and coming up with new insights, particularly what sets African literature as distinct from any other global literary work, is that African literature has in common the formation of a hero who dies for the sake of his cause and nation.

Lastly, African writers have shaped their literature by portraying in it a unique set of heroes, sometimes tragic heroes, but heroes nonetheless. In Soyinka's play an educated African dies to preserve the Yoruba world view. *Things Fall Apart*), by portraying the colonizer rather than the colonized as savage (Yafea), or by exposing forms of postcolonial oppression and corruption. Today's realities as regards our urban centers are greatly shaped by the colonialist. Now, people in Khartoum protest against the Sudanese villagers who have come to Khartoum to seek their fortune after their provincial areas have been destroyed by imperfect policies which have destroyed their agrarian and pastoral areas. In *Cry, the Beloved Country* the government tried to limit the influx of black workers to the towns, imposing complicated pass laws that restricted the amount of time blacks could spend seeking jobs in the city. All these policies whether in Sudan or South Africa have passed down to us by the settlers.

### **1.6 Methodology of the study**

This study will use a mixed methodology namely the descriptive analytical techniques to account for the posed questions and provide answers for the hypothetical statements. The questionnaire will be used to find out the extent in which African literature is introduced into classroom settings and the ways of their handling. The questionnaire will be distributed to teachers at university level and be analyzed statistically by SPSS.

### **1.7 Limits/ Scope of the Study**

This study shall consider the African heritage as recorded by African writers in the post-colonialism period and limited to the students of English language at the Sudan University of Science and Technology.



# **Chapter Two**

## **Literature Review & Theoretical Framework**

## **CHAPTER TWO**

### **Literature Review & Previous Studies**

#### **2.1 Introduction**

This chapter provides a theoretical foundation upon which all the postulations of the present study are based and filtered out. As long as the theme of identity is the central concept in this research, the main contextualization of culture, heritage, legacy and practices in African literature will be thoroughly handled. This will be carried out in close alignment with the Africa. The present thesis is entitled: *Loss of African Identity and Heritage as Challenging Issues in African Literature*. In order to handle this issue effectively two novels have been selected namely *Weep, Not Child*, by Ngugi Wa Thiango and *The Beautiful Ones are Not Yet Born* by Ayei Qui Armah.

Quite repeatedly the resistance called for immense sacrifice, but it was a thrilling time nonetheless, one full of promise as well as uncertainty about what lay ahead and how Africans could best define themselves in the contemporary world. For almost seven decades or so, since the last twenty years of the nineteenth century, Africa's rich array of ethnic groups had undergone a course of severe anguish of brutal colonial rule. European powers had competed so strongly in order to maintain control over the continent, and then frequently so harshly forced their imperialistic policies and cultures on its folks. The decisive consequence of such brutal processes is the disruption of the older African political systems and the undermining of Africans' ways of life. This situation could be described as agonizing courses of events so antagonistic that ultimately resulted in the loss of African senses of identity.

Those lean years of the colonial rule were conspicuously described by the Nigerian novelist Chinua Achebe as causing Africans to have total loss of memory or fully rendered them into amnesiacs.

Achebe iterates in this connection that: They swept its peoples....

*"out of the current of their history into somebody else's history," transformed them from major into minor players in their own lands, turned their saga into the saga of alien races in Africa, and obliterated "the real history that had been going on since the millennia ... especially because it was not written down" (Conversations with Chinua Achebe [Ed. Bernth Lindfors. Jackson: University Press of Mississippi, 1997], 157).*

In this conversation Achebe refers to the rich African oral literature — of proverbs, song, folktale, and legend—that had existed before the advent of the colonialist onslaught and has survived to the present day. Indeed, all these forms of oral literature have disappeared as a result of being not recorded as the African folks were not adept in the art of writing to help preserve their rich heritage the thing which enabled the colonialist to obliterate their folk oral culture.

Quite a fairly massive number of attacks were carried out by the Arab peoples with the effect of introducing Islam into the pagan communities of African continent. By the mid 1300s when Ibn Battuta wrote his treatise *Rihla-atIbn Battuta-* Islam had found its way into East and West Africa as was demonstrated in his book of travels. The book further revealed that there were communities who have moderately good system of life during the fourteenth century. The first Europeans to cross the Sahara Desert were the Portuguese who occupied those parts during the fifteenth century and heavily engaged in slave trade hardly known before to inhabitants of those parts. This humiliating activity of human trafficking was picked up a number of Europeans powers making off with as many as 12 million Africans, among them a ten-year -old boy from Igbo Tribe, West Africa, Olaudah Equiano. Abducted by English slaver traders, Equino later published his memoirs (*The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa the African*) which had the effect of promoting the painful case of Africa as regards slave trade leading to abolition as well as opening the door for African protest literature.

In the intervening time, in South Africa, the 1780s witnessed the dawn of the coming of the great Zulu chief Chaka, who had managed to build up a kingdom that continued for much of the nineteenth century (1816-79), until

the last two decades, when European nations embarked on a scramble for control of almost all of Africa. Apart from battling Africans, these nations competed with one another. In South Africa, on Chaka's home ground, the British waged war against descendants of the Dutch for territorial control. Elsewhere the Germans entered into internecine wars with the French, the Portuguese with the Germans and the Italians with the English, the French, and the Turks. From the 1880s to the 1920s, a greater part of the African continent had come under the rule of one European colonialist.

With the speedy movement of colonizers was followed by the arrival of missionaries and their educational systems, which led to the formulation of an African literature written in European languages. The continent's literature developed from the early through the mid-twentieth century into an energetic collection with a wide range of literary genres including novels, short stories, plays, poems, memoirs, and essays, most of them politically coloring. It goes without saying that the primary message of African literature is entertaining the inhabitants and injecting a dose of awareness. It sought to enhance their knowledge of their life when they were destined to be under the European colonization and after its departure. The stories written by African writers are meant water down the agonizing stress an African individual undergoes in their daily life. Achebe once talked about his own writing experience in relation to its objectives or goals describing his all works as the same story, the story of Africa in today's world, of its relationship to Europe, of the issues that confront its people in the present which can only be understood through the examination of their past, their particular histories which literature passes on from one generation to the next. Africa is such an enormous big continent with diverse ethnicities, languages and realities and in order to present the audience with a fair perspective of the African realities one must examine the whole picture. This situation is again fairly expressed by Achebe in an interview:

"You don't," argues Achebe, "stand in one place to see it; you move around the arena and take different perspectives . . . . [T]o get it right you have to circulate the arena and take your shots like a photographer from different positions"

It is to this end, to come to grips with the African literature one has to consider reading quite a variety of works by different African writers. However, they all have in common is the struggle of Africans against the colonialist who tried obliterate their very realities, heritage and past. In considering the three novels chosen for informing the present study, the African heritage as represented in folk-culture in broad sense will be carefully examined.

## **2.2 Historical and Cultural overview**

At some point between 130,000 and 90,000 years ago the first true human beings, *Homo sapiens*, evolved in eastern and southern Africa. These Stone Age humans had the same capacity for thought as modern human beings. They were capable of making tools such as hooks and needles made of bone, and precise stone blades. These stone blades could be used as scrapers and hand-knives, or attached to poles and sticks for use as spears or arrows. By 90,000 years ago *Homo sapiens* had begun to move out of Africa into the Middle East, Europe, Central Asia, and beyond. All modern human beings are descended from these original African ancestors.

By 40,000 years ago people could be found hunting and gathering food across most of the regions of Africa. Populations in different regions employed various technological developments in adapting to their different environments and climates. The most notable adaptations occurred in response to major climate changes.

Between 16,000 and 13,000 BC the climate of much of Africa was considerably drier than it is today. The Sahara expanded north and south at the expense of grassy steppe lands and woodland savanna, and the area of equatorial rain forest shrank. This put pressure upon human hunter-gatherer populations to improve their techniques and to more intensively use locally available food resources. Those who adapted most successfully spread their

techniques, cultures, and languages beyond their home areas, while absorbing or influencing other populations. This period gave birth to the four great language families of Africa—Afro-Asiatic, Nilo-Saharan, Niger-Congo, and Khoisan—from which all modern African languages are descended.

Africa's cultural traditions are extremely diverse. Traditionally, art, music, and oral literature served to reinforce existing religious and social patterns. During the colonial period, some educated city dwellers rejected traditional African cultural activities in favor of Western cultural pursuits, but a cultural revival sprang up with the rise of African nationalism and independence in the mid-20th century. Arabic written literature has a long history in North Africa, while European-language literature has developed more recently. The governments of most African nations sponsor national dance and music groups, museums, and to a lesser degree, artists and writers.

### **2.3 The Effectiveness of Teaching Literature in EFL Settings**

The use of literature in EFL setting covers a wide range of issues like culture, politics, language enrichment and motivating students. Literary texts are used to bring enjoyment in the classroom. In addition, it exposes the learners to language varieties. Collie and Slater (1987) have argued that literature is a great source for cultural enrichment, authentic material, personal involvement, and—most importantly language enrichment. Students in different contexts prefer literature to linguistic and methodology courses. Wiland (2000:89) writes:

“extensive reading of literature combined with good language models in the classroom can give an acquisition situation in the school context”.

The reasons for using literature in EFL teaching can be distinguished according to its practical value and its motivating and educating potential. As has already been mentioned, literature encourages language acquisition. First of all, literary texts give examples of good usage of English, which is a very practical reason, since learners are supposed to learn to speak and write correctly. Literary texts also offer a wide range of styles, registers, and different types of texts. By reading them, learners can expand their language

awareness and become more susceptible to different features of English. Secondly, literature also provides learners with access to the cultural background of the people whose language they learn, since literary texts tell us something about other people's social background, their thoughts and ideas.

The characters of the texts are not real people, but they are created by real people: "It is true that the „world“ of a novel, play or short story is a created one, yet it offers a full and vivid context in which characters from many social backgrounds can be depicted. A reader can discover their thoughts, feelings, customs, possessions: what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors"( Parkinson& Reid Thomas, 2000: p. 9). In this sense literature is very convenient for EFL teaching since it presents examples of good writing and provides learners with the insight into both the culture and society of English-speaking countries. Literature has become an important means of understanding and interpreting human beings and aspects of society such as politics, religion, economics, social conflicts, class struggle and human condition. The discipline of comparative literature makes it possible to compare texts that are distinct in nature, culture and history. Comparative literature aims at comparing one literature with another or others, and literature with other fields of knowledge such as history, politics, philosophy and economics. It makes it possible for us to draw comparisons between 'various text types. It facilitates 'dialogue between cultures, languages, literatures and disciplines'" (Zepetnek1998).

Thus, compared to the language samples in the textbooks, the language is far richer and more varied. Many genuine features of the written language such as "the formation and function of sentences, the variety of possible structures, and the different ways of connecting ideas" are presented at many levels of difficulty (Collie and Slater, 1994, p. 5). By asking students to explore the literary language, actually teachers encourage their students to think about the norms of the language use (Widdowson, 1975). Learners are encouraged to familiarize themselves with different language uses, forms or conventions. Such exposure is essential for the learners especially for their language development. Thus, they can appreciate the richness and variety of the language and become more sensitive to the features of it.

For many teachers of English as a foreign language (EFL), the study of literature is indispensable because it exposes students to meaningful contexts that are replete with descriptive language and interesting characters. Structuring lessons around the reading of literature introduces a profound range of vocabulary, dialogues, and prose. In addition to developing students' English language skills, teaching literature also appeals to their imagination, develops cultural awareness, and encourages critical thinking about plots, themes, and characters. Most importantly, the activities that one can apply with literature lessons easily conform to the student-centered and interactive tenets of Communicative Language Teaching (CLT). Unfortunately, many postgraduate EFL teacher-training courses focus mainly on language teaching methodology and offer little guidance on the analytical methods that are essential to interpreting literature and designing effective classroom activities. This means that both the students and teachers lose out. Fortunately, there are a variety of resources for instructors to use to improve their classes with the study of literature.

Literature is also a doorway into another culture. Teaching literature enables students "to understand and appreciate cultures and ideologies different from their own in time and space, and to come to perceive traditions of thought, feeling and artistic form within the heritage the literature of such cultures endows" (Carter and Long, 1991, p. 2). Students learn to see a world through another's eyes, observing human values and a different kind of living, and discovering that others living in very different societies. They will understand and become broadly aware of the social, political, historical, cultural events happening in a certain society. Through literature, learners can deepen their cultural understanding. Authentic Material Literary texts so often touch on common themes and values which range from individual concerns to social issues such as death, love, pollution, ethnic conflicts. Even the genres, conventions and devices portrayed are universal. Poetry has rhythm, rhyme and figurative usage; short stories and novels have plots with crises, conflicts and resolutions. These topics and conventions are "readily recognizable to foreign language learners from their mother-tongue experience" (Maley and Duff, 1989, p. 8). Moreover, literature includes all



possible varieties of subject matter and language which might be intrinsically interesting. The texts are non-trivial.

because they cover many significant themes and contexts which are missing in most EFL textbooks (Duff and Maley, 1990, p. 6). Literature exposes students to fresh themes and unexpected language. In this sense, ‘a literary text is authentic text, real language in context, to which we can respond directly’ (Brumfit and Carter, 1986, p. 15). This quality appears to make literature suitable and valuable to language teaching in many contexts and cultures.

Literature offers universal themes which are relevant to students’ own experience. It, unlike many teaching inputs, is also a mirror that reflects and heightens each learner’s perception of the social world. Thus, literary texts are open to multiple interpretation and genuine interaction (Duff and Maley, 1990, p. 6). Students may relate the ideas, events and things found in literary texts to their own lives. It will help “to stimulate the imagination of our students, to develop their critical abilities, and to increase their emotional awareness” (Lazar, 1993, p. 19). It also develops learners’ pleasure in reading. When EFL learners enjoy reading literature and have motivation to interact with a text, they will develop their reading proficiency. When they try to comprehend the meaning of the text, learners must make inferences, drawing both on content of the reading and their own experience. “The reader is placed in an active interactional role in working with and making sense of this (literary) language” (Brumfit and Carter, 1986, p. 15). Students are required to engage in “content-based purposeful learner talk in English”; and teachers act as facilitators to help their learners in discovering the meanings of the texts. Literature, thus, has a wider function because it fosters personal development in the readers. It helps learners to grow as individuals as well as in their relationships with the people and institutions around them (Carter and Long, 1991, p. 3). This is a crucial part of an education which might not be offered by the textbooks. From these various discussions, we can conclude that the use of literature yields many benefits. The most important justification is that literature can educate the whole person (Lazar, 1993, p. 19). Literature sharpens linguistic and cognitive skills and provides for some deepening of the students’ understanding of the human conditions.

## **2.4 African Literature and the Language Issue**

African literature had been predominantly oral up to the 19th Century when attempts to put some African languages into written forms began considerably (Ukpai and Orji: 2002). Achebe's essay, "The African writer and the English Language", in every respect is pro-African literature in foreign languages. Ezenwa-Ohaeto (1997,p.102), in reviewing the essay explains, Achebe points to the issue of the confusion of values ... He touches on the linguistic question, submitting that 'those who can do the work of extending the frontiers of English so as to accommodate African thought patterns must do it through their mastery of English and not out of innocence.

## **2.5 The Importance of African Literature through African Languages**

Literature is a reflection of the past of a people and a projection of their aspiration for the future (Duvignand,2000,p. 67). In other words, its task is keeping the collective imagination of a society alive such that its members will be able to channel their energies to communal social construction (Caudwell, 1977,p.145) Overall, the importance of African literature in her languages includes defining the complete identity of African people and upholding and preserving it. Again, it will provide the facility that will allow the expression of the versatility and diversity of African oral tradition. By this, the African oral tradition will be preserved. The preservation will affect the life span of African languages and culture. Lastly, it will serve as a locus for the development of African languages and the promotion of their use.

In fact modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions. One of the striking features of African novels is that "it is a genre developed as a particular body of imaginative discourse primarily occupied with the modes of resisting the role of western cultural hegemony in determining African states of consciousness." This strain of protest can be witnessed in the writings of almost all African authors especially of the post-colonial period. The writing during the post-colonial era (between 1960 and 1970) is usually referred as post-colonial literature. In this era, many African nations

gained political independence from their colonial rulers and a considerable volume of African written literature in English was authored during these post-colonial times.

Thus, post-colonial African literature is a mode to comprehend the African psyche, the physical and other parameters of African life. It symbolizes the African intellectual response to their experiences of colonialism and neo colonialism. The rich traditions of African continent, the trials and tribulations of contemporary African life induced by socio-politico-economic experience of colonialism and its agonizing neo colonial aftermath, permeates in African literary texts. African imagination and creativity have also been given detailed expression in African literary tests.

## **2.6 African Languages**

African languages can amount to 2035. It is claimed that this number is not fixed since some African languages are still being discovered and others with few speakers are disregarded. What this means is that African languages exceed the given number. This situation is possibly responsible for the lack of government policies that could encourage the use of African languages in literature. Mbagwu and Obiorah (2007) capture the situation thus, “Perhaps, because every African country is multilingual, there is a convenient resort to exoglossic languages to douse the flame of overt or covert disagreement from the choice of one indigenous language over another”. Besides, this factor has an implication for the non-development or underdevelopment of African languages. To develop a language is capital intensive. It is therefore difficult to develop all the languages of Africa. In Nigeria alone, there are 505 indigenous languages (Udoh, 2003). Out of this number, only the major languages, Hausa, Igbo and Yoruba; and the main languages, Edo, Urhobo, Izon, Fulfude, Igala, Ogoni, Ibibio, Efik etc have received positive attention of varied degrees for development. More than four hundred and fifty others are undeveloped or underdeveloped. Literature in them is therefore impossible. Commercial value of novels, plays and poetry bookswritten in African languages is infinitesimal compared to such works written in English or French. Ezenwa-Ohaeto (1997) reveals this in contending against the support of Achebe for African literature in English, “It is sickening reading Chinua Achebe defending English as our lingua

franca. I do not blame Achebe or any other Nigerian novelist, taking the same stand. Their books are, commercially speaking, necessarily written in English”. May we note that the very low commercial value of African literary works in African languages could have something to do with African languages not being fully official or national in African countries: definitely, the works have small areas of distribution. Illiteracy in the African languages is a major factor that affects the commercial value of the literary works written in the languages. Records have it that most African people are illiterate in their own languages. Mbagwu corroborates this using Igbo. With this situation, literary works written in the languages will have negligible commercial value: people will hardly buy them to read as they will not be able to read them.

## **2.7 The Post-Colonial Literature**

According to Osha (2005), post-colonial Africa continues to contend with the old problems: poverty, illiteracy, disease, inhumane authoritarian state structures and genocidal conflict situations. Nwankwo (1988) argues that the struggle for independence called for a patriotic dedicated nationalist leadership corps capable of mobilizing the people to disengage the nation from the deleterious effects of colonial economic structure, yet it is clear that this was not achieved as the colonialists were replaced by the new elite rulers who forgot what the fight was about. One can argue that immediately they come to power, they arrogate privileges to themselves and change their behaviour towards other human beings

The Post-Colonial Literature reflects the development of new elites with independent societies, often dominated by neo-colonial institutions: the development of internal classes based on racial, linguistic or religious discriminations: the unequal treatment of people in settler/invader societies. Postcolonial literature is “affected by the imperial process from the moment of colonization to the present day” (Ashcroft et al, 1989). The Post-Colonial Literature involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, ethnicity, place and responses to the colonial discourses of Europe such as

history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.

## **2.8 African Writers in Post-Colonialism**

African Literature forms a pivotal segment of the 20th -century world literature. It represents the writings of African national livings on African soil reflecting the African native issues related to culture and identity. The significance of African Literature lies in its Africanness, which is retained in spite its cosmopolitan origin. This is a distinctive feature of African Literature when compared to the literature of the other parts of the world, Further the lack of a written medium is balanced by Africa's rich heritage of oral literature. The African writers in the postcolonial period elucidated the colonial powers of Europe in terms of protest, conflict, anguish or neurosis.

The African writer Chinua Achebe rightly says that “In their role she (Africa) had no need and made little effort to understand and appreciate Africa; indeed she easily convinced herself that there was nothing there to justify the effort” (Achebe, 1976). African writers used the English language as one of their legacies of colonialism to advantage. The writers from Nigeria have contributed a large to the opulence of African Literature. Chinua Achebe of Nigeria penetrated an accurate observation of the African past and present through his novels. He reflected the life of Igbo people with all its pains, pleasures, and puzzles. While describing the real picture of African people, he accepts the fact that if Africa has to progress, it will have to overcome many hurdles and problems.

## **2.9 Tradition versus Colonial Impact**

Chinua Achebe's Novel "*Things Fall Apart*" (1958) describes the perspectives on colonial education. One element of its narrative tells of the son growing apart his father's traditional culture when he is enrolled in the missionary school. This provides an instructive comparison between African traditions and colonial influence. However, Achebe's novels encompass the alienating educated young Africans from their parents. Kane and Achebe

highlight the ambiguities produced by the colonial encounter, but there was a very strong vein of anti-colonial nationalist writing.

## **2.10 Identity, Race and Culture**

The novelist like Chinua Achebe elucidates the issues of identity and culture in *Things Fall Apart* (1958) that relates the theme of the hero's fall, search for identity and the end of Igbo civilization. It continued in *No Longer at Ease* (1960) which represents the end of pure, idealistic democracy and the triumph of corruption. *Arrow of God* (1964) represents the downfall of Igbo religion, and the triumph of Christianity. *A Man of the People* (1966) is an example of the darker sides of political satire and impact on their culture and *Anthills of Savannah* (1987) is about cynicism driven by compassion and complex issues of identity and culture.

## **2.11 Issues of Identity and Culture in Post-Colonial Literature**

Post-colonial Literature deals with the distortion of culture by the influences of the colonization, the post-colonial writers proclaim their experiences to deal about the realities and articulated their past in relation to the changes of individual and social identities. They exposed the appropriate images, scenes, traditions of the colonized countries along with their problems and complexities in the form of otherness after Independence. It has included dilemma, chaos, belongingness, religious crisis, and dichotomies regarding the issues of identity, discrimination of race, political powers, and black consciousness to overcome on the colonial impact. In the context, the post-colonial writers acquainted the readers about the haunting problems into the texture of resistance. It carried out the ideas of human freedom, liberty, identity, individuality after getting set to free from the clutches of the colonial power. The sense of hybridity is explored with importance of the 'local colours' to execute the identity either at individual or social level. The concepts of national identity got the prominence to convey the cultural traditions of the colonized people. In the context, the issues of identity and culture are reflected in the post-colonial Literature.

## **2.12 Post-Colonial Identity in African Literature**

The term ‘African Literature’ covers a huge range of languages, cultures and colonial contexts to chart the connection with the issues of identity. In addressing the colonial legacy, it is important to bear in mind that African literature emerged solely in the postcolonial period as a response to the tyranny of colonialism as we can say it is a kind of ‘colonial encounter’ with Europe. African culture and its adaption of European parameters foster an idea of the identity issues during the post-colonial period. The invention of self is an important index in the formation of identity. Identity is a dynamic and a continuing changing process: it is not static and it continues to be modified and finally becomes generally accepted with the times. The issues of identity are related within the framework of culture. There are certain traditional African concepts of identity in the post-colonial African Literature, which are by no means simplistic in their explorations.

The affirmation of one’s identity, individual, group or national expectedly, includes an establishment of value for, recognition and acceptance of it. The affirmation or rejection of the cultural values effects on the sense of self both at personal and social levels in relation with the identity. Identity is established ‘relation to a series of differences’ and that is “converts differences to otherness in order to be; in order to secure its own self-certainty”( Connolly,2002:64).

## **2.13 Reviews of the Novels of Chinua Achebe**

Though Achebe is not among the novelist to be dealt with in the present research, his novels constitute such a potential to be reckoned with. Things Fall Apart (1958), Achebe’s first novel Things Fall Apart (1958), as the title suggests, exposes the anarchic tendencies in the Igbo society, which has the “great cultural past to boast of, like any other civilization of the world i.e. Chinese, Indian or Egyptian”(Rao,2003:10). If we take a closer look at the above mentioned culture, it is evident that at some point of time, after having touched the zenith, it was eclipsed by the inexorable forces of anarchy, at least for some time, which inevitably meant a change, a flux, a replacement of old values by a set of new norms and emergence of a new order. The

novel portrays an image of an African society, reconstituted as a living entity and in its historic circumstance: an image of a coherent social structure forming the institutional fabric of a universe of meanings and values. Because the image of Africa was quite unprecedented in literature, it also carried considerable ideological weight in the specific context of the novel's writing and reception. The comprehensive scope of Achebe's depiction of a particularized African community engaged in its own social processes, carried out entirely on its own terms, with all the internal tensions entailed, challenged the simplified representation that the West offered itself of Africa as a formless area of life, as "an area of darkness" devoid of human significance. The novel testifies to an aesthetic project which consists in fashioning a new language appropriate to its setting, serving, therefore, to give life and substance to the narrative content and thus to enforce the novelist's initial gesture of cultural reclamation. As a consequence, the manner of presentation became integral to the narrative development to a degree that must be considered unusual in the normal run of novelistic writing. As Emmanuel Obiechina has remarked; ".the integrative technique in which background and atmosphere are interlaced with the action of the narrative must be regarded as Achebe's greatest achievement"(Obiechina, 1975:142). *Things Fall Apart* (1958) does not merely embody a willed recall of cultural memory but develops also as an exploration of the specificities of life within the universe of experience it unveils, an exploration that amounts ultimately to a reassessment of its nature and presiding ethos. In other words, Achebe brings to his task of historical recollection a moral intelligence. The moral issues in *Things Fall Apart* (1958) seem to hinge upon how far Okonkwo can be considered representative of his society, how far he can be held to be its embodiment. For William Walsh, the centrality of Okonkwo to the issue is clear, as he says, "because of the way in which the fundamental predicament of the society is lived through his life" (Walsh, 1970:52). Okonkwo's personal attitude and social conduct as we encounter them in the novel amount in fact to an idiosyncratic interpretation of social rules and lead irresistibly to a state of moral irresponsibility, despite his apparent conformity to norms. His self-absorption is of such a magnitude as to test the limits of the dominant ideology and thus to reveal its points of weakness. It is this paradox of his



situation that is dramatized by his exile, which can be read as a symbolic expression of the necessity to rein in his passionate individuality by its exclusion from the social sphere. The same unreflective commitment to the communal ethos in his killing of Ikemefuna is manifested in his cutting down of the court messenger. Okonkwo's blinding passion leads him to a final act of egoism that finally marks him with a tragic solitude, rendered tersely in the line in which we finally glimpse him: "He wiped his machete on the sand and went away" (TFA:145). *Things Fall Apart* (1958) has a broader scope than is suggested by the materialist and utilitarian preoccupations of nationalism. It involves what the Manuel has called "an idealizing capacity" as a defining property of the utopian imagination (Manuel, 1979:5). The novel looks forward self-consciously to the formation of a new Westernized elite and the emergence of a new national identity enabled by literacy and predicated on an ideology of modernization. The nationalist project that in the general consensus would devolve upon the Westernized elite finds a discreet echo within Achebe's *Things Fall Apart* (1958) giving it a thematic resonance that extends its range into the field of utopia.

#### **2.14 African Literature in Arabic**

As Muṣṭā fā Sa'īd, the Sudanese arch-seducer of al-Ṭayyib Ṣā liḥ 's 1966 novel *Mawsim al-Hijra ilā al-Shama l* (translated as *Season of Migration to the North*), plots to lure and destroy the Englishwoman Isabella Seymour, Isabella pops a question that could as easily be asked of the African novel in Arabic: "Ma jinsuka? Hal anta afrīqiyyun am asyawīyyun?" ["What race are you? ... 'Are you African or Asian?"]<sup>1</sup> Indeed, to speak of the African novel in Arabic is to raise eyebrows and questions, often interested, but just as often skeptical: What is "African" about Arabic? What is the African or the Arabic "novel"? And what is "Arabic" to Africa? It is, in short, to name a border genre, one that – like the persona of Muṣṭā fā Sa'īd, who ends up describing himself as "mithla 'Uṭā yl, 'arabiyyun afrīqiyyun" (p. 42) ["like Othello, Arab-African" (p. 38)] – stands at formal, territorial, and ethno-linguistic angles to the African usually given the stamp of "authenticity."

The African novel in Arabic is eccentric to Africa, in part, because the genre is eccentric to Arabic: in its modern incarnation, it owes a few genes to the

colonial influence of the Western European novel. Certainly Muṣṭā fā Saʿīd's reply to Isabella Seymour's question reminds us that the histories, the geographies, and indeed the ideas of Europe and Africa impinge on one another – his reference to Othello alone bears witness to the profundity of the impact of European cultural imperialism on Arab-African subjectivity and self-writing. But Muṣṭā fā Saʿīd's words also suggest another truth, equally important to any conception of the African novel in Arabic: namely, that parts of Africa and parts of Asia have long acted upon one another – that it is possible, in certain contexts, to speak of the African and the Arab in one breath. For if the Arab conquest of Egypt in ad 639 triggered a transformation of vast stretches of North, East, and West Africa into Arabic-speaking or Islamic zones, so too did Africa – feared invader of pre-Islamic Arabia, just protector to the earliest Muslims fleeing persecution, plundered source of slaves and concubines for Arabian tribes – shape the Arab-Islamic, Arabic, and Arabness itself. Still, the African novel in Arabic remains largely a supra-Saharan.

North African phenomenon, confined to Egypt, Libya, Tunisia, Algeria, Morocco, and only as far south as the Sudan and Mauritania. As such, it has never quite seemed “African” enough to receive attention in mainstream African literary studies, which tacitly construes the African to mean only the sub-Saharan African, indeed only the “black” African, and Arabic to be as alien to indigenous African cultures as English, French, or Portuguese: a tongue that rings, like those introduced to Africa by modern European colonialism, with disconcerting overtones of empire and slavery.

No doubt such overtones have led some African intellectuals to dismiss the notion that the Arab-Islamic might represent at least one major face of “authentic” African identity. In *Decolonising the Mind* – a call on African writers to produce literature in indigenous African languages – the Kenyan intellectual Ngũgĩ wa Thiong'o notes that his compatriot Ali A. Mazrui has classed Arabic with European colonial tongues and refused it the status of a “native” African language. Here wa Thiong'o challenges that classification, counting Arabic as African; in his later *Penpoints, Gunpoints, and Dreams*, however, he leaves Mazrui's assertion that Nobel Prizes in Literature have gone only to Africans writing in “non-indigenous” African languages – among these Arabic – strangely unqualified. Yet Mazrui himself and other

African intellectuals, including the Congolese philosopher V. Y. Mudimbe, suggest that both the Ghanaian Kwame Nkrumah and the Senegalese Léopold Senghor – major figures of African decolonization; first presidents of post-independence nation-states; and, interestingly, non-arabophone African Christians – defined Africa along lines that included Arabic, the Arabs, and Islam. Indeed, to Nkrumah’s philosophical consciencism, which sought a post-independence Africanness that would “allow the combined presence of traditional Africa, Islamic Africa and Euro-Christian Africa,” and Senghor’s Negritude, which entertained bold marriages of arabit , africanit , and even europ enit , we might add the thought of the Martinican intellectual Frantz Fanon. In his 1961 *Les Damn s de la terre* (translated as *The Wretched of the Earth*), Fanon – who dedicated himself to the Algerian revolution – urged post-independence Africa to reject the temptation of the color line: the division of Africa into a “white” North and a “black” South and the demonization of Arabic and Islam as alien to African identity.

### **2.15 The francophone novel in North Africa**

Given the intellectual vitality and the political relevance of current novelistic production in French, Jean D jeux’s judgment according to which “‘Maghrebian’ literature is neither indigenous nor national”<sup>1</sup> stands in need of critical reappraisal. After reviewing the Euro-Algerian figures beyond whose tradition the North African novel clearly asserted its cultural specificity and established distinct cultural identities, the following analysis will cover the broad fictional trends which major figures, now part of an internationally established canon, have defined from the 1950s to the present.

Literary history has so far paid inadequate attention to the production of pre-independence European-Algerian intellectuals who have explicitly written against the grain of the master discourse of colonization. Torn by the irreconcilable constraints of their Algerian identity, their political liberalism, their sympathy to the aspirations of Algerian independence, and the singularity of their ideology, they wrote about “the colonial condition that inexorably rots everything.”<sup>2</sup> Some of the works by Emmanuel Robl s (1914–95) and Jean P l gri (1920–2003), both members of the so-called * cole d’Alger* which also included Albert Camus, bear witness to the

passage of an era and the beginning of another time, to paraphrase one of Pélégri's fully drawn Algerian protagonists. They best illustrate the dilemma of commitment and belonging that tore asunder the political consciousness of engagés European- Algerian writers who were heeding Camus's own observation, as early as 1939, that working conditions in Kabylie were in keeping with those of a slavery system and that the days of colonialism were numbered.

The frequent images of the mask and of physical debilitation that permeate such a novel as Roblès's *Les Hauteurs de la ville* (1948, "High up in the City"), for instance, coupled with the philosophical sense of absurdity that inhabits Smaïl ben Lakhdar, its Algerian protagonist, serve as an effective background to his will to inescapably violent action and to the major political incidents at the center of each of the novel's three sections, which deal with fascism, political sequestration and murder. Roblès once explained that the political content of his novel was dictated by the well-known Sétif events of May 1945, during which French forces violently repressed an anti-colonial upheaval and massacred several thousand Algerians. In that sense, Smaïl's action clearly prefigures, six years before the beginning of the war of independence, the commitment to action of a newly politicized Algerian class that will irrevocably turn the tide of history.

The absence of full-drawn, existentially realistic North African characters in Camus's fiction, as well as its occultation of the political and sociological roots of racial confrontation is a widespread grievance. By contrast, Roblès's meticulous and systematic exploration of his protagonist's psyche, particularly through the narrative device of the interior monologue, shows both deep humanistic acumen and political perspicuity. The motifs of the knife, of political rage and hatred, a sense of debilitating disgust and powerlessness – underlined by an almost existentially ocular awareness of one's shame and humiliation – paint a political landscape of quasi-Fanonian, almost unbearable but nonetheless accurate historical lucidity. "J'étais plein de honte, de colère impuissante, de dégoût" ["I was overwhelmed with shame, anger, and disgust,"] Smaïl exclaims early in the novel,<sup>3</sup> a situation that one can only transcend, in the colonial predicament, through political

redemption, through the very elimination of the Sartrean “salaud,” the despicable “bastard” whose corruption, power, and arrogance clearly embody stark colonial totalitarianism. As Rachid Mimouni, Yasmina Khadra, Boualem Sansal, and others did, at the turn of the millennium and under different political circumstances; Roblès thus makes a very effective use of the detective novel and of a narrative of political suspense anchored in historically significant contingency. He offers not only a vision of political emancipation but a tale of psychological liberation and metaphysical freedom too, as is made clear by Smaïl’s ultimate and complete detachment after his arrest, when a simultaneous sense of indifference to the prevailing order and of ontological peace settles (p. 280).

Notwithstanding Driss Chraïbi’s generous reference to Emmanuel Roblès as the elder of all Maghrebian writers of French expression,<sup>4</sup> Jean Pélégri seems to have probed to even greater depths and in more empathetic fashion the subconscious of fully drawn Algerian heroes crushed by the implacable political adversity of the colonial era. One of the epigraphs to his splendid but curiously ignored masterpiece *Le maboul* (“Sidi Slimane’s Madness,” 1963) thus lets Franz Fanon himself provide a key to its protagonist’s enigmatic and tortuous confession. Although, in Fanon’s own words, colonial violence “bouleverse et casse le monde” [“thoroughly disrupts and shatters the world”],<sup>5</sup> a promise of emancipation emerges out of the tension between the warring forces of the sacred and the secular, the religious and the quotidian, the mythical and the historical that agitate Slimane’s complex if muddled consciousness.

Slimane is clearly trying to make sense of events and memories he has confusedly repressed from his childhood onward, in particular the closely intertwined political and personal conflicts that unfolded in and around the small colonial farm where he is employed as the Algerian war of independence rapidly draws to a close. Pushing to its naturalistic extreme the political and metaphysical meditation undertaken in *Les Oliviers de la justice* (“The Olive Trees of Justice,” 1959), Pélégri undertakes a major study in psychopolitical conflict almost paradigmatic in its historical significance. The confrontation between Saïd, Slimane’s nephew, who has joined the insurgency against the French, and Georges, the farm owner’s son, motivated by colonial prejudice, offers a socially accurate, Fanonian,

and brutally frank representation of race relations in colonial Algeria. Politically more audacious than Camus's better-known fictional landscapes, Pélégri's narrative is also refreshingly Faulknerian in its esthetic execution and historical interrogation. Indeed Pélégri lays brutally bare the violent currents of hatred and prejudice that underlay the pathology of race relations in colonial Algeria, as well as its societal etiology: machismo, racism, expected submission, ethos of domination, repression of violence, mechanisms of challenge and confrontation, of revolt and revolution. In Roblès's 1948 novel, the Algerian was a political activist. Although in Pélégri's, the Algerian is a victim, the context of political imbalance and domination that leads to his demise is explosively evoked and amounts to a scathing indictment of the colonial order. How the novel escaped controversy and censorship is surprising, as has its lack of literary recognition for so long.

## **2.16 The African Historical Novel**

The historical novel has been a crucial subgenre of the African novel from its very beginning. For example, the earliest African novel to have received widespread attention was Thomas Mofolo's *Chaka*, drafted in the Sesotho language some time before 1910 (though not published in its full form until 1925).<sup>1</sup> *Chaka* is a historical novel based on the career of the great Zulu leader, Chaka (aka Shaka), who was the principal chief of the Zulu nation from about 1816 until his death in 1828, leading the Zulus during the time in a number of campaigns of conquest that led to the establishment of an extensive empire in southern Africa. This novel thus provides an early reminder of the historical development of sophisticated, large-scale social and political organization in Africa completely apart from European intervention. In this sense, an important forerunner of novels such as the Ghanaian Ayi Kwei Armah's *The Healers* (1978), which provides reminders of the achievements of the Ashanti Empire in the nineteenth century, though the events it narrates (most centrally the Anglo–Ashanti war of 1873–4) led to the collapse of that empire.

In addition to such examples of novels that center on specific events in African history, it is also the case that the African novel, as a whole, is more

intensively engaged with politics and history than is its European counterpart. Among other things, the African novel itself received a tremendous injection of energy from the historical phenomenon of decolonization, which infused that novel with a sense of historical urgency and a desire to contribute to the construction of viable postcolonial cultural identities for the new African nations. As prominent African critic Emmanuel Obiechina puts it, writing when the phenomenon was still relatively fresh, “Because the West African novel has risen at a time when large-scale social and economic changes are taking place, the writers show an almost obsessive preoccupation with the influence of these conditions. This is the condition of life; these are the ways in which people feel its pressure; these pressures demand expression.”

In this sense, of course, the rise of the African novel has much in common with the rise of the European novel, which critics such as Ian Watt demonstrated to have been closely associated with the rise of the bourgeoisie as the new European class, supplanting the medieval aristocracy.<sup>3</sup> Thus, it should come as no surprise that the historical novel was central to the rise of the European novel as well. In his highly influential study *The Historical Novel* (first published in 1937, though not translated into English until 1962), the eminent Marxist thinker Georg Lukács notes that the great historical novels of the early nineteenth century narrate the historical process through which the bourgeoisie managed to overturn the feudal-aristocratic order and to establish themselves as the new ruling class of Europe.<sup>4</sup> Lukács thus sees these historical novels as the quintessential literary expressions of the ideology of the European bourgeoisie in their period of gradual ascendance to power in the long historical process that Fredric Jameson would later call the “bourgeois cultural revolution.”<sup>5</sup> In particular, Lukács argues that these novels uniquely captured the dynamic energies of this revolution. Lukács (echoing *The Communist Manifesto*) thus provides important reminders that the European bourgeoisie – by the 1930s widely regarded as culturally stodgy and politically conservative – was at one time a radically revolutionary class that wrought sweeping changes in European society. Moreover, in his discussion of the historical novel – and in his other influential discussions of European realism – Lukács reminds leftist writers

that literature played a central role in the revolutionary victory of the European bourgeoisie over their feudal-aristocratic predecessors.

Lukács, of course, was writing at a time when there were good reasons to believe that the bourgeoisie themselves, with Western capitalism mired in a deep depression and Soviet power on the rise, were about to be swept out of power in a new socialist revolution. And he clearly believed that the power of the historical novel – and of the realist novel in general – transcended that of the bourgeoisie who had made the genre its own. His admiration for the revolutionary power of the bourgeois historical novel, then, can be taken to suggest that those who would now seek to employ literature as a tool of revolution against the bourgeoisie would do well to learn from the example set by their bourgeois predecessors. For Lukács the European historical novel arose at a time of the rise of historicity itself, becoming the ideal literary form for an emergent bourgeoisie bent on working historical change and building a new world in which they could operate free of the fetters of aristocratic control.

That the situation of the bourgeoisie in the early years of its rise to hegemony in Europe bears many similarities to that of the new, largely bourgeois rulers of postcolonial Africa should be patently obvious – though we would certainly do well to heed the warnings of Frantz Fanon that the former constituted a young, dynamic, revolutionary class seeking to build something genuinely new, while the latter were in many ways already decadent before they began, clinging to structures of power inherited from the colonial past. In his classic essay “The Pitfalls of National Consciousness,” Fanon warns against the potential for disaster in postcolonial African nations if those nations, in independence, simply replace the ruling European colonial bourgeoisie by an indigenous African bourgeoisie, while leaving the basic class structure of the societies still in place.<sup>6</sup> In particular, Fanon argues that the African bourgeoisie lack the historical energy that had enabled the European bourgeoisie to defeat their feudal-aristocratic predecessors and to sweep into power in Europe in the seventeenth to nineteenth centuries. The African bourgeoisie are mere imitators of their Western masters, who themselves had already become decadent by the time of their full-scale colonization of Africa in the late nineteenth century. According to Fanon, the African bourgeoisie thus



“follows the Western bourgeoisie along its path of negation and decadence without ever having emulated it in its first stages of exploration and invention. ... It is already senile before it has come to know the petulance, the fearlessness, or the will to succeed of youth.”

This issue of decadence is particularly relevant to the historical novel. Lukács, noting that the bourgeoisie retreated into conservatism and decadence after solidifying their power as the new ruling class in Europe in the middle of the nineteenth century, argued that this retreat also led to a substantial decline in the quality of bourgeois historical novels. At that point, rather than depicting the excitement and dynamism of the bourgeois cultural revolution, these novels began to focus on the past as a site of romantic (or lurid) adventure, featuring characters who were simply displaced figures from the present rather than products of their own time. A key example here is Gustave Flaubert's *Salammbô*, which depicts life in ancient Carthage as informed by sensational and abject violence, liberally illustrated with tortures, beheadings, crucifixions, and the like. As Lukács points out, Flaubert's disgust with the bourgeois society of nineteenth-century France seems to have driven him to attempt, in *Salammbô*, to escape into an exotic realmentirely divorced from his contemporary world. In order to effect this radical gap between ancient Carthage and modern France, Flaubert had to efface history from his text as much as possible, the resulting loss of energy being compensated for by sensationalism. The result, for Lukács, is a text in which “inhumanity, cruelty, atrocity and brutality become substitutes for the lost greatness of real history.”<sup>8</sup> Further, the brutality and carnage that inform *Salammbô* are treated almost nostalgically by Flaubert as an alternative to what Lukács calls the “sordid triviality” of everyday bourgeois life in Europe (p. 183).

Fanon's warnings about the decadence of the postcolonial African bourgeoisie suggest the possibility that African historical novels might be similarly decadent from the very beginning, or at least from the moment of decolonization when the African novel itself began its rise to prominence in world literature. Indeed, the question of possible decadence is a crucial critical issue that must be addressed in relation to the African novel. There are certainly examples of African historical novels that would seem, at least on the surface, to bear out this suspicion of decadence. The text that

immediately comes to mind is Yambo Ouologuem's somewhat notorious *Le Devoir de violence* (1968, English translation *Bound to Violence*, 1971), a work that does indeed seem to be decadent in a number of ways. Then, as a counter-example, one might consider something like Armah's *Two Thousand Seasons* (1973), which was in fact written partly as a response to Ouologuem's perceived excesses.

Now let's consider the two novels that will constitute the work in this present research namely *The Beautiful Ones are Not yet Born* by Armah and *Weep Not Child* by Ngugi Wa Thiango.

### **2.17 The Beautiful Ones are not yet Born**

Armah's first novel, *The Beautiful Ones Are Not Yet Born* (1968), delivers a strong critique of corruption in newly independent African states and remains highly controversial. In the novel, he uses images of filth, slime, excrement, and rot to convey the greed, bribery, and fraud that threaten to strangle the best qualities of a new African nation. Armah's second novel, *Fragments* (1970), is considered partly autobiographical. It deals with a young African man, Baako, who returns home after study in the United States to find his family caught up in material acquisition. The novel's symbolism is embedded in the story of a traditional "outdooring" ceremony for a newborn. The family speeds up the ceremony to reap the gifts that accompany it, resulting in the child's death. *Why Are We So Blest?* (1972) is a portrait of three would-be revolutionaries in a fictional north African country, each struggling with the loss of their idealism.

Perhaps Armah's most stunning achievement is *Two Thousand Seasons* (1973), a historical novel set in precolonial Africa. It deals with migrations of peoples, enslavement of Africans by both Arabs and Europeans, and the possibility of resistance to colonialism. Armah creates a *griot* (a traditional storyteller-historian) from an ancient African community to tell the history of the struggle of Africans. *The Healers* (1978) continues this theme, returning to Africa's precolonial past and the dissolution of the Ashanti Kingdom in the 1800s to examine causes of contemporary political ruin. The later novel *Osiris Rising: A Novel of Africa Past, Present and Future* (1995) adds another volume to Armah's commentary on African history.

## 2.18 Armah's Life

Born in Ghana in 1939, Ayi Kwei Armah participated in the events that took Ghana from British colony to independent country. His first novel, *The Beautiful Ones Are Not Yet Born* established him as a writer of world renown. The work, whose title has an intentional misspelling taken from an inscription on a bus, portrays both the euphoria of independence and the disillusionment that followed in Ghana. It was a sobering period, in which the early promise of freedom gave way to economic malaise, political corruption, and continued financial dependence on Europe. Since 1968 Armah has generally lived outside Ghana, and occasionally outside Africa, though remaining a vital figure in African literature. His subsequent novels have continued to address the issues of modern African culture. A vocal proponent of pan-African unity, Armah has proposed the adoption of Swahili as an African *lingua franca*, championed African literatures past and present, and deplored the continued cultural domination of Europe and the United States.

**Traces of colonialism.** In 1471 the Portuguese became the first Europeans to arrive in what is now Ghana. Traders, not colonists, they named the area the Gold Coast, after the commodity they prized above all others; the region would later be renamed Ghana by its native inhabitants. Soon British, Dutch, Swedish, and Danish traders were competing with the Portuguese for the traffic in gold and other raw materials.

European interest in Ghana took a new, vicious turn with the development of the plantation system (and its demand for slaves) in North and South America. Between 1650 and 1800 the Gold Coast lost about 10,000 people a year to the slave trade that fueled American plantations. The slave trade promoted strife and instability among different African peoples. When African kingdoms warred against each other, the victor took captives. Slave traders made it profitable for victors to sell their vanquished foes to the Europeans.

Europe was also deeply interested in profiting from economic ties to the area. Europeans cast a covetous eye on the raw materials that could be extracted from West Africa, and sought also to exploit it as a market for manufactured goods. Such a relationship was firmly established 200 years before Ghanaian independence. This basic pattern of exchange—raw natural

wealth for more expensive finished products—would characterize the period of colonialism proper.

In the Gold Coast this period of colonialism began in the middle of the nineteenth century. Before then, the formal British presence was limited to coastal forts. To protect their interests, the British would occasionally intervene in wars between different African kingdoms. This trend led, in 1844, to the "Fante Bond": chiefs of the coastal Fante people, who with British help were fighting the inland Asante, conceded to England the right to administer justice. The Asante (occasionally aided by the Dutch) resisted vigorously, posing a continual threat to British trade and government until they were subdued in 1900.

The colonial territory of the Gold Coast assumed its final shape in 1901, when the large Asante territory was annexed: 55 years later, this combined territory would become the free country of Ghana. The British mostly employed indirect rule—instead of sending British citizens to govern the territory, they formed alliances with certain native chiefs and elders, and influenced society, politics, and the economy that way. Various councils, composed mostly of British colonists, supervised and supported the native rulers and judges. These councils had final say over any decision made by the Africans; however, the British were fairly permissive unless trading interests were involved. There were a number of exceptions to the policy of indirect rule. Asante's territory was one such exception; here the British ruled directly in an attempt to avoid any future rebellion.

Two consequences of the British mode of colonialism directly affected the society depicted in *The Beautiful Ones Are Not Yet Born*. First, the British system tended to create a native elite. A very small percentage of Africans were given European education and power (supported by British guns); the rest were left, powerless, to toil in the cocoa fields and gold mines. The existence of this new elite, and the premium they placed on all things European, proved to be durable facts of life, even after the colonial era ended. As Armah notes with bitterness, many in the postcolonial power structure remained obsessed with European lifestyles and luxury goods. Second, the economic structures of British colonialism systematically removed natural resources from Ghana, retarding the growth of native manufacturing and industry. When the British withdrew they left an

infrastructure that made it easy to send raw material to the coast but difficult to make anything with those raw materials in Ghana. Armah's hero, a railway employee, oversees his country's underdevelopment. He coordinates the trains whose cars are filled with resources from the interior for export.

## **2.19 Traces of resistance**

Another saga takes place alongside the history of British colonialism in Ghana: this is the story of how the peoples of Ghana resisted European domination. The Asante, as mentioned, staunchly opposed the British; it took four separate wars for the colonizers to subdue them. Even the Fante, who initially welcomed the British as allies against the Asante, eventually turned against the Europeans, forming the popular Fante Confederacy and attempting throughout the 1860s to oust the British from the country. Although these insurgencies failed to stop British advances, they inspired later, more successful protests.

In the first decades of the twentieth century African resistance to colonialism began with the native elite, those Africans trained by the British themselves. This seeming paradox is simply explained: while the masses of the colonized may have resented the British, they lacked the power or the voice necessary for effective protest. At this point only the elite were positioned to defend their native lands. The first organized effort, the Aborigines' Rights Protection Society, was founded in 1897; it evolved into the National Congress of British West Africa in the 1920s. This organization, while often sharply critical of the British, hoped to transform colonialism rather than eradicate it altogether. Members agitated for more European education in the Gold Coast, and more places for Africans on the British-dominated colonial councils. Such appeals were clearly grounded in the interests of the elite class and made no attempt to represent the mass of Africans.

In the 1930s more radical organizations began to appear as Britain's political strength waned. First the Great Depression (1929-34) and then World War II (1939-45) weakened Britain, as they did all the European powers, making an end to colonialism inevitable. Furthermore, Britain's defense of antiracist principles in opposition to Adolph Hitler appeared increasingly hypocritical in light of the institutionalized racism pervasive throughout the British

empire. In 1937 Joseph Boakye Danquah spearheaded the creation of the Gold Coast Youth Council, an organization explicitly dedicated to freeing the Gold Coast. In 1947 Danquah's group merged with others like it to create the United Gold Coast Convention (UGCC). Civil unrest, strikes, and demonstrations were the order of the day. It was clear that the British would leave—the questions to be answered were when and how; by some British estimates, it would take another 60 to 80 years. The British had come to accept the need for substantial change in their governance of the Gold Coast: first the Watson Commission and then the Coussey Committee attempted to satisfy native agitators by allowing Africans more self-governance. Ironically the very willingness of the British to make concessions to Africans ended up splintering the African opposition. Danquah and the UGCC, tending to trust the British, wanted gradual change and an orderly progression to eventual independence. But by 1948, the mood of the people was more radical, and the masses were not inclined to trust the British nor to be satisfied with the concessions to self-governance that the colonial power gave them. Danquah and his group, which had initiated the modern anticolonial movement in the Gold Coast, ended up seeming like conservatives, or even antipatriots: they are the "yessir men," the English-loving traitors, ridiculed in Armah's novel. At this point, a new type of leader was needed, and the Gold Coast found one in Kwame Nkrumah.

## **2.20 Kwame Nkrumah**

It is difficult to overstate the importance of Kwame Nkrumah in Ghanaian history. A master politician and a visionary, he advocated Pan-African unity and economic self-sufficiency. Most important, he understood that building a nation required the participation and consent of the masses, and could not be accomplished by isolated elites. He was never universally beloved, and his government was overthrown by a military coup in 1966, but he is the key figure in the history of Ghana.

In 1947 Nkrumah was simply a London based political activist in the Pan-African movement. Late that year the UGCC invited him to return home to become their secretary-general. Fearing that their base of support was limited to the educated elite and prospering urban businessmen, they hoped Nkrumah could mobilize popular support for their organization. Discontent was spreading through the country, as reflected in incidents of civil unrest:

the people wanted more daring and flamboyant leadership than that of the rather conservative UGCC. Nkrumah filled this role, to a degree that probably exceeded the wishes of the UGCC. In 1948 he began to act independently of the organization; he started publishing a newspaper (the *Accra Evening News*) and set up an organization (the Committee on Youth Organization) that was responsible to him alone. Nkrumah was receptive to the mood of the general public and toured the country extensively, drawing into his fold the rural farmers previously overlooked by the UGCC.

In 1949 Nkrumah formally broke from the UGCC and established the more radical Con-vention People's Party (CPP). The UGCC did not disband, although many of its members followed Nkrumah into the CPP; for the next decade, the UGCC would be Nkrumah's most significant political opponent. Both of these parties set out to rid the land of the British but the CPP employed more radical tactics. In 1950 the CPP organized a campaign of civil disobedience, called Positive Action, which used strikes and boycotts of imported goods to increase pressure on the British. Nkrumah and many of his followers were jailed, but Positive Action had beneficial results. The new constitution (1950-51) extended voting rights and called for a black majority on the colonial councils. In the first elections after this constitution was enacted, the CPP emerged victorious, and Nkrumah was released from jail to become the leader of the African government. He had been arrested in 1948 after a widespread riot that neither he nor the other jailed scapegoats had instigated.

At this point, in 1952, the Gold Coast was functionally independent. The British would not fully withdraw, however, until 1957 whereupon Nkrumah became prime minister. In less than a decade Nkrumah had risen from being an unknown activist to leading the first free country of postcolonial Africa. His fame spread worldwide. His tactics of mass action provided a model for independence movements elsewhere, heartening Africans in other colonies. Within Ghana, his actions and sayings were followed reverently. He would pilot his country for 15 years, until his regime was toppled by a coup in 1966. For good or bad, Nkrumah put his stamp on every aspect of life in Ghana. By the mid-1960s economic stagnation, official corruption, and political strife had tarnished his image. In the euphoric atmosphere of 1952, however, his administration seemed full of promise of the masses, was now

seen as serving only the interests of its own bureaucrats. Corruption and bribery were ubiquitous. As one historian writes, "It was with a shock that this country realized that a nation might dance its way to freedom, but might not dance its way through the thorny problems of self-government" (Hagan, p. 187).

The unnamed hero of *The Beautiful Ones Are Not Yet Born* has been thoroughly disillusioned by his country's decline. A high school-educated civil servant for the national railroad, he is torn between two contradictory desires. On the one hand, he wants to provide a comfortable life for his wife and children; on the other, he is repulsed by what is required to get rich in Ghana: participation in the bribery and corruption that accompany almost every public transaction. He refuses to surrender to fraud and corruption but, because this decision hurts his family, he cannot even feel proud of his own honesty.

The novel begins slowly. Its first half follows the protagonist through a day and a half of his life. Nothing extraordinary happens, which is precisely the point: Armah depicts the everyday life of a man in deep mental distress. He portrays the decaying urban landscape in pictorial detail: trash cans, outhouses, and crumbling buildings are lavishly described. Alongside such depictions runs a description of the interior life of the protagonist as he reflects on his predicament. He is torn between his desire to believe that life is beautiful and his fear that corruption and decay are inevitably a part of the human condition. In short, he represents the condition of Ghana in the mid-1960s—a country still young enough to remember the elation of independence but quickly succumbing to greed and self-interest.

In the course of the protagonist's day it becomes clear that corruption is everywhere. The first chapter begins with a description of a bus conductor who systematically steals from his passengers by giving them too little change. In Chapter Two the protagonist banters with a messenger who has just won the lottery, and who will have to bribe someone just to get his hands on his prize money. In Chapter Three the protagonist encounters corruption directly. While working alone in the railway office, he receives a visit from a timber contractor, Amankwa. Amankwa wants to bribe someone to ensure that his cut timber finds a place on the trains and is carried to port. Trying to conduct his business honestly, he has been told there is no space



on the trains, even though he sees empty trains leaving for port every day. The protagonist steadfastly refuses to accept the bribe, incurring Amankwa's wrath. Though he has done nothing more than behave honestly, the protagonist feels like a criminal: "Everyone said there was something miserable, something unspeakably dishonest about a man who refused to take and to give what everyone around was busy taking and giving" (Armah, *The Beautiful Ones Are Not Yet Born*, p. 31).

On his way home from work the protagonist encounters the central embodiment of official dishonesty: his classmate Koomson, who has risen through the CPP to a position of prominence. The protagonist sees Koomson in his luxury car, buying fruit and bread from a street vendor who gives him the honorific nickname of "white man." Koomson is the protagonist's foil; while the latter has been paralyzed by a desire to do right, the former has achieved great success by his willingness to do anything. Before they part ways, Koomson announces that he and his wife will have dinner with the protagonist next Sunday night.

At home, the protagonist must face his wife, Oyo. Although they love each other, their marriage is strained to the breaking point because Oyo wants security and comfort, and cannot understand her husband's desire for honesty. She interprets his integrity as cowardice or stupidity. In a brief conversation, they quarrel about Koomson, about participating in corruption, and about the timber contractor. Oyo wants a toilet and other conveniences for her home. At the most elemental level, she wants a clean life like Estella Koomson's; the protagonist counters by saying, "Some of that kind of cleanness has more rottenness in it than the slime at the bottom of the garbage dump" (*Beautiful Ones*, p. 44). But for Oyo this is just cowardice: she likens her husband to the proverbial chichidodo, a bird that eats only maggots but is too fastidious to dig through the excrement where maggots live.

To escape the tension of this home life the protagonist goes to visit a friend, the Teacher, to whom he pours out his problems. The Teacher provides an uneasy sort of comfort—although he does not dispute his friend's right to remain honest, he also presents Oyo's plight sympathetically. In short, he clarifies the protagonist's sense of his own dilemma. With Chapter Six the novel takes a turn. The narrative is interrupted by a long, first-person

remembrance by the Teacher, who provides the protagonist with an impressionistic account of the Teacher's own life. He speaks of the anger and frustration of his young manhood and of the violence and poverty of the final years of the colonial regime. He condemns the "old lawyers" and "yessir men" who first struggled for independence, claiming they were so infatuated with European ways that they failed to understand that this cultural worship merely ensured their continuing powerlessness: "How could they understand that even those who have not been anywhere know that the black man who has spent his life fleeing from himself into whiteness has no power if the white man gives him none?" (*Beautiful Ones*, p. 82). These pathetic creatures are briefly contrasted with the young Nkrumah, a poor man who spoke in the language of the people and did not base his authority on his relationship with the British. The Teacher and his friends were inspired, and they helped him to achieve Ghana's independence. But in the final irony, Nkrumah, who realized power by refusing to mimic those from whom he took power, ended up no different from the British or their African yessir men: "He was good when he had to speak to us, and liked to be with us. When that ended, everything was gone. . . . It [this degeneration] has happened to those around him, those who were not always there for the simple sake of the power they could find" (*Beautiful Ones*, p. 88). The Teacher's narrative ends with a long condemnation of Koomson, who began as a dock worker but, by learning to mouth the slogans of Nkrumah's CPP, rose through the bureaucracy by corruption and hypocrisy.

The Teacher's memories provide no answers for the protagonist's plight, but they do connect his individual predicament with the larger trends of Ghana's history. In the first half of the novel the protagonist feels he is alone, separated by his integrity from those around him, even his wife. The Teacher does not contradict that feeling of loneliness, but he does remind the protagonist (and the reader) that corruption is not an inevitable fact of life in Ghana. In a novel dominated by despair, this brief glimpse of a happier time provides a benchmark for optimism: it makes the protagonist's honesty noble rather than perverse.

After the Teacher's digression the plot of the novel quickens, moving to the night on which Koomson and his wife, Estella, visit the protagonist and Oyo. They are joined by Oyo's mother, a narrow-minded woman who despises her

son-in-law. It turns out that Koomson has a proposition for his old friend. He wants to buy a yacht but is forbidden by government regulations from owning one himself, so he wants to register the boat in the protagonist's name. Although Koomson promises nothing more than an occasional gift of fish in return, Oyo and her mother are convinced that agreeing will win his favor, opening up further opportunities for wealth. The protagonist agrees to the plan, although skeptically.

This scene and the next one, in which the protagonist and Oyo go to Koomson's luxurious house, critique the European habits of Ghana's ruling class. Koomson and his wife prefer imported liquor and refuse to use the protagonist's humble outhouse; their own house boasts British-style silver and a German stereo. Koomson even mispronounces his own servant's name, speaking in the way of white men, "trying to pronounce African names without any particular desire to pronounce them well, indeed deriving that certain superior pleasure from that inability" (*Beautiful Ones*, p. 147). At the last minute the protagonist refuses to sign the ownership papers for the boat, although he allows his wife to: this moral fastidiousness is joined to his certainty that Koomson will do nothing for the couple.

As it turns out, the man is right: they get nothing more than fish. However, the boat figures prominently in the next and final episode of the novel—the military coup that overthrows Nkrumah in 1966. At work the protagonist hears of the coup but refuses to participate in the celebratory processions. Only when he returns home is he forced to play a part in the drama, as he discovers Koomson, now facing arrest as a member of the ousted government, hiding in his bedroom. Out of common decency rather than political loyalty, the protagonist helps Koomson escape from approaching soldiers—ironically, by squeezing through the very outhouse the bureaucrat had earlier refused to use. They make their way to the dock and, after bribing the night watchman, escape on Koomson's yacht. Once Koomson is safely headed out of Ghana, the protagonist swims back to shore, where he falls asleep in exhaustion.

When he awakes he walks to a bus stop, witnessing the subsiding chaos that has followed the coup. In the final moments of the novel, he sees the graffiti from which the novel takes its name:

The green paint was brightened with an inscription carefully lettered to form an oval shape:

THE BEAUTYFUL ONES  
ARE NOT YET BORN

In the center of the oval was a single flower, solitary, unexplainable, and very beautiful. (*Beautiful Ones*, p. 183)

This logo inspires him, but only briefly. He trudges home; all his despair returning as he realizes that nothing in his life has changed.

### **2.21 Lost Illusion**

Although the novel paints the Nkrumah regime as irredeemably corrupt, it is careful to avoid celebrating the new rulers of Ghana. In fact, it insists on the hypocrisy of those who participate in the overthrow. Unimpressed by the new leaders, the protagonist watches a demonstration from his desk:

Through the window the sounds came: old songs with the words changed from the old praise for Nkrumah to insults for him. So like the noises of the Party when all the first promise had been eaten up and it had become a place.

In the final chapter of the book the protagonist witnesses three acts of bribery and extortion by officials of the new regime. Clearly, Ghana's problems run deeper than a single bad leader or a single corrupt party. It seems that the root of the problem lay deep in the independence movement itself. When he began, Nkrumah created a broad-based popular movement that could encompass Ghanaians everywhere. Although the CPP often faced stiff competition, this was usually limited to specific regions concerned about a single issue—for instance; wealthy cocoa farmers in the north disliked his agricultural policy. In the first years sweeping opposition to Nkrumah was mostly limited to the remnants of the old UGCC.

However, as the years passed the party that had unified Ghana began to separate itself from the nation. As Nkrumah's regime became more authoritarian, the CPP became a culture unto itself, less concerned with promoting Ghana's general interest than with enriching and empowering its own members. As the novel's Koomson demonstrates, rising through the CPP ranks was not so much a matter of effective service as it was of

cultivating the right relationships, ignoring the corruption of one's peers, and keeping an eye out for "unofficial" opportunities. The common Ghanaian must have had the impression that the CPP was a kind of parasite on society, little better than the British, except that now Africans were doing the exploiting. To make matters worse, economic failure and growing dissent led Nkrumah to sponsor repressive measures, and to cement his hold on power by outlawing opposition parties in 1964.

As the novel notes, the bitterest part of this failure was that it represented a complete reversal of Nkrumah's original principles. Ghana was not only oppressed, it was betrayed, and the traitor was the very man who had promised an end to oppression. The coup itself did nothing to change that basic fact. It later came to light that Nkrumah was not particularly corrupt himself; he had not rooted out the wrongdoing of others around him, but neither had he exploited his position for personal profit. In the long run, however, Nkrumah had overseen the creation of a national political culture marked by hypocrisy, greed, and naked self-interest. As Armah intimates, it did not matter who filled the seats of government and bureaucracy, or what slogans they mouthed. Whether socialist or capitalist, army or civilian, the real business of government was to steal and squander the wealth of the nation.

## **2.22 Sources and literary context**

The most important contexts of *The Beautiful Ones Are Not Yet Born* are political—the struggle for African freedom and the subsequent disappointment in the realities of independence. Armah belongs to the first generation of postcolonial African writers and has been heavily influenced by the heady mixture of political, economic, and cultural ideologies at play in the struggle to end colonialism. His career has encompassed journalism, letter campaigns, and pedagogical theory as well as fiction.

Aesthetically, however, *The Beautiful Ones Are Not Yet Born* owes as much to European as to native traditions. It has little to do with the African proverbial and folkloric elements that energize other African novels of the time, such as Chinua Achebe's *Things Fall Apart* and Ngugi wa Thiong'o's *Weep Not, Child* (both also covered in *African Literature and Its Times*). The novel's portrayal of an alienated and confused individual has elicited

comparisons to the existential novels of French writers Jean-Paul Sartre and Albert Camus; its lengthy passages of psychological description and its difficult syntax mark it as an heir to the works of European modernists such as James Joyce, Virginia Woolf, and D. H. Lawrence. At one point, Armah appears to have thought of himself as just a writer, not a distinctly African writer (Achebe, p. 41). He seems later to have revised this view, informing the African American poet Gwendolyn Brooks that his first novel was, in essence, too Eurocentric: "Future books, he assures us, will have an African focus, an absolutely African focus" (Brooks, p. 127). His subsequent novels have abandoned the existential and modernist style that characterizes his first.

### **2.23 Events in History at the Time the Novel Was Written**

**After the coup.** Although Nkrumah's regime (called, in retrospect, "the First Republic") was widely disliked and the coup that toppled him greeted with genuine warmth, the usurping government turned out to be incapable of reversing the slide into malaise that had made the coup inevitable in the first place. Despite the fact that the new leaders, members of the National Liberation Council (NLC), were capitalist rather than socialist, they shared many of the CPP's methods and attitudes. The NLC began by outlawing the CPP and arresting many of its members. Less than a month after taking power, the NLC issued a decree authorizing detention without trial: "The new leaders thus revealed their hypocrisy about democratic values as they repeatedly condemned Nkrumah's dictatorial inclinations, in practice using largely the same means" (Petchenkine, p. 35). In spite of the NLC's hostility to the CPP, many of Nkrumah's former aides found their way into the new government, ensuring that certain practices would be carried over. Although the NLC planned to return the government to civilian hands, and actually scheduled supposedly free elections for 1969, it was so afraid that Nkrumah might seize power that it interfered in the election from beginning to end. It outlawed the more socialist parties, harassed individual candidates, and continually changed the rules of procedure to give conservative candidates the advantage. Thus, when the period of military rule gave way to the Second Republic in 1969, not even the rosier optimist would have heralded this change as a return to democracy. Most must have felt, as Armah felt,

that while the names of the leaders had changed, their destructive and corrupt methods had not.

#### 2.24 Reviews.

*The Beautiful Ones Are Not Yet Born* received generally favorable, and often glowing, reviews. With this one book, Armah established himself as a writer with a worldwide reputation. One reviewer wrote, "This is a brash and powerfully colorful novel, and if it amounts to doing the laundry in public, we can only say *What a laundry!* and *What an heroic job at the scrub board!*" (Davenport, p. 1121). The critic Charles Miller added, "This is a valid and uncommonly arresting view of the abuse of power" (Miller, p. 51). Although the novel was widely celebrated, it was also criticized by various African writers. The famous Nigerian novelist Chinua Achebe took Armah to task for insufficient respect for Africa:

Armah is clearly an alienated writer complete with all the symptoms. Unfortunately Ghana is not a modern existentialist country. It is just a Western African state struggling to become a nation. So there is enormous distance between Armah and Ghana. . . . A man is never more defeated than when he is running away from himself. (Achebe, p. 40)

Charles Nnolim seconded this idea: "The first novel [*The Beautiful Ones Are Not Yet Born*] has nothing essentially Ghanaian about it: no specifically Ghanaian mannerisms or special brand of politics, no language in the local idiom of the people" (Nnolim, p. 109). To some extent, one may assume that Armah himself partly concurred with these objections, as his later work draws inspiration more consistently from sources in African culture.

One of the most significant Intellectual influences on Ayi Kwei Armah is the psychiatrist Frantz Fanon, who, though born in Martinique, allied himself with the Algerian independence movement in the 1950s\* In his **Wretched of the Earth** (also covered in *African Literature and Its Times*), Fanon expounds a psychologically based theory of colonialism, arguing that decades of dependence on European decision makers impoverished native African culture because leaders of the newly independent countries were afraid to break free from foreign advice and foreign aid. Because they had

been trained to see European culture as supreme and African culture as backward, success to them meant imitating European ways and acquiring European goods, in brief, they had an inferiority complex.

According to Fanon, along with breaking free of economic and political impediments to real independence, Africans must learn once more to trust their own culture and history, The applicability of this analysis to *The Beautiful Ones Are Not Yet Born* cannot be denied. The government official Koomson, his wife, and even the protagonist's family are focused on what Armah calls "the gleam": beautiful, highly processed/ and artificial foreign goods. Estella Koomson even complains that Ghanaian drinks don't "agree with her constitution/" as if she were from somewhere else (*Beautiful Ones*, p, 131). Armah makes it clear that Koomson's dereliction of duty springs from an acquired dislike of the very people he is supposed to be serving\* One might argue that Armah eventually saw, in his own following of European literary traditions, a subtler version of the same cultural inferiority complex. Thus, his later novels deal with, for example, African revolution (*Why Are We So Blest?*) and Asante history (*The Heaters*),

Now we move to consider the African novel which selected in the present research and look at the different backgrounds which led Ngugi Wa Thiango to write his masterpiece *Weep Not, Child*.

### **2.25 Weep Not, Child**

*Weep Not, Child*, the first novel published in English by a black writer from East Africa, launched the career of the most famous of Kenyan novelists. Ngugi wa Thiong'o was born in 1938 into the Gikuyu (also known as the Kikuyu) people of Kenya's central highlands. His childhood coincided with Kenya's struggle for independence through the actions of Jomo Kenyatta's Kenya African Union (KAU) and the violent Mau Mau Rebellion. After independence in 1963 Ngugi emerged as an influential writer and intellectual. Serving as chairman of the English Department at the University of Nairobi in the late 1960s, he successfully agitated for a curriculum focused on African literature. In the late 1970s the author who had led Kenyans in writing in English returned to his native tongue. In 1977 his Gikuyu play *Ngaahika ndeenda* (I Will Marry When I Want; written with Ngugi wa Mirii) was performed by peasants and workers. This highly political drama caused the government to jail Ngugi without trial for over a



year. This experience did not intimidate him; since his release, he has continued to write, in Gikuyu and in English, and to comment on the politics of Kenya and the world.

## **2.26 Events in History at the Time the Novel Takes Place**

### **2.26.1 Colonial context.**

From the beginning Britain's involvement with Kenya differed greatly from its colonial adventures elsewhere in Africa. First, the origins of British interest in East Africa were quite different from those of their interest in West Africa, where they dealt directly with the many local ethnic groups. The British came to Kenya as a result of their longstanding relationship with the Arab sultan of Oman. The Omani Kingdom dominated trade throughout the Middle East and Indian Ocean; almost as a sideline, the sultan held important trading rights in East Africa. The British offered the sultan their military might in exchange for trading privileges in all of these areas.

To protect these trading interests the British sought, and gained, increasing influence over the Omani Kingdom. The death of the powerful Sultan Seyyid Said in 1856 gave the British a perfect opportunity to turn their alliance with Oman into a functional protectorate: using military threat and diplomatic muscle, they picked the next sultan and managed all his affairs. By 1885 the threat of German colonialism in the area convinced the British that indirect rule of East Africa through the Omanis was inefficient; they began to deal directly with the Germans and in 1895 established the British East African Protectorate, which included the island of Zanzibar and Kenya. Declaring a protectorate in East Africa turned out to be easier than establishing a genuine colonial government there. After 1895 the British faced continual armed struggles against such peoples as the Nandi, the Abagusii, the Turkana, and many others. The Nandi and Abagusii gained prominence for their ferocity in fighting the British, though other groups (the Gikuyu, the Maasai, and the Galla) outnumbered and out-influenced them. To cope with this situation the British colonial administration was divided into two structures. White overseers filled the posts of greatest authority, making all major decisions and shaping the larger path of Kenyan development. However, because qualified colonial administrators were few, and the native Kenyan groups so difficult to manage, the British also attempted to use the power of local chiefs to control the colonized groups.

They established a legal structure that allowed those African leaders recognized by the British to decide local matters, administer law, and find laborers for British public works programs. When they encountered people such as the Gikuyu, who were ruled by councils rather than chiefs, the British simply created chieftaincies. In this way the British hoped to be able to extract the greatest amount of wealth from Kenya with the least amount of political turmoil.

However, their aims were complicated by another distinctive aspect of the British experience in Kenya: the presence of significant numbers of Europeans who hoped to make Kenya their permanent home (see *Out of Africa*, also covered in *African Literature and Its Times*). The Kenyan highlands, where the Gikuyu people were the dominant group, had a climate far superior—to European tastes—to that of West Africa: temperate, easily arable, and free of malaria. From the 1890s to the 1940s white settlers flooded into Kenya, appropriated land, and forced native Kenyans to work for them. The Kenyans had to cope, therefore, not merely with a miscellany of bureaucrats, traders, missionaries, and soldiers, but with a large group of Englishmen who had come to Kenya not to trade or convert or administer, but to settle.

The British did not have an easy time conquering Kenya; many of the ethnic groups in the region fiercely resisted the colonists' encroachments. Even after the greater unity and more advanced weaponry of the British made it obvious that armed resistance was futile, the region could not really be called subdued. Almost immediately native Kenyans began to clamor for a greater share in government; in less than 20 years from the official British annexation of Kenya, resistance groups pressured the British government to alter fundamentally the nature of the British presence in Kenya. From the beginning the British settlers in Kenya had a simple aim: they wanted self-governance and a degree of independence from London. Their model was Southern Rhodesia, whose white settlers profited from self-governance blended with a fruitful economic relationship with England. Almost to a person, settlers assumed their natural superiority to the Africans; why should they not rule Kenya? However, in order to persuade England to allow self-governance they had to accomplish certain things. They had to prove that

they were economically viable and could survive without assistance. They had to prove they could defend Britain's political interests in the area against the colonial ambitions of her great rival, Germany. Perhaps most importantly, they had to prove themselves capable of managing and controlling the African population. The white settlers of Kenya failed, to varying extents, to accomplish any of these objectives, and they failed particularly miserably in the third. From the beginning the Kenyans protested their condition loudly; in the 1950s protest metamorphosed into mass action and violent rebellion.

### **2.26.2 Jomo Kenyatta**

In 1931 a young Kenyan named Jomo Kenyatta journeyed to England as part of a delegation that planned to air African grievances to the British government. The delegation was largely unsuccessful, but Kenyatta ended up staying in England for 15 years, and this long stay turned out to be anything but a failure. In England Kenyatta associated with other anti-colonialist Africans, both from Kenya and elsewhere. In 1944 he was among the 33 founding members of the Kenya African Union (KAU), whose objective was to force the British government to give native Kenyans a much larger share in the colonial government. Two years later, in September 1946, he returned to Kenya and found himself mobbed by enthusiastic supporters everywhere he traveled. In 1947 he was elected president of the KAU and molded what began as a policy-study group for an educated elite into a mass political party. For native Kenyans he was the leader who transcended their division into local groups and pointed the way to freedom; for the white settlers and the British government he was public enemy number one.

The activities of the KAU raised immeasurably the political consciousness of Kenyans. Before the party's birth Kenya's African peoples had remained somewhat isolated from each other; they did not realize that success against the British required inter group cooperation. Kenyatta's insistence on multi-group leadership underscored the fact that, even if they shared nothing else, all of Kenya's black peoples shared oppression. They would have to work together to expel the British. Perhaps more importantly, Kenyatta stood as a personal symbol of what Kenyans could accomplish: refusing to back down

to the British, he proved that military might be countered a strong will and firm purpose.

The accomplishments of the KAU are all the more remarkable when one considers that, from the very beginning, the party was split between conservative and radical elements. The conservatives wanted peaceful agitation, gradual reform, and a greater share of self-government within the structures of colonialism. The radical element those were fighting on the side of the British. Perhaps most paradoxically, this military failure was a political success. Mau Mau was the inversion of a Pyrrhic victory: the rebels lost the battle, but they won the war.

### 2.26.3 The Colonial Land Grab

The great Kenyan leader Jomo Kenyatta once said, "If you woke up one morning and found that someone had come to your house/ and had declared that the house belonged to him, you would naturally be surprised, and you would like to know by what arrangement" (Kenyatta in Qchieng', p\* 119), This was precisely the situation of countless Kenyans in the early twentieth century. By no other arrangement than the power of their guns, the British claimed the Kenyan highlands for themselves, Kenyans living on land that Britain claimed were called squatters and were able to remain only as long as the British allowed it Worse;, the British became both government and landlord\* In the former capacity, they levied taxes; in the latter, rent. Both were to be paid not in cash or goods, but in labor—labor on the farms of the new settlers\* Thus a Kenyan could find himself legally obligated to work for someone else on land where his ancestors had lived for generations. The British land laws exempted villages, and a system of reservations for Africans was set up in 1915, concessions that hardly satisfied the African peoples\* For centuries Kenya had hosted innumerable visitors: traders from as far away as Arabia and India had passed through\* However, when Kenyans realized that the British not only planned to stay but actually claimed to *own* the country, they realized they could not exercise patience. They would have to act to expel the visitors who would not go away.

#### 2.26.4 Origin of Mau Mau

The origins of the name "Mau Mau" are uncertain— suggestions have ranged from a British misspelling of *mumua* (the Gikuyu word for "oath") to a variation of *uma uma*, meaning "out, out," to a variety of others—but the origin of the rebellion can be summed up in one word: frustration. Mau Mau drew its strength from the legions of Kenyans, especially Gikuyus, who agonized over the snail's pace of peaceful reform and the daily indignity of living as squatters in their own country. Conditions on the African reserves were abominable: overcrowded, impoverished, and handicapped by colonial law, Kenyans also had to suffer the sight of British and Indian settlers living in what seemed like wealth and ease.

After World War II this frustration was intensified by the presence of thousands of Kenyan veterans (called *askaris*). Black Kenyans had fought for the British in all phases of the war, gaining experience of the world and a broader perspective on political action. They returned to Kenya to find limited jobs and racial discrimination. Some 15,000 askaris had served as truck drivers in the British Army, and many hoped to continue this line of work but there were only 2,000 trucks in all of Kenya (Ochieng', p. 134).

Askaris embodied a dangerous mixture: bitterness at their dismal futures compounded with practical experience in the methods and ends of warfare. From the beginning ex-servicemen played a key role in Mau Mau. In the late 1940s and very early 1950s, Mau Mau gathered strength as a kind of secret organization.

Initiates swore some version of the "Mau Mau Oath," a pledge to fight for Kenyan independence, accompanied by mutations of traditional initiation rites such as drinking the blood of a goat. Late in 1952 the gathering storm broke. Waruhiu, a Kenyan chief staunchly loyal to the British, was assassinated outside Nairobi. This sensational crime (Waruhiu was killed by anti-colonial black men in the uniforms of the colonial police) spurred the colonial government to declare a state of emergency. On the night of October 20, 1952, 187 suspected Mau Mau leaders were arrested, including Jomo Kenyatta. While this move did round up a number of Mau Mau leaders (along with many, like Kenyatta, who were fundamentally uninvolved in the incident), it did nothing to quell the rebellion because Mau Mau was so

widespread. Instead, arresting the known leaders left the movement in the hands of younger, more aggressive leaders— like Boro in *Weep Not, Child*. Mau Mau was less a full-scale war than an aggressive guerilla campaign. Rebels hid in the forests and swept out to attack a single settler or an African chief loyal to the British; they stole guns and ammunition in daring raids. This campaign of terror profoundly alarmed the white settlers and the British government, whose response did not address the underlying grievances that caused the rebellion. Instead, by bombing the forests, stepping up police brutality, and allowing the questioning and detention of thousands of innocent Kenyans, the British seemed to prove the Mau Mau's point: the British were a violent invading force and could be driven away only through force. The British Army, supported by a Home Guard composed of loyalist Kenyans, slowly broke the back of the rebellion. Aggressive campaigns of bombing, preventive detention, and forced relocation severed the link between the forest Mau Mau and their supporters in Nairobi and the villages; over time, the British were able to strangle the life from the rebellion. With the capture and execution of the great Mau Mau leader Dedan Kimathi in February 1957, the rebellion was effectively over.

Judging by numbers, the Mau Mau failed miserably. Close to 15,000 Mau Mau died during the fighting, compared to fewer than 5,000 settlers, soldiers, and loyalists. Only about 30 white civilian settlers were killed. In fact, during the rebellion more white settlers died in traffic accidents than at the hands of the Mau Mau. But even though the Mau Mau lost the battle, they helped win the war for Kenyan freedom. Their aim had been to frighten whites into leaving the land. They did not accomplish this, but they did effect a long-term shift in British thinking. Forgetting the bloodshed required to conquer Kenya in the late nineteenth century, the British assumed that African peoples were cowardly, unorganized, and easily led. Mau Mau put an end to this way of thinking. If the colony could be held only by the kind of massive expenditure of money and power it took to quell this rebellion, then Kenya was hardly worth the holding. By 1960 the British had agreed to a radical restructuring of Kenyan government, one which guaranteed African majority rule. In 1961 Jomo Kenyatta was released from prison. On December 12, 1963, he became the first prime minister of a free Kenya.

## 2.27 The Novel in Focus

### 2.27.1 Plot Summary

*Weep Not, Child* opens as Njoroge, a boy of about nine who lives near the village of Kipanga, is asked by his mother if he *would* like to attend school. This question opens up a whole new world for Njoroge, who has always dreamed of an education. He enthusiastically agrees. This brief exchange begins a novel that, although short, is vast in scope and rich in incident and character. However, from beginning to end the novel is loosely unified by Njoroge's dogged pursuit of an education. On his first day Njoroge walks to school with Mwihaki, the daughter of Jacobo, his family's landlord. She protects him from the bullying of the older schoolboys, and they begin a friendship that will survive the political events that make their families bitter enemies.

Ngotho's stories are openly revolutionary, but for one of his sons, Boro, they are not revolutionary enough. Boro served the British in World War II and is permanently embittered by the death of his brother, Mwangi, in the war. Ngotho is confused and hurt by the open disdain Boro shows him. As the novel progresses, Boro withdraws from the family, spending more time with the young men agitating for rebellion in Nairobi. Eventually, he brings these agitators to Kipanga, forcing Ngotho to choose between his job and the struggle for freedom. But at the beginning, he pins his hopes on Njoroge's education: "If Njoroge could now get all the white man's learning, would Ngotho even work for Howlands?" (*Weep Not*, p. 16).

Njoroge does well at school and becomes closer to Mwihaki. The two of them discuss the situation of Kenya with the naive earnestness of children, unaware that their parents are on opposite sides of a great political divide. The only thing Njoroge does not share with Mwihaki are his developing religious and political ideas. He combines the religion told him by his parents with the Christianity taught at school (and Ngugi points out how similar the two are) to develop a sense that his people have a special mission to acquire their freedom. His hopes are pinned on the freedom fighter called "the Black Moses":

Jomo Kenyatta. Kenyatta, the great fighter for Kenyan liberty, and eventually the first leader of free Kenya, casts his long shadow over the next, more intense phase of the novel. His return to Kenya from England

intensifies the hostility between Kenyans and the British colonists. Agitators brought by Boro to Kipanga spread the word: a general strike is planned. All Kenyans employed by the British are asked to stop working until Africans are given pay equal to that of Europeans and Indians, and until racial discrimination is abolished. The call for a strike means that Ngotho must make a choice. Up till now he has passively waited for Mr. Howlands to leave, using his job as an opportunity to stay close to the land which he is confident will be his again. But Mr. Howlands says that any of his employees who goes on strike will be fired at once. For Ngotho, then, the stakes are unusually high. In spite of the risks, and over the objection of his two wives, he decides to go on strike.

The strife comes to a head on the day Njoroge and Mwihaki learn that they have passed their preliminary examinations. Both rush home, excited to share the news with their families, and both find their families stunned and terrified by horrible events. At a meeting held by the organizers of the strike, Jacobo, who had convinced the British settlers that he was a man of great influence in the Kenyan community, took the stage and attempted to convince the strikers to return to work. The crowd listened in disbelief. But Ngotho was enraged. Years of frustration boil within him, and, seeing Jacobo as the consummate traitor, he rises and attacks him, and is soon joined by the crowd. The intervention of white policemen saves Jacobo's life, and Ngotho is seriously injured.

More significantly, the strike reveals fractures in Kipanga society. When the strike fails Ngotho and thousands of others lose their jobs. Jacobo kicks Ngotho and his family out of their homes, and they are forced to eke out a living on the land of Kamau's former boss, the carpenter Nganga. Superficially, Njoroge's life shows less change. He begins attending his new school, upset by the suffering of his family and confused about his friendship with Mwihaki, daughter of his father's enemy; but he is isolated from the political turmoil of the country. For this is the time of the Mau Mau Rebellion, and the struggle for freedom has turned extremely violent. Njoroge hears of the Mau Mau in stories told by the other schoolboys; he suspects only vaguely how directly his family will be involved in the bloodshed.



After the strike attitudes harden on both sides. Jacobo is made a chief, a Kenyan collaborator in the British attempt to suppress rebellion. Howlands himself, who had been content as a simple farmer, becomes district officer, an official with broad powers to harass suspected revolutionaries. A similar intensification has occurred in Ngotho's family. Boro and his brother Kori have joined the Mau Mau, and Boro pressures their father to follow them. Although sympathetic, Ngotho refuses to take the oath of allegiance from his son, which he considers a violation of his patriarchal authority.

However, his refusal to align himself with the Mau Mau does not save him from harassment. Both Jacobo and Howlands resent Ngotho and focus their energy on him out of proportion to his minimal involvement in the uprising. His wife, Nyokabi, and son, Kori, are arrested for violating curfew; Kori is held in a detention camp. Boro flees permanently to the forest. Open conflict is inevitable.

Meanwhile, Njoroge and Mwhiki meet again in Kipanga, as they have not done since the day of the strike. Somehow their friendship has survived. Events unravel in short order. Njoroge passes *Not*, through intermediate school and goes to Siriana Secondary School. Here he discovers another oasis of peace. He strikes up friendships with representatives of all the peoples of Kenya; he even finds common ground with Mr. Howlands's son, whom he had feared as a boy. It turns out that the young white child had been just as terrified of Njoroge as Njoroge had been of him. But soon this place of peace is shattered. Policemen come for Njoroge, and he is interrogated, beaten, and mentally tormented. Mr. Howlands informs him that Jacobo has been murdered. Worse, Ngotho has confessed to the crime, even though everyone knows that Boro was the actual murderer. Ngotho has been tortured nearly to death but will not divulge Boro's hiding place. Finally Ngotho and Njoroge are released. Because of the scandal Njoroge cannot return to school; he returns home with his father, who is dying rapidly. He lives long enough, however, to be reconciled with Boro, who visits his father's deathbed before retreating to the forest.

Two chapters remain, set several months later. Boro has killed Mr. Howlands and been captured. Njoroge, now 19, his dreams of education and a grand future seemingly ruined, is working as a salesclerk in an Indian store in Kipanga. He meets Mwhiki again; their friendship has survived even the

murder of her father. She invokes the duty to his people in which he used to believe, but she fails to reinspire him. He pleads with her to leave Kenya with him, and when she refuses, he is desolate. He climbs a hill and ties a noose, intending suicide. The novel ends, not in despair, but with a ray of hope: his two mothers have followed him, and they save him from death. As he allows them to lead him home, he begins to remember his obligations to others, and the novel ends in a simple act of courtesy: "He ran home and opened the door for his two mothers" (Weep Not, p. 136).

### **2.27.2 Adam and Eve, Gikuyu and Mumbi.**

One of the most riveting episodes of *Weep Not, Child* has Njoroge retelling for his family the Gikuyu story of the creation. The creator, Murungu, saw darkness all over the face of the world; he created a single sacred tree that rose up from the foot of Mt. Kenya. Beneath it he created the first man and woman, named Gikuyu and Mumbi, and he told them: "This land I hand over to you. O man and woman, / It's yours to rule and till in serenity sacrificing / Only to me, your God, under my sacred tree" (Weep Not, p. 24). The immediate effect of Njoroge's story is to remind all his family that their land has been stolen from them. But the creation story has another effect as well: it underscores the similarities between the Gikuyu's homegrown religion and the imported Christianity that made many converts in Kenya. It also foreshadows the idiosyncratic blend of Christian and Gikuyu themes that Njoroge develops later in the novel: "It did not make much difference that he had come to identify Gikuyu with Adam and Mumbi with Eve. To this God, all men and women were united by one strong feeling of brotherhood" (Weep Not, p. 49). Christian education became part of the sweep towards freedom; for example, Njoroge describes Jomo Kenyatta as the Black Moses. An optimism, reinforced by Christianity, that God will eventually right the injustices visited on His people sustains Njoroge through much of the novel. Christianity, it can be concluded, was never for Njoroge simply a tool of colonialism. Britain's staunchest African allies were those Gikuyu who had been deeply Christianized and Westernized. The Christian teachers whom Njoroge encounters are kind and passionate but convinced that white ways are best: the headmaster of one school "brought up his boys to copy and cherish the white man's civilization as the only hope of mankind" (Weep Not, p. 115). And even among those Gikuyu who do not

reject their traditional customs, Christianity seems to encourage a political passivity that hinders the vigorous fight for freedom. Nevertheless, the novel does not reject Christianity. Ngotho's story is paralleled later in the book by the impassioned sermon of a Christian revivalist. This sermon predicts the imminent return of Jesus but also comments on the political turmoil of Kenya. After they leave the church Njoroge and Mwhake discuss the idea of the end of the world in a passionate blend of theology, personal conviction, and politics. They end up with a kind of cautious optimism, based on the trust that God works in mysterious ways, but always for the ultimate good of His people. This optimism is counterpoised against the violent nihilism of Boro, who states that he believes in nothing but revenge. While it is Boro's active will that brings about political change, Njoroge's quieter drive really propels the novel; it is only when he loses this optimism that he attempts suicide.

Ngugi's own relationship to Christianity is as multifaceted as his first novel's. Like Njoroge, he was in his youth a devout believer, and many critics have seen an autobiographical component to the novel. But by the time he wrote it, and especially later in the 1960s, Ngugi had come to question the role of Christianity in Gikuyu life. He saw that, whatever their stated beliefs, the Christian churches supported the oppressive ruling class. As his interest grew in radicals like Karl Marx and Frantz Fanon (see ***The Wretched of the Earth***, also covered in *African Literature and Its Times*), Ngugi rejected anything that might aid this class. More importantly, he came to believe that Christianity forced its adherents to denigrate their Gikuyu heritage: the Church "meant rejection of these values and rituals which held us together: it meant adopting what, in effect, was a debased European middle-class mode of living and behavior" (Ngugi wa Thiong'o in Killam, p. 8). The somewhat accepting view of Christianity evinced in *Weep Not, Child* is replaced in the 1970s with a tendency to denounce Christian influence. This trait must be classed with Ngugi's other attempts to minimize European influences, such as writing in Gikuyu and attempting to refocus college literature departments on African literature. In 1970 he even changed his name. After addressing a Church council with the words, "I am not a man of the Church. I am not even a Christian," Ngugi was confronted by an angry Christian who pointed out that Ngugi still used his Christian name: James.

Reflecting on this, Ngugi decided the man was right. He dropped "James" from his name and reverted to the Gikuyu form of his name: Ngugi wa Thiong'o.

### **2.27.3 Sources and literary context.**

Ngugi's early work should be placed alongside the first literary fruits of African independence. He is young enough to have felt the influence of slightly older African writers such as Chinua Achebe and Wole Soyinka (see **Things Fall Apart and Death and the King's Horseman**, also covered in *African Literature and Its Times*), and shares their concern with defining the African experience and assessing the legacy of colonialism. In Kenya, Ngugi was the first writer to publish in English and has remained Kenya's most famous international author.

Like many African authors, Ngugi received a rigorous, European-style education and has benefited from being positioned between two cultures, the Gikuyu and the British. Even as he has worked to accentuate and enrich his own Gikuyu culture, he has continued to acknowledge a debt to certain English writers, especially D. H. Lawrence and Joseph Conrad. In the late 1960s and early 1970s his work became more stridently political; *Petals of Blood*, *The Trial of Dedan Kimathi* and *Ngaahika ndeenda* excoriate Christianity, colonialism, and the political shortcomings of Kenya after independence in terms much harsher than those of his first published work. *Ngaahika ndeenda*, especially, landed him in trouble for just those reasons: this massive three-hour play, put on by peasants in the Kenyan countryside, was performed only once before government officials, upset at its frank treatment of corruption and greed, halted production and arrested Ngugi. He was imprisoned without trial for more than a year.

Despite this arrest, or perhaps because of it, Ngugi has continued to be a powerful, influential voice both within Kenya and outside it. His more recent works have been banned in Kenya, and Ngugi himself has lived in exile (in the United States and Europe) since the mid-1980s; however, the memory of his work continues to inspire many Kenyan authors. For the world at large, Ngugi is the most visible and striking literary representative of Kenya, its first authentic voice.

#### 2.27.4 Events in *History at the Time the Novel*

*Weep Not, Child* ends at the darkest point in the life of its protagonist and in the life of Kenya. The Mau Mau Rebellion has been crushed; Jomo Kenyatta and many other Kenyan leaders have been imprisoned. It seems as if native Kenyans are powerless to win their freedom, and will have to depend on the dubious generosity of the British interlopers. However, by the time Ngugi sat to write the book, the situation had turned around completely. From the failed Mau Mau Rebellion, the British had learned that Kenyans would never accept colonial domination peacefully and that they themselves would have to relinquish power. A series of conferences in the late 1950s and early 1960s set the terms by which native Kenyans would be brought into the colonial government, with the eventual aim of *uhuru* (freedom) from Britain. Like many anti-colonial leaders, Kenyatta went almost straight from jail to the state house; he became prime minister in 1962 and, late in 1963, oversaw the final departure of the British. The land laws were overthrown, and white settlers fled in droves.

With independence Kenya had its share of the internal strife experienced by many other newly freed African states. Political freedom was an important step, but it would mean nothing without economic self-sufficiency. Potential conflict between different peoples also loomed, and Kenyan differences between Gikuyu and Maasai, Nandi and Abagusii from sapping the political life of the country. An even more invidious division, perhaps, had arisen between the small minority of Kenyans who had benefited from England's rule, adopting Christianity and Western dress, and the majority who continued to live traditional African lives. It is in this final area that the importance of Ngugi lies. Beginning with the plays he staged as part of the Independence celebrations in 1964, and more stridently as the years passed, Ngugi has insisted on the unity of all Kenyans in a glorious African culture that needs little from Europeans.

#### 2.27.5 Reviews.

Opinions of *Weep Not, Child* vary greatly. The cover of the British edition proclaims it "Ngugi's masterpiece," but this judgment is far from universal. No one denies the novel's historical importance as the first written in English by a black East African. However, many categorize it as a work of Ngugi's

youth that bears all the marks of apprenticeship. Charles Larson claims that the characters of the novel "are for the most part underdeveloped" (Larson, p. 365). Ngugi's language has been praised and criticized in equal measure. Peter Nazareth says that "the real problem of Ngugi's language is that one is constantly irritated by its naivete and extreme complexity" (Nazareth, p. 9). But G. D. Killam notes the biblical intensity of Ngugi's style, and observes that this style blossoms in his subsequent novels (Killam, p. 52). There is also a split between critics who see the novel as a flawed, naive attempt to capture the historical truth of the Mau Mau Rebellion and those who see such naïveté as a way of capturing the feelings of being historical prose fiction has always included an interpretation or a reading of the history. . . . This creative coming to terms with historical fact is absent from *Weep Not, Child*" (Howard in Robson, p. 124). Clifford Robson replies, "Ngugi's work reveals a developing but consistent interpretation— that in a dynamic situation people are often caught up in a complex pattern of events to which they react in unpredictable, irrational ways" (Robson, p. 124). young in troubled times.

However, even those critics who dismiss *Weep Not, Child* grant that it is important for two reasons. First, its publication marks a major stage in the development of East African literature. Second, it indubitably shows some glimmer of the promise fulfilled in such later masterpieces as *A Grain of Wheat* and *Petals of Blood*.

#### **2.27.6 Previous Related Works**

##### **Abdullah et al (2016) Attitude towards and Perception of Literature in EFL Setting. Qassim University, Buraydah, Saudi Arabia**

The study attempts to investigate the attitude and perception of Saudi undergraduate students towards English literature courses as a part of their BA English Program at a large public university in KSA. A total of 59 students (25 studying a literature course, 25 linguistics course and nine had already passed at least one literature course) participated in the study.

Applying mixed method research design, questionnaires were used to collect quantitative data and retrospective essays were used for qualitative data. A modified version of AMTB developed by Gardner and associates was used to measure students' attitude towards literature courses. The results of study show that the participants have positive attitude towards literature courses. The findings also suggest that learners' social environment (family, friends, classmates, teachers...etc.) significantly contribute in constructing positive

attitudes and enhancing their perception towards literature as medium of learning L2. The study has pedagogical implication too. Policy makers (administrator, curriculum developers, and teachers) need to accommodate learners' voices in the selection of teaching material.

**Abdalahadi Nimer A. Abu Jweid** *The Fall of National Identity in Chinua Achebe's "Things Fall Apart"*. Faculty of Modern Languages and Communication, University Putra Malaysia,

This article examines Chinua Achebe's *"Things Fall Apart"* within a postcolonial discourse. While the majority of postcolonial critiques argue over indigenous identity, this study explores the deterioration of national identity in *"Things Fall Apart"*. Such deterioration is brought about by the spiritual and tentative defeat inherent in the failure of the protagonist, Okonkwo, to face the colonial whites. Ultimately, the protagonist's failure leads to a tragic death. In the novel's context, Achebe exhorts the fall of national identity and its pathetic aftermath. The deterioration in national identity symbolically correlates to the protagonist's personal irresolute experience which is at first physically powerful but in the end spiritually weak. The focus of this article is a textual analysis of Achebe's *Things Fall Apart*, applying postcolonial theoretical concepts, especially aboriginality, hegemony, subaltern and identity. These concepts facilitate a smoldering conceptualization of national identity as it is exterminated in the novel. Thus, these terms will be cited mainly with reference to Bill Ashcroft, Gayatri Spivak, and Laura Chrisman's postcolonial critiques.

**Gikandi, Simon (1991) "Chinua Achebe and the Post-colonial Esthetic: Writing, Identity, and National Formation,"** *Studies in 20th Century Literature: Vol. 15: Iss. 1, Article 4.* <https://doi.org/10.4148/2334-4415.1263>

This study describes Chinua Achebe as one of Africa's most important and influential writers, and his novels have focused on the ways in which the European tradition of the novel and African modes of expression relate to each other in both complementary and contesting ways. Achebe's novels are informed by an important theory of writing which tries to mediate the

politics of the novel as a form of commentary on the emergence and transformation of nationalism which constitutes the African writer's epistemological context. Achebe's esthetic has been over determined by the changing discourse on representation and national identity in colonial and post-colonial Africa. His anxious quest for a post-colonial esthetic is predicated on the belief that narrative can enable the writer to express an alternative order of things opposed to realities imprisoned by imperialism and Western domination

**Lame Maatla Kenalemang (2013 ) "*Things Fall Apart*" : An Analysis of Pre and Post-Colonial Igbo Society .Karlstad University.**

This essay is an attempt to show an insight of pre and post colonialism on Igbo society. It is argued that the interaction between the whites and the Igbo people had both negative and positive consequences. It is evident in Achebe's novel that the Europeans greatly influenced the lifestyle of Igbo society.



# **Chapter Three**

## **Methodology**

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This chapter will provide a full description of the study ADOPTED methodology. It describes the population of the study, the samples and the tools used for the data collection as well as the procedures that followed and how validity and reliability were applied for the study.

#### **3.2 The Study Methodology**

The study is basically descriptive and analytical since it describes and analyzes phenomena as they exist by identifying and obtaining information in the investigations of a specific issue. The study is both quantitative and qualitative. It is considered quantitative so that most of the data collected will be turned into numerical figures before being analyzed. This allows the research instruments to complement each other.

#### **3.3 The Study Population and Sample**

The population of this study is the teachers of English language in two representative Universities which are Sudan University of Science and Technology and Al-Neelain University.

Then again, the researcher will analyze the novels of *Weepnot, Child and The Beautiful Ones are not yet Born* via the concentrating on the cultural terms, as part of chapter four while some analysis has already been made at chapter two. The researcher chooses the two Universities which participated in the study because they are known and they include a large number of English teachers (most of them are teaching in the program of Master of Arts in literature where African literature constitutes a principal component of the program.)

who represent the whole population of this study. The sample of the study consists of 50 teachers.

The sample of this study included English language teachers who are teaching at Sudan University of Science and Technology (College of Languages and College of Education), and Al-Neelain University of (Arts and Education Colleges).

Table (3-1) shows academic status.

Variables	Titles	Frequency	Percent
Valid	Associate Professor	2	2.0
	Assistant Professor	16	16.0
	Lecturer	82	82.0
	Total	100	100.0

Table (3-2) shows teachers' numbers and their distribution according to sex.

	Sex	Frequency	Percent
Valid	Male	70	70%
	Female	30	30%
	Total	100	100%

Table (3-3) shows teachers' years of experience.

	Teaching experience	Frequency	Percent
Valid	1-5 years	38	38%
	6-10 years	40	40%
	More than 10 years	22	22%
	Total	100	100%

Tables (3-2 & 3-3) indicate that male respondents were 70% compared to 30% females.

22% of the teachers had teaching experience more than 10 years, 38% had teaching experience ranged between 1-5 years while 40% had teaching experience between 6-10 years.

### **3.4 Research Tools**

The data for the present study were obtained by using the questionnaire for teachers, as well as the concentration on the cultural terms in the novels of by Chinua Achebe and Alan Paton.

### **3.5 Teachers' Questionnaire**

This questionnaire is divided into two parts. The first part includes personal information about the teachers (their names, University where they work, their degrees and years of experience in teaching English and translation). The second part consists of 15 statements about the impact of including literary texts particularly African literature in class rooms to enhance the students' level of understanding English language and raise the level of critical thinking. Teachers will choose one appropriate option from the five options (strongly agree, agree, neutral, disagree and strongly disagree) to answer each question.

### **3.6 Procedures**

The teachers' questionnaire was distributed to teachers by hand, and was given up to 10 days to respond to the questions, some were given to other teachers to distribute them.

### **3.7 Validity and Reliability of the Questionnaire.**

The questionnaire of this study was validated by a jury consisting of five associate and assistant professors specialized in English language. They based their comments on the following criteria:

1. The clarity of the items and instructions.
2. The simplicity of items, and how far they related to the subject.
3. The language used.

The jury made some remarks concerning some items and suggested modifications for these items. Two items from the questionnaire were omitted, and the researcher responded to their suggestions and made the required modifications. For the reliability of the questionnaire, the study used the split-half method. This method stands for the principle of dividing

the answers of the individuals into two parts, i.e. items of the odd numbers e.g. (1, 3, 5 ...) and answers of the even numbers e.g. (2, 4, 6 ...). Then person correlation coefficient between the two parts is calculated. Finally, reliability coefficient is calculated according to Spearman-Brown Equation as follows:

$$\text{Reliability coefficient} = \frac{2 \times r}{1 + r}$$

r = person correlation coefficient.

Using the Statistical Package for Social Sciences (SPSS, version 17) enables the researcher - the exploratory sample data - reliability coefficient of knowledge in a way Spearman & Brown, and Person respectively for the final image a questionnaire instructors.

	<b>Person</b>	<b>Spearman &amp; Brown</b>
<b>Reliable</b>	<b>0.828</b>	<b>0.795</b>
<b>Validity=√Reliable</b>	<b>0.909</b>	<b>0.892</b>

It clearly demonstrates high value on the enjoyment of the final image of the questionnaire of a high degree of consistency in the current study is a community.

## 7- Statistical equations

### a- Person

$$\text{Reliability} = \frac{2(r)}{1 + (r)}$$

On the other hand, validity is also a measure used to

identify its degree among the respondents according to their answers on certain criterion.

For calculating the validity and reliability of the questionnaire by using the above Spearman-Brown equation, the researcher distributed about (10) samples of teachers' questionnaire to respondents.

### **3.8 Data Collection and Analysis**

The tools were distributed to the subjects throughout the Universities mentioned before, to collect the data necessary for the study. Teachers' questionnaire was handed to English teachers by the researcher himself. After collecting all data, a program called "Statistical Package for Social Studies" (SPSS for windows) is used to analyze the data of the questionnaire. The following steps are taken:

1. The two scales will be turned into numerical data.
2. The data will be entered into the columns of variables.
3. The procedure "analyze" will be chosen from the menu bar.
4. The category "descriptive analysis" will be chosen from the "analyze" menu.
5. The procedure "frequencies" will be chosen from the submenu to obtain counts and summary statistics.

### **3.9 Summary of the Chapter**

This chapter described the methodology for gathering the data throughout the description of the methods and techniques used to conduct the present study. Research instruments were described; instruments reliability and validity were confirmed and how the data collected and analyzed. Also, it showed that this study was descriptive and analytical and it was also considered both quantitative and qualitative. Then the chapter described the population and the sample of the study. Next it considered the tools of the study. Having finished with the methodology of the study, the next chapter will present data analysis, results and discussion.

# **Chapter Four**

## **Data Analysis, Results and Discussions**

## CHAPTER FOUR

### DATA ANALYSIS, RESULTS AND DISCUSSIONS

#### 4.1 Introduction

This chapter presents the analysis of data obtained from experiment teachers' questionnaire.

#### 4.2 Analysis of the Experiment.

The analysis of the experiment will focus on answering vital questions on raised on the questionnaire being the single basic tools of investigation and data collection technique in the current study. The following hypotheses will be answered as part of this chapter each in its proper place.

- 1. European colonizers have managed to undermine the African identity, unity and uniqueness through replacing the already existing system with an imported one, namely a European sociocultural version.**
- 2. The African writers stood so strongly in the face of the atrocious European clandestine attempt and exposed their wicked machination in a retaliatory response to the invasion.**
- 3. African literature plays such a vital role of broadening the consciousness and inculcates a deep sense of understanding in today's African young people of their heritage and splendid history.**

#### 4.3 The Responses to the Questionnaire

The responses to the questionnaire of the 50 teachers were tabulated and calculated. The following is an analytical interpretation and discussion of the findings regarding different points related to the objectives and hypotheses of the study. Each item in the questionnaire is analyzed statistically and discussed. The following tables will support the discussion.

##### **(A) Analysis of the Questionnaire:**

The researcher distributed the questionnaire on determined study sample (70), and constructed the required tables for collected data. This step consists



transformation of the qualitative (nominal) variables (strongly disagree, disagree, uncertain, agree, and strongly agree) to quantitative variables (1, 2, 3, 4, 5) respectively, also the graphical representations were used for this purpose.

**(B) Statistical Reliability**

Reliability refers to the reliability of any test, to obtaining the same results if the same measurement is used more than one time under the same conditions. In addition, the reliability means when a certain test was applied on a number of individuals and the marks of every one were counted; then the same test applied another time on the same group and the same marks were obtained; then we can describe this test as reliable. In addition, reliability is defined as the degree of the accuracy of the data that the test measures. Here are some of the most used methods for calculating the reliability: **Alpha-Cronbach coefficient.**

On the other hand, validity also is a measure used to identify the validity degree among the respondents according to their answers on certain criterion. The validity is counted by a number of methods, among them is the validity using the square root of the (reliability coefficient). The value of the reliability and the validity lies in the range between (0-1). The validity of the questionnaire is that the tool should measure the exact aim, which it has been designed for.

In this study the validity calculated by using the following equation:

$$\text{Validity} = \sqrt{\text{Reliability}}$$

The reliability coefficient was calculated for the measurement, which was used in the questionnaire using Alpha-Cronbach coefficient Equation as the following:

For calculating the validity and the reliability of the questionnaire from the above equation, the researcher distributed the questionnaires to 30 respondents to calculate the reliability coefficient using the Alpha-Cronbach coefficient; the results have been showed in the following table:

**Reliability Statistics**

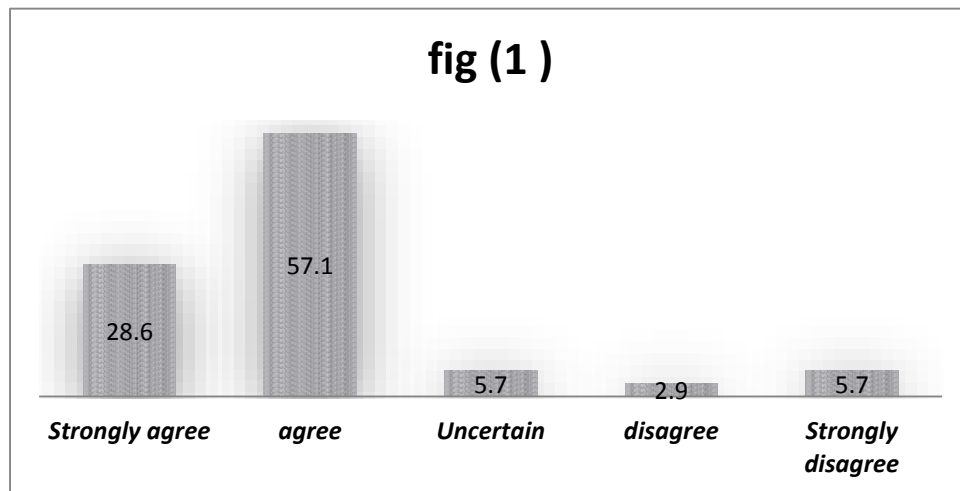
<b>Cronbach's Alpha</b>	<b>No of Items</b>
<b>0.91</b>	<b>15</b>

**Statement No.(1):** . Africa’s cultural traditions are extremely diverse.

Table No (2) The Frequency Distribution for the Respondent’s Answers of Question No. (1)

Variable	Frequency	Percentage
Strongly agree	20	28.6
agree	40	57.1
Uncertain	4	5.7
disagree	2	2.9
Strongly disagree	4	5.7
Total	70	100

From the above table No.( 2) and figure No (1 ) It is clear that there are (20) persons in the study's sample with percentage (28.6%) strongly agreed with “Africa’s cultural traditions are extremely diverse ”. There are (40) persons with percentage (57.1%) agreed with that, and (4) persons with percentage (5.7%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (7) persons with 5.7% are strongly disagree.



Traditionally, art, music, and oral literature served to reinforce existing religious and social patterns. During the colonial period, some educated city dwellers rejected traditional African cultural activities in favor of Western cultural pursuits, but a cultural revival sprang up with the rise of African nationalism and independence in the mid-20th century. Arabic written literature has a long history in North Africa, while European-language literature has developed more recently. The governments of most African

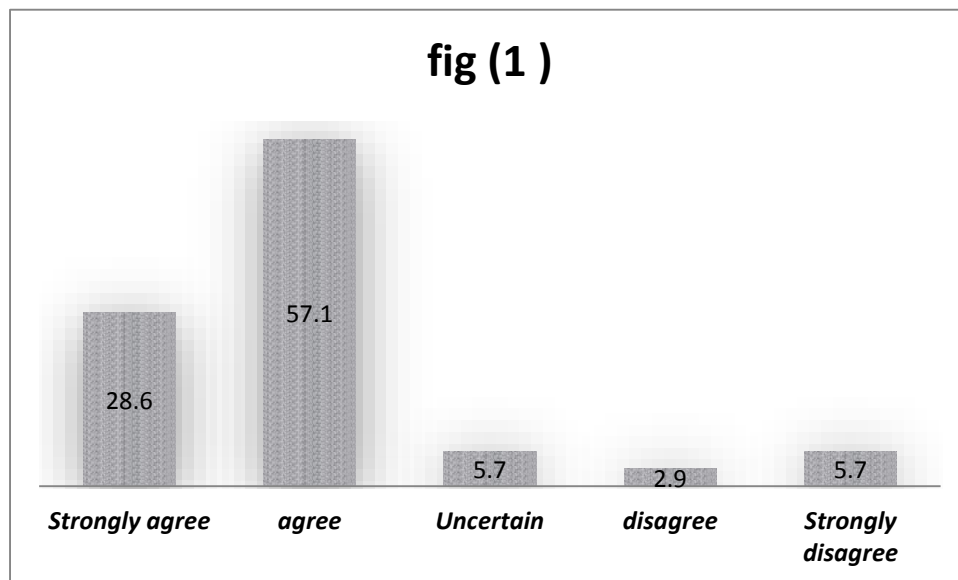
nations sponsor national dance and music groups, museums, and to a lesser degree, artists and writers.

**Statement No.(1) :** *The rationale behind including literary texts in EFL classroom settings is attributed to its potential practical vale in learning.*

Table No (2) The Frequency Distribution for the Respondent’s Answers of Question No. (1)

Variable	Frequency	Percentage
Strongly agree	20	28.6
agree	40	57.1
Uncertain	4	5.7
disagree	2	2.9
Strongly disagree	4	5.7
Total	70	100

From the above table No.( 2) and figure No ( 1 ) It is clear that there are (20) persons in the study's sample with percentage (28.6%) strongly agreed with “*The rationale behind including literary texts in EFL classroom settings is attributed to its potential practical vale in learning*”. There are (40) persons with percentage (57.1%) agreed with that, and (4) persons with percentage (5.7%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (7) persons with 5.7% are strongly disagree.



The reasons for using literature in EFL teaching can be distinguished according to its practical value and its motivating and educating potential. It goes without saying, literature encourages language acquisition. First of all, literary texts give examples of good usage of English, which is a very practical reason, since learners are supposed to learn to speak and write correctly. Literary texts also offer a wide range of styles, registers, and different types of texts. By reading them, learners can expand their language awareness and become more susceptible to different features of English. Secondly, literature also provides learners with access to the cultural background of the people whose language they learn, since literary texts tell us something about other people's social background, their thoughts and ideas.

The characters of the texts are not real people, but they are created by real people: "It is true that the „world“ of a novel, play or short story is a created one, yet it offers a full and vivid context in which characters from many social backgrounds can be depicted. A reader can discover their thoughts, feelings, customs, possessions: what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors"( Parkinson& Reid Thomas, 2000: p. 9). In this sense literature is very convenient for EFL teaching since it presents examples of good writing and provides learners with the insight into both the culture and society of English-speaking countries. Literature has become an important means of understanding and interpreting human beings and aspects of society such as politics, religion, economics, social conflicts, class struggle and human condition. The discipline of comparative literature makes it possible to compare texts that are distinct in nature, culture and history.

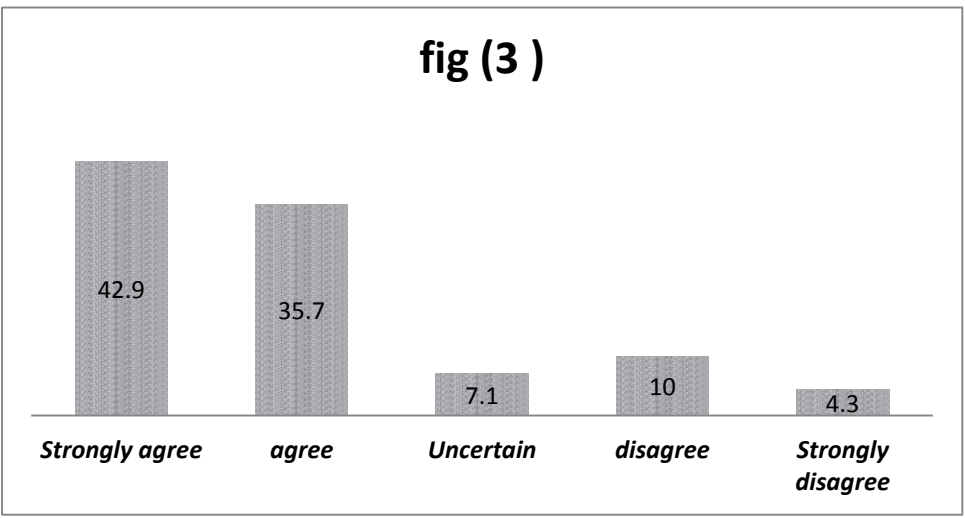
**Statement No. (3):** *In African Literature the characters of the texts are not real people, but they are created by real people*

Table No (3) The Frequency Distribution for the Respondent's Answers of Question No. (2)

Variables	Frequency	Percentage
Strongly agree	30	42.9
agree	25	35.7
Uncertain	5	7.1
disagree	7	10
Strongly disagree	3	4.3

<b>Total</b>	<b>70</b>	<b>100</b>
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From the above table No.(3 ) and figure No (2 ) It is clear that there are (30) persons in the study's sample with percentage (42.9%) strongly agreed with " *In African Literature the characters of the texts are not real people, but they are created by real people* ". There are (25) persons with percentage (35.7%) agreed with that, and (5) persons with percentage (7.1%) were not sure that, and (7) persons with percentage (10.0%) disagreed. and (3) persons with 3.4% are strongly disagree.



It is true that the „world“ of a novel, play or short story is a created one, yet it offers a full and vivid context in which characters from many social backgrounds can be depicted. A reader can discover their thoughts, feelings, customs, possessions: what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors”( Parkinson& Reid Thomas, 2000: p. 9). In this sense literature is very convenient for EFL teaching since it presents examples of good writing and provides learners with the insight into both the culture and society of English-speaking countries. Literature has become an important means of understanding and interpreting human beings and aspects of society such as politics, religion, economics, social conflicts, class struggle and human condition. The discipline of comparative literature makes it possible to compare texts that are distinct in nature, culture and history. Comparative literature aims at comparing one literature with another or others, and literature with other fields of knowledge such as history, politics, philosophy and economics. It makes it possible for us to draw

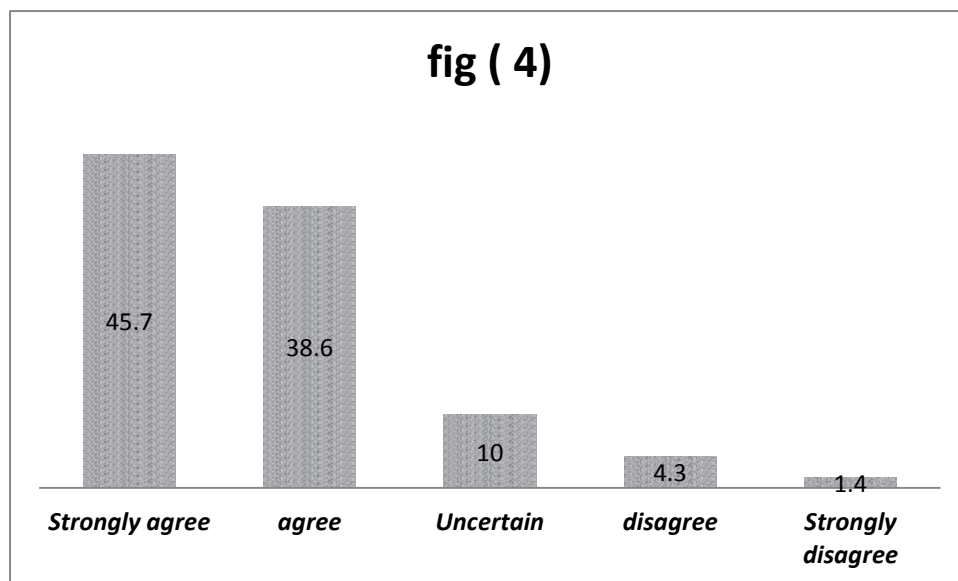
comparisons between ‘various text types. It facilitates ‘dialogue between cultures, languages, literatures and disciplines’ (Zepetnek1998).

**Statement No. ( 4):** *Compared to the language samples in the textbooks, the language is far richer and more varied .*

Table No (4) The Frequency Distribution for the Respondent’s Answers of Question No.( 3)

Valid	Frequency	Percentage
<b>Strongly agree</b>	32	45.7
<b>agree</b>	27	38.6
<b>Uncertain</b>	7	10
<b>disagree</b>	3	4.3
<b>Strongly disagree</b>	1	1.4
<b>Total</b>	<b>70</b>	<b>100</b>

It is clear from the above table No.(4 ) and figure No ( 3) that there are (32) persons in the study's sample with percentage (45.7%) strongly agreed with " *Compared to the language samples in the textbooks, the language is far richer and more varied .* ". There are (27) persons with percentage (38.6%) agreed with that, and (7) persons with percentage (10.0%) were not sure that, and (3) persons with percentage (3.4%) disagreed. and (1) persons with 1.4% are strongly disagree.



Many genuine features of the written language such as “the formation and function of sentences, the variety of possible structures, and the different ways of connecting ideas” are presented at many levels of difficulty (Collie and Slater, 1994, p. 5). By asking students to explore the literary language, actually teachers encourage their students to think about the norms of the language use (Widdowson, 1975). Learners are encouraged to familiarize themselves with different language uses, forms or conventions. Such exposure is essential for the learners especially for their language development. Thus, they can appreciate the richness and variety of the language and become more sensitive to the features of it.

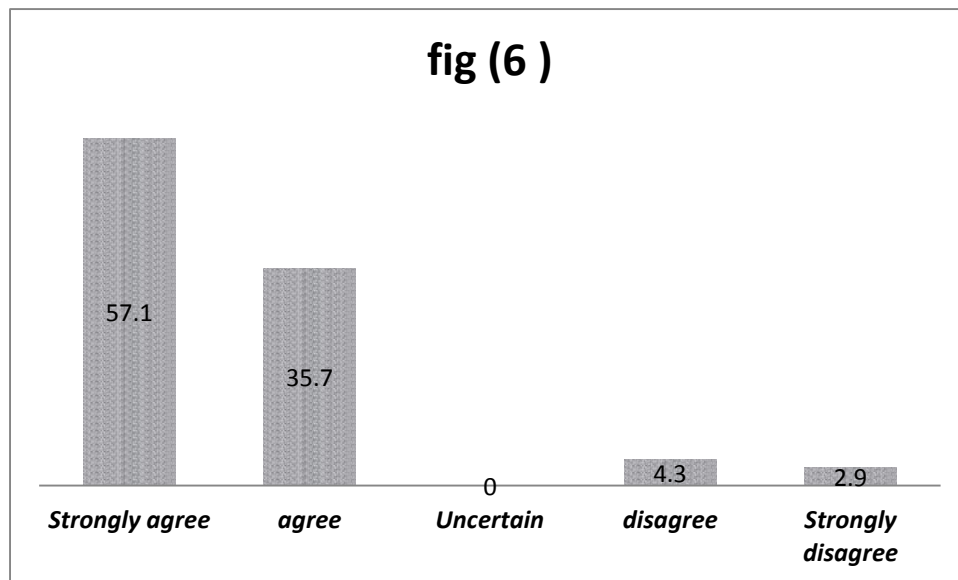
For many teachers of English as a foreign language (EFL), the study of literature is indispensable because it exposes students to meaningful contexts that are replete with descriptive language and interesting characters. Structuring lessons around the reading of literature introduces a profound range of vocabulary, dialogues, and prose. In addition to developing students’ English language skills, teaching literature also appeals to their imagination, develops cultural awareness, and encourages critical thinking about plots, themes, and characters. Most importantly, the activities that one can apply with literature lessons easily conform to the student-centered and interactive tenets of Communicative Language Teaching (CLT). Unfortunately, many postgraduate EFL teacher-training courses focus mainly on language teaching methodology and offer little guidance on the analytical methods that are essential to interpreting literature and design-ing effective classroom activities. This means that both the students and teachers lose out. Fortunately, there are a variety of resources for instructors to use to improve their classes with the study of literature.

**Statement No.( 5):** *Generally speaking, Literature is also viewed as a doorway into another culture.. .*

Table No (6) The Frequency Distribution for the Respondent’s Answers of Question No. (4)

Valid	Frequency	Percentage
Strongly agree	40	57.1
agree	25	35.7
Uncertain	0	0
disagree	3	4.3
Strongly disagree	2	2.9
Total	70	100

It is clear from the above table No.( 5) and figure No (4 ) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with . *Generally speaking, Literature is also viewed as a doorway into another culture "*. There are (25) persons with percentage (35.7%) agreed with that, and (0) persons with percentage (00.0%) were not sure that, and (3) persons with percentage (3.4%) disagreed. and (2) persons with 2.9% are strongly disagree.



Teaching literature enables students “to understand and appreciate cultures and ideologies different from their own in time and space, and to come to perceive traditions of thought, feeling and artistic form within the heritage the literature of such cultures endows” (Carter and Long, 1991, p. 2). Students learn to see a world through another’s eyes, observing human values and a different kind of living, and discovering that others living in very different societies. They will understand and become broadly aware of the social, political, historical, cultural events happening in a certain society.



Through literature, learners can deepen their cultural understanding. Authentic Material Literary texts so often touch on common themes and values which range from individual concerns to social issues such as death, love, pollution, ethnic conflicts. Even the genres, conventions and devices portrayed are universal. Poetry has rhythm, rhyme and figurative usage; short stories and novels have plots with crises, conflicts and resolutions. These topics and conventions are “readily recognizable to foreign language learners from their mother-tongue experience” (Maley and Duff, 1989, p. 8). Moreover, literature includes all possible varieties of subject matter and language which might be intrinsically interesting. The texts are non-trivial because they cover many significant themes and contexts which are missing in most EFL textbooks (Duff and Maley, 1990, p. 6). Literature exposes students to fresh themes and unexpected language. In this sense, ‘a literary text is authentic text, real language in context, to which we can respond directly’ (Brumfit and Carter, 1986, p. 15). This quality appears to make literature suitable and valuable to language teaching in many contexts and cultures.

Literature offers universal themes which are relevant to students’ own experience. It, unlike many teaching inputs, is also a mirror that reflects and heightens each learner’s perception of the social world. Thus, literary texts are open to multiple interpretation and genuine interaction (Duff and Maley, 1990, p. 6). Students may relate the ideas, events and things found in literary texts to their own lives. It will help “to stimulate the imagination of our students, to develop their critical abilities, and to increase their emotional awareness” (Lazar, 1993, p. 19). It also develops learners’ pleasure in reading. When EFL learners enjoy reading literature and have motivation to interact with a text, they will develop their reading proficiency. When they try to comprehend the meaning of the text, learners must make inferences, drawing both on content of the reading and their own experience. “The reader is placed in an active interactional role in working with and making sense of this (literary) language” (Brumfit and Carter, 1986, p. 15). Students are required to engage in “content-based purposeful learner talk in English”; and teachers act as facilitators to help their learners in discovering the meanings of the texts. Literature, thus, has a wider function because it fosters personal development in the readers. It helps learners to grow as

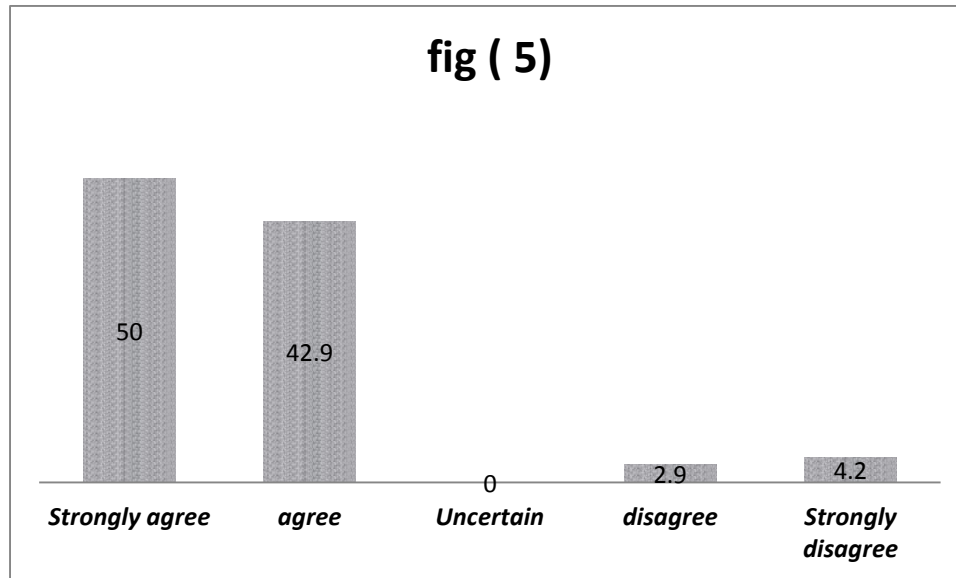
individuals as well as in their relationships with the people and institutions around them (Carter and Long, 1991, p. 3). This is a crucial part of an education which might not be offered by the textbooks. From these various discussions, we can conclude that the use of literature yields many benefits. The most important justification is that literature can educate the whole person (Lazar, 1993, p. 19). Literature sharpens linguistic and cognitive skills and provides for some deepening of the students' understanding of the human conditions.

**Statement No.( 6 ):** *African literature had been predominantly oral up to the 19th Century when attempts to put some African languages into written forms began considerably .*

Table No (6) The Frequency Distribution for the Respondent's Answers of Question No. (5)

Valid	Frequency	Percentage
Strongly agree	35	50
agree	30	42.9
Uncertain	0	0
disagree	2	2.9
Strongly disagree	3	4.2
<b>Total</b>	<b>70</b>	<b>100</b>

It is clear from the above table No.(6 ) and figure No (5 ) that there are (35) persons in the study's sample with percentage (50.0%) strongly agreed with "*African literature had been predominantly oral up to the 19th Century when attempts to put some African languages into written forms began considerably*". There are (30) persons with percentage (42.9%) agreed with that, and (0) persons with percentage (00.0%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (3) persons with 4.2% are strongly disagree.



Achebe's essay, "The African writer and the English Language", in every respect is pro-African literature in foreign languages. Ezenwa-Ohaeto (1997,p.102), in reviewing the essay explains, Achebe points to the issue of the confusion of values ... He touches on the linguistic question, submitting that 'those who can do the work of extending the frontiers of English so as to accommodate African thought patterns must do it through their mastery of English and not out of innocence.

Literature is a reflection of the past of a people and a projection of their aspiration for the future (Duvignand,2000,p. 67). In other words, its task is keeping the collective imagination of a society alive such that its members will be able to channel their energies to communal social construction (Caudwell, 1977,p.145) Overall, the importance of African literature in her languages includes defining the complete identity of African people and upholding and preserving it. Again, it will provide the facility that will allow the expression of the versatility and diversity of African oral tradition. By this, the African oral tradition will be preserved. The preservation will affect the life span of African languages and culture. Lastly, it will serve as a locus for the development of African languages and the promotion of their use.

In fact modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions. One o f the striking features of African novels is that "it is a genre developed

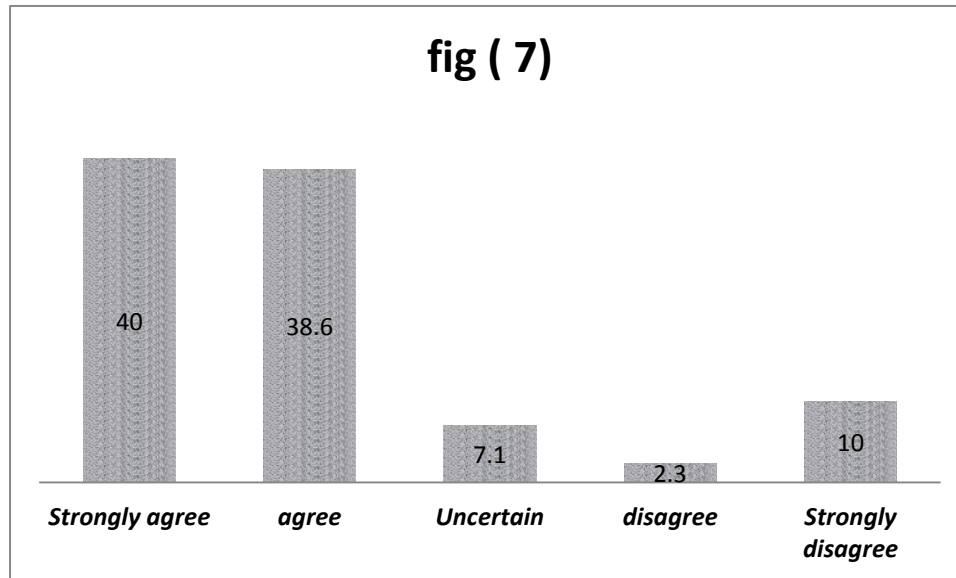
as a particular body of imaginative discourse primarily occupied with the modes of resisting the role of western cultural hegemony in determining African states of consciousness.” This strain of protest can be witnessed in the writings of almost all African authors especially of the post-colonial period. The writing during the post-colonial era (between 1960 and 1970) is usually referred as post-colonial literature. In this era, many African nations gained political independence from their colonial rulers and a considerable volume of African written literature in English was authored during these post-colonial times.

**Statement No.(7 ):** *post-colonial Africa continues to contend with the old problems: poverty, illiteracy, disease, inhumane authoritarian state structures and genocidal conflict situations.* . . .

Table No (7) The Frequency Distribution for the Respondent’s Answers of Question No. (6)

Valid	Frequency	Percentage
<b>Strongly agree</b>	28	40
<b>agree</b>	27	38.6
<b>Uncertain</b>	5	7.1
<b>disagree</b>	3	2.3
<b>Strongly disagree</b>	7	10

It is clear from the above table No.(12 ) and figure No ( 11) that there are (28) persons in the study's sample with percentage (40.0%) strongly agreed with " *post-colonial Africa continues to contend with the old problems: poverty, illiteracy, disease, inhumane authoritarian state structures and genocidal conflict situations .* ". There are (27) persons with percentage (38.6%) agreed with that, and (5) persons with percentage (7.2%) were not sure that, and (3) persons with percentage (2.3%) disagreed. and (7) persons with 10.0% are strongly disagree.



Nwankwo (1988) argues that the struggle for independence called for a patriotic dedicated nationalist leadership corps capable of mobilizing the people to disengage the nation from the deleterious effects of colonial economic structure, yet it is clear that this was not achieved as the colonialists were replaced by the new elite rulers who forgot what the fight was about. One can argue that immediately they come to power, they arrogate privileges to themselves and change their behavior towards other human beings

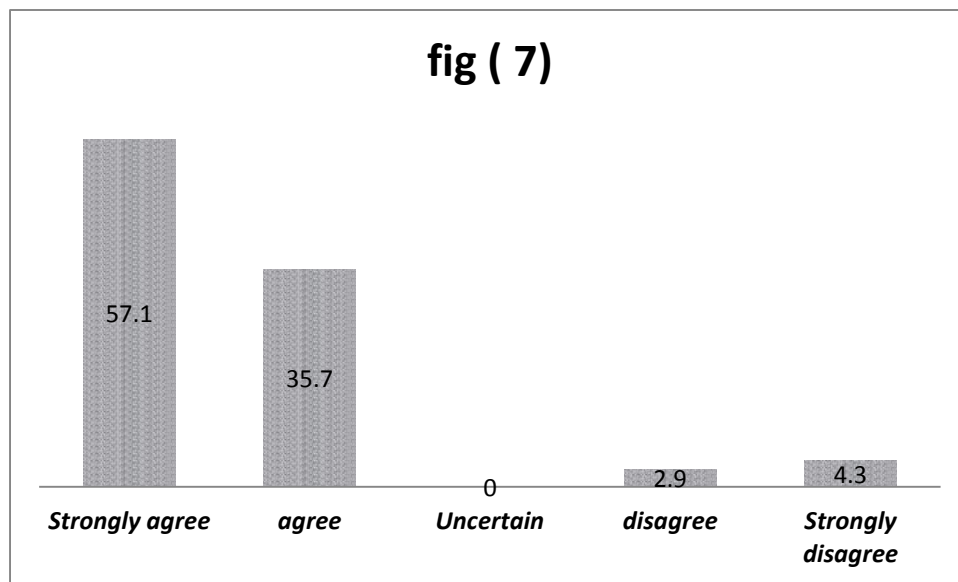
The Post-Colonial Literature reflects the development of new elites with independent societies, often dominated by neo-colonial institutions: the development of internal classes based on racial, linguistic or religious discriminations: the unequal treatment of people in settler/invader societies. Postcolonial literature is “affected by the imperial process from the moment of colonization to the present day” (Ashcroft et al, 1989). The Post-Colonial Literature involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, ethnicity, place and responses to the colonial discourses of Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.

**Statement No. (8):** *Post-colonial Literature deals with the distortion of culture by the influences of the colonization*

Table No (8) The Frequency Distribution for the Respondent's Answers of Question No.( 7)

Valid	Frequency	Percentage
<b>Strongly agree</b>	40	57.1
<b>agree</b>	25	35.7
<b>Uncertain</b>	0	0
<b>disagree</b>	2	2.9
<b>Strongly disagree</b>	3	4.3
<b>Total</b>	<b>70</b>	<b>100</b>

It is clear from the above table No.(8 ) and figure No (7 ) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *Post-colonial Literature deals with the distortion of culture by the influences of the colonization .* ". There are (25) persons with percentage (35.7%) agreed with that, and (0) persons with percentage (0.00%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (3) persons with 3.4% are strongly disagree.



Post-colonial Literature deals with the distortion of culture by the influences of the colonization, the post-colonial writers proclaim their experiences to deal about the realities and articulated their past in relation to the changes of individual and social identities. They exposed the appropriate images,

scenes, traditions of the colonized countries along with their problems and complexities in the form of otherness after Independence. It has included dilemma, chaos, belongingness, religious crisis, and dichotomies regarding the issues of identity, discrimination of race, political powers, and black consciousness to overcome on the colonial impact. In the context, the post-colonial writers acquainted the readers about the haunting problems into the texture of resistance. It carried out the ideas of human freedom, liberty, identity, individuality after getting set to free from the clutches of the colonial power. The sense of hybridism is explored with importance of the 'local colors' to execute the identity either at individual or social level. The concepts of national identity got the prominence to convey the cultural traditions of the colonized people. In the context, the issues of identity and culture are reflected in the post-colonial Literature.

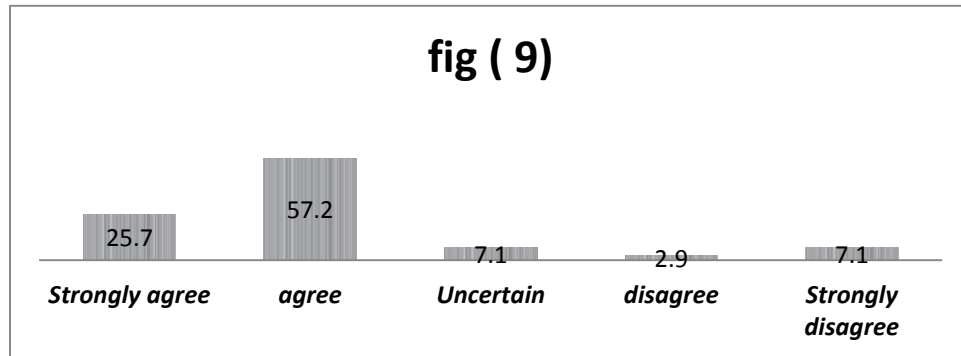
**Statement No.(9 ):** *The term 'African Literature' covers a huge range of languages, cultures and colonial contexts to chart the connection with the issues of identity.*

Table No (10) The Frequency Distribution for the Respondent's Answers of Question No.(9 )

Valid	Frequency	Percentage
Strongly agree	20	28.6
agree	40	57.2
Uncertain	0	0
disagree	5	7.1
Strongly disagree	5	7.1
<b>Total</b>	<b>70</b>	<b>100</b>

It is clear from the above table No.(9 ) and figure No ( 8) that there are (20) persons in the study's sample with percentage (28.6%) strongly agreed with *The term 'African Literature' covers a huge range of languages, cultures and colonial contexts to chart the connection with the issues of identity "*. There are (40) persons with percentage (57.2%) agreed with that, and (0)

persons with percentage (0.00%) were not sure that, and (5) persons with percentage (7.1%) disagreed. and (5) persons with 7.1% are strongly disagree.



In addressing the colonial legacy, it is important to bear in mind that African literature emerged solely in the postcolonial period as a response to the tyranny of colonialism as we can say it is a kind of ‘colonial encounter’ with Europe. African culture and its adaption of European parameters foster an idea of the identity issues during the post-colonial period. The invention of self is an important index in the formation of identity. Identity is a dynamic and a continuing changing process: it is not static and it continues to be modified and finally becomes generally accepted with the times. The issues of identity are related within the framework of culture. There are certain traditional African concepts of identity in the post-colonial African Literature, which are by no means simplistic in their explorations.

The affirmation of one’s identity, individual, group or national expectedly, includes an establishment of value for, recognition and acceptance of it. The affirmation or rejection of the cultural values effects on the sense of self both at personal and social levels in relation with the identity. Identity is established ‘relation to a series of differences’ and that is “converts differences to otherness in order to be; in order to secure its own self-certainty”( Connolly,2002:64).

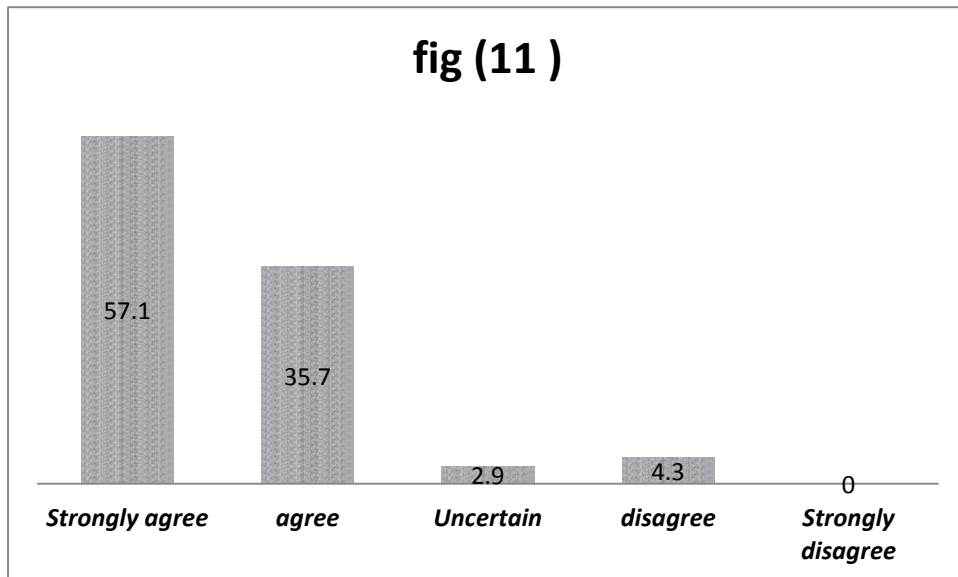


**Statement No.(10 ):** *The African novel in Arabic is eccentric to Africa, in part, because the genre is eccentric to Arabic: in its modern incarnation, it owes a few genes to the colonial influence of the Western European novel.*

**Table No (16 )** The Frequency Distribution for the Respondent' s Answers of Question No.(10 )

Valid	Frequency	Percentage
Strongly agree	40	57.1
agree	25	35.7
Uncertain	2	2.9
disagree	3	4.3
Strongly disagree	0	0
Total	70	100

It is clear from the above table No.(16 ) and figure No ( 15) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *The African novel in Arabic is eccentric to Africa, in part, because the genre is eccentric to Arabic: in its modern incarnation, it owes a few genes to the colonial influence of the Western European novel .* ". There are (25) persons with percentage (35.7%) agreed with that, and (2) persons with percentage (2.9%) were not sure that, and (3) persons with percentage (3.4%) disagreed. and (0) persons with 0.0% are strongly disagree.



Certainly Muṣṭā fā Saʿīd's reply to Isabella Seymour's question reminds us that the histories, the geographies, and indeed the ideas of Europe and Africa impinge on one another – his reference to Othello alone bears witness to the profundity of the impact of European cultural imperialism on Arab-African subjectivity and self-writing. But Muṣṭā fā Saʿīd's words also suggest another truth, equally important to any conception of the African novel in Arabic: namely, that parts of Africa and parts of Asia have long acted upon one another – that it is possible, in certain contexts, to speak of the African and the Arab in one breath. For if the Arab conquest of Egypt in ad 639 triggered a transformation of vast stretches of North, East, and West Africa into Arabic-speaking or Islamic zones, so too did Africa – feared invader of pre-Islamic Arabia, just protector to the earliest Muslims fleeing persecution, plundered source of slaves and concubines for Arabian tribes – shape the Arab-Islamic, Arabic, and Arabness itself. Still, the African novel in Arabic remains largely a supra-Saharan.

North African phenomenon, confined to Egypt, Libya, Tunisia, Algeria, Morocco, and only as far south as the Sudan and Mauritania. As such, it has never quite seemed “African” enough to receive attention in mainstream African literary studies, which tacitly construes the African to mean only the sub-Saharan African, indeed only the “black” African, and Arabic to be as alien to indigenous African cultures as English, French, or Portuguese: a tongue that rings, like those introduced to Africa by modern European colonialism, with disconcerting overtones of empire and slavery.

No doubt such overtones have led some African intellectuals to dismiss the notion that the Arab-Islamic might represent at least one major face of “authentic” African identity. In *Decolonising the Mind* – a call on African writers to produce literature in indigenous African languages – the Kenyan intellectual Ngũgĩ wa Thiong'o notes that his compatriot Ali A. Mazrui has classed Arabic with European colonial tongues and refused it the status of a “native” African language. Here wa Thiong'o challenges that classification, counting Arabic as African; in his later *Penpoints, Gunpoints, and Dreams*, however, he leaves Mazrui's assertion that Nobel Prizes in Literature have gone only to Africans writing in “non-indigenous” African languages – among these Arabic – strangely unqualified. Yet Mazrui himself and other African intellectuals, including the Congolese philosopher V. Y. Mudimbe, suggest that both the Ghanaian Kwame Nkrumah and the Senegalese

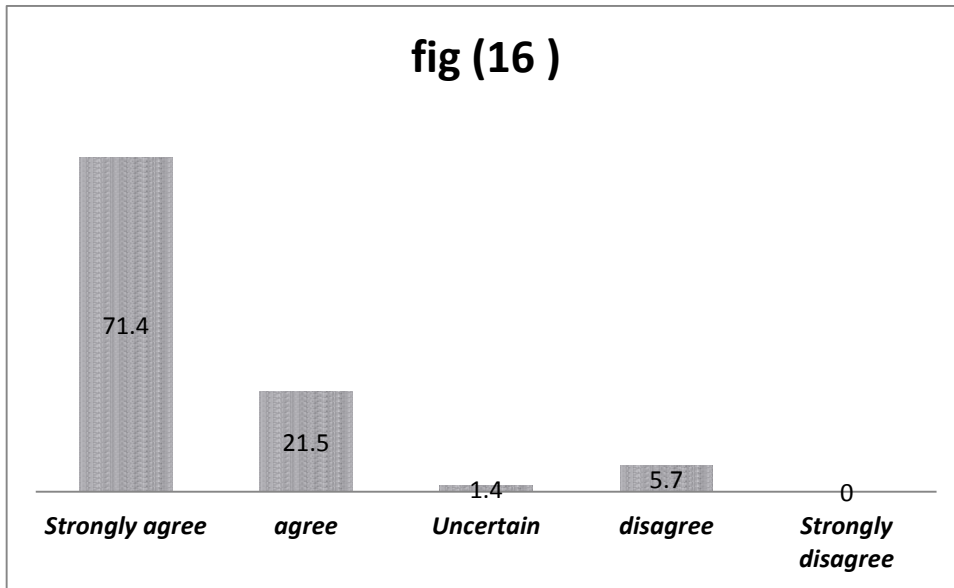
Léopold Senghor – major figures of African decolonization; first presidents of post-independence nation-states; and, interestingly, non-arabophone African Christians – defined Africa along lines that included Arabic, the Arabs, and Islam. Indeed, to Nkrumah’s philosophical consciencism, which sought a post-independence Africanness that would “allow the combined presence of traditional Africa, Islamic Africa and Euro-Christian Africa,” and Senghor’s Negritude, which entertained bold marriages of arabité, africanité, and even européénité, we might add the thought of the Martinican intellectual Frantz Fanon. In his 1961 *Les Damnés de la terre* (translated as *The Wretched of the Earth*), Fanon – who dedicated himself to the Algerian revolution – urged post-independence Africa to reject the temptation of the color line: the division of Africa into a “white” North and a “black” South and the demonization of Arabic and Islam as alien to African identity.

**Statement No.( 11)** *Armah’s first novel, The Beautiful Ones Are Not Yet Born (1968), delivers a strong critique of corruption in newly independent African states and remains highly controversial*

Table No (16) The Frequency Distribution for the Respondent’s Answers of Question No.(11 )

Variable	Frequency	Percentage
<b>Strongly agree</b>	50	71.4
<b>agree</b>	15	21.5
<b>Uncertain</b>	1	1.4
<b>disagree</b>	4	5.7
<b>Strongly disagree</b>	0	0
<b>Total</b>	<b>70</b>	<b>100</b>

It is clear from the above table No.(17 ) and figure No (16 ) that there are (50) persons in the study's sample with percentage (71.4%) strongly agreed with " *Armah’s first novel, The Beautiful Ones Are Not Yet Born (1968), delivers a strong critique of corruption in newly independent African states and remains highly controversial .* ". There are (15) persons with percentage (21.5%) agreed with that, and (1) persons with percentage (1.4%) were not sure that, and (4) persons with percentage (5.7%) disagreed. and (0) persons with 0.0% are strongly disagree.



In the novel, he uses images of filth, slime, excrement, and rot to convey the greed, bribery, and fraud that threaten to strangle the best qualities of a new African nation. Armah's second novel, *Fragments* (1970), is considered partly autobiographical. It deals with a young African man, Baako, who returns home after study in the United States to find his family caught up in material acquisition. The novel's symbolism is embedded in the story of a traditional "outdooing" ceremony for a newborn. The family speeds up the ceremony to reap the gifts that accompany it, resulting in the child's death. *Why Are We So Blest?* (1972) is a portrait of three would-be revolutionaries in a fictional north African country, each struggling with the loss of their idealism.

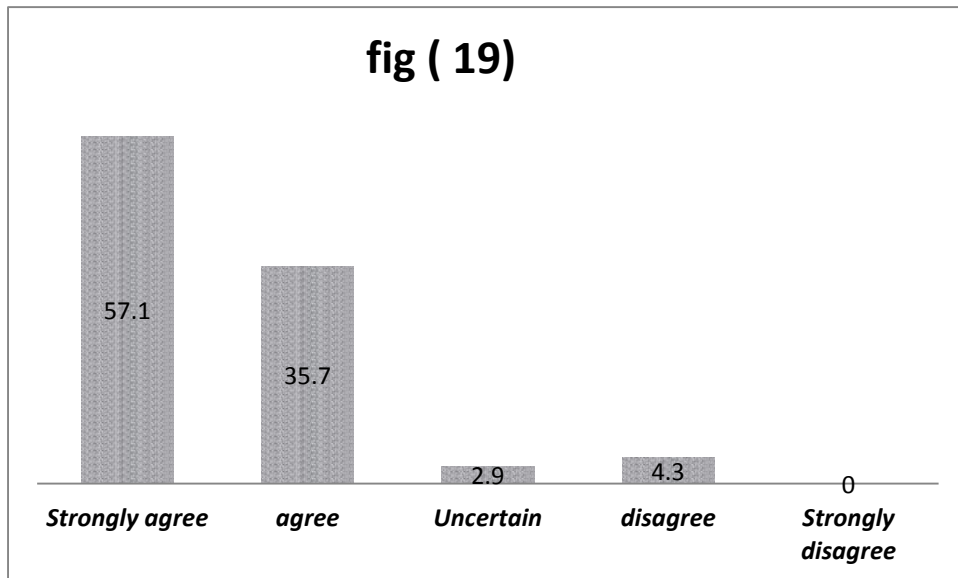
Perhaps Armah's most stunning achievement is *Two Thousand Seasons* (1973), a historical novel set in precolonial Africa. It deals with migrations of peoples, enslavement of Africans by both Arabs and Europeans, and the possibility of resistance to colonialism. Armah creates a *griot* (a traditional storyteller-historian) from an ancient African community to tell the history of the struggle of Africans. *The Healers* (1978) continues this theme, returning to Africa's precolonial past and the dissolution of the Ashanti Kingdom in the 1800s to examine causes of contemporary political ruin. The later novel *Osiris Rising: A Novel of Africa Past, Present and Future* (1995) adds another volume to Armah's commentary on African history.

**Statement No.(12 ):** *Another saga takes place alongside the history of British colonialism in Ghana: this is the story of how the peoples of Ghana resisted European domination. .*

Table No (17) The Frequency Distribution for the Respondent’s Answers of Question No.(12 )

Valid	Frequency	Percentage
Strongly agree	30	42.9
agree	29	41.4
Uncertain	3	4.3
disagree	4	5.7
Strongly disagree	4	5.7
Total	70	100

It is clear from the above table No.(18 ) and figure No (17 ) that there are (30) persons in the study's sample with percentage (42.9%) strongly agreed with " *Another saga takes place alongside the history of British colonialism in Ghana: this is the story of how the peoples of Ghana resisted European domination .* ". There are (29) persons with percentage (41.4%) agreed with that, and (3) persons with percentage (4.5%) were not sure that, and (4) persons with percentage (5.7%) disagreed. and (4) persons with 5.7% are strongly disagree.



The Asante, as mentioned, staunchly opposed the British; it took four separate wars for the colonizers to subdue them. Even the Fante, who initially welcomed the British as allies against the Asante, eventually turned against the Europeans, forming the popular Fante Confederacy and attempting throughout the 1860s to oust the British from the country. Although these insurgencies failed to stop British advances, they inspired later, more successful protests.

In the first decades of the twentieth century African resistance to colonialism began with the native elite, those Africans trained by the British themselves. This seeming paradox is simply explained: while the masses of the colonized may have resented the British, they lacked the power or the voice necessary for effective protest. At this point only the elite were positioned to defend their native lands. The first organized effort, the Aborigines' Rights Protection Society, was founded in 1897; it evolved into the National Congress of British West Africa in the 1920s. This organization, while often sharply critical of the British, hoped to transform colonialism rather than eradicate it altogether. Members agitated for more European education in the Gold Coast, and more places for Africans on the British-dominated colonial councils. Such appeals were clearly grounded in the interests of the elite class and made no attempt to represent the mass of Africans.

In the 1930s more radical organizations began to appear as Britain's political strength waned. First the Great Depression (1929-34) and then World War II (1939-45) weakened Britain, as they did all the European powers, making an end to colonialism inevitable. Furthermore, Britain's defense of antiracist principles in opposition to Adolph Hitler appeared increasingly hypocritical in light of the institutionalized racism pervasive throughout the British empire. In 1937 Joseph Boakye Danquah spearheaded the creation of the Gold Coast Youth Council, an organization explicitly dedicated to freeing the Gold Coast. In 1947 Danquah's group merged with others like it to create the United Gold Coast Convention (UGCC). Civil unrest, strikes, and demonstrations were the order of the day. It was clear that the British would leave—the questions to be answered were when and how; by some British estimates, it would take another 60 to 80 years. The British had come to accept the need for substantial change in their governance of the Gold Coast: first the Watson Commission and then the Coussey Committee attempted to

satisfy native agitators by allowing Africans more self-governance. Ironically the very willingness of the British to make concessions to Africans ended up splintering the African opposition. Danquah and the UGCC, tending to trust the British, wanted gradual change and an orderly progression to eventual independence. But by 1948, the mood of the people was more radical, and the masses were not inclined to trust the British nor to be satisfied with the concessions to self-governance that the colonial power gave them. Danquah and his group, which had initiated the modern anticolonial movement in the Gold Coast, ended up seeming like conservatives, or even antipatriots: they are the "yessir men," the English-loving traitors, ridiculed in Armah's novel. At this point, a new type of leader was needed, and the Gold Coast found one in Kwame Nkrumah.

**Statement No. (13):** *The most important contexts of The Beautiful Ones Are Not Yet Born are political—the struggle for African freedom and the subsequent disappointment in the realities of independence .*

Table No (19) The Frequency Distribution for the Respondent’s Answers of Question No.(13 )

<b>Variables</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Strongly agree</b>	40	57.1
<b>agree</b>	25	35.7
<b>Uncertain</b>	2	2.9
<b>disagree</b>	3	4.3
<b>Strongly disagree</b>	0	0
<b>Total</b>	<b>70</b>	<b>100</b>

It is clear from the above table No.(18 ) and figure No (18 ) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *The most important contexts of The Beautiful Ones Are Not Yet Born are political—the struggle for African freedom and the subsequent disappointment in the realities of independence .* ". There are (25) persons with percentage (35.7%) agreed with that, and (2) persons with percentage (2.9%) were not sure that, and (3) persons with percentage (4.3%) disagreed. and (0) persons with 0.0% are strongly disagree.

Armah belongs to the first generation of postcolonial African writers and has been heavily influenced by the heady mixture of political, economic, and cultural ideologies at play in the struggle to end colonialism. His career has encompassed journalism, letter campaigns, and pedagogical theory as well as fiction.

Aesthetically, however, *The Beautiful Ones Are Not Yet Born* owes as much to European as to native traditions. It has little to do with the African proverbial and folkloric elements that energize other African novels of the time, such as Chinua Achebe's *Things Fall Apart* and Ngugi wa Thiong'o's *Weep Not, Child* (both also covered in *African Literature and Its Times*). The novel's portrayal of an alienated and confused individual has elicited comparisons to the existential novels of French writers Jean-Paul Sartre and Albert Camus; its lengthy passages of psychological description and its difficult syntax mark it as an heir to the works of European modernists such as James Joyce, Virginia Woolf, and D. H. Lawrence. At one point, Armah appears to have thought of himself as just a writer, not a distinctly African writer (Achebe, p. 41). He seems later to have revised this view, informing the African American poet Gwendolyn Brooks that his first novel was, in essence, too Eurocentric: "Future books, he assures us, will have an African focus, an absolutely African focus" (Brooks, p. 127). His subsequent novels have abandoned the existential and modernist style that characterizes his first.

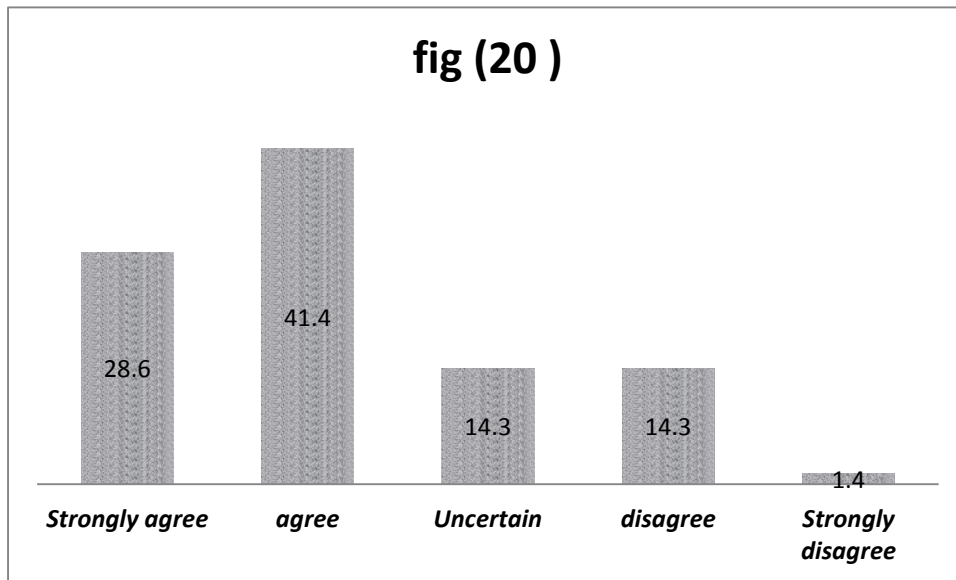
**Statement No. (14):** *The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities.*

Table No (15) The Frequency Distribution for the Respondent's Answers of Question No.( 14)

<b>Variables</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Strongly agree</b>	20	28.6
<b>agree</b>	29	41.4
<b>Uncertain</b>	10	14.3
<b>disagree</b>	10	14.3
<b>Strongly disagree</b>	1	1.4
<b>Total</b>	<b>70</b>	<b>100</b>



From the above table No.(15 ) and figure No (14 ) It is clear that there are (20) persons in the study's sample with percentage (28.6%) strongly agreed with " *The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities. .* ". There are (29) persons with percentage (41.4%) agreed with that, and (10) persons with percentage (14.3%) were not sure that, and (10) persons with percentage (14.3%) disagreed. and (1) persons with 1.4% are strongly disagree.



The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities. They came to a similar conclusion which suggests that literary texts, if correctly chosen and instructed, can prove to be beneficial to ESL students' overall level of literacy and critical thinking skills. These researchers also asserted that texts that are authentic, enjoyable, and motivating would naturally increase both their knowledge of the target language patterns and cultural awareness. Critical thinking can also be fostered when students are exposed to various or even conflicting views and ways of life being portrayed in the literary passage. While studying its meaning, students are required to demonstrate their capacities in differentiating facts from opinions, understanding both literal and implied meaning of tone, construction of moral reasoning and well-grounded judgements, as well as to be able to relate and apply what has been learnt to

the real world (Alwine, 2014). Thus, the learners are, in a sense, exercising and applying what experts in Critical Thinking termed as “explanation,” “analysis,” “synthesis,” “argumentation,” “interpretation,” “evaluation,” “problem-solving,” “inference” “logical reasoning,” and “application” (Lazere, 1987). All the aforementioned skills are the major components of critical thinking skills and the reason why Lazere suggested that “literature...is the single academic discipline that can come closest to encompassing the full range of mental traits currently considered to comprise critical thinking. One of the earlier and considerably significant study in the teaching of literature in the ESL classroom is by Stern (1985) that suggested literature texts can provide a basis for expanding learners’ vocabulary and enhancing their knowledge of grammar as the texts can offer the best exemplars of writing in the target language and employs vocabulary and sentence structure learners might not encounter in common every day speech. Stern further asserted that a literature text of merit would usually contain a carefully selected vocabulary and sentence structure, and exhibits the full use of connotative power of words. As well as, providing various writing styles that can present readers with unique aesthetics and stimulating intellectual experience.

This literary experience can foster both learners’ cognitive and aesthetic maturation and develops their abilities in making critical and mature grounded judgements. Van (2009) enumerates a number of benefits of the application of literature in the language classroom, this includes; i) providing a meaningful contexts, ii) providing a rich resource for vocabulary range, prose and dialogues, iii) appealing to learners’ imagination and develops creativity, iv) enhancing learners’ cultural awareness, and most importantly v) encouraging learners’ critical thinking. This is also echoed by a study by Dickson (1991) which examined learners' attitudes toward the study of literature which gave an emphasis on critical thinking. The findings of the study suggested that instructional emphasis on critical thinking; (1) encourages learners to be more interactive with the passage they are studying, (2) encourages learners to expand their focus relative to the study of the given passage, (3) the completion of critical thinking activities can foster learners to realize and adjust their approach to the reading and studying of literature, and (4) language instructors need to recognize the

instruction of critical thinking skills as a precedence in order to streamline their teaching of literature to emphasize more on learners' critical thinking. The learning experience is specific to critical thinking strategies and being able to practice them through the study of English literature not only would enhance learners' confidence whilst engaging in literature, but should also provide learners with crucial strategies to be used in other real-life contexts as well.

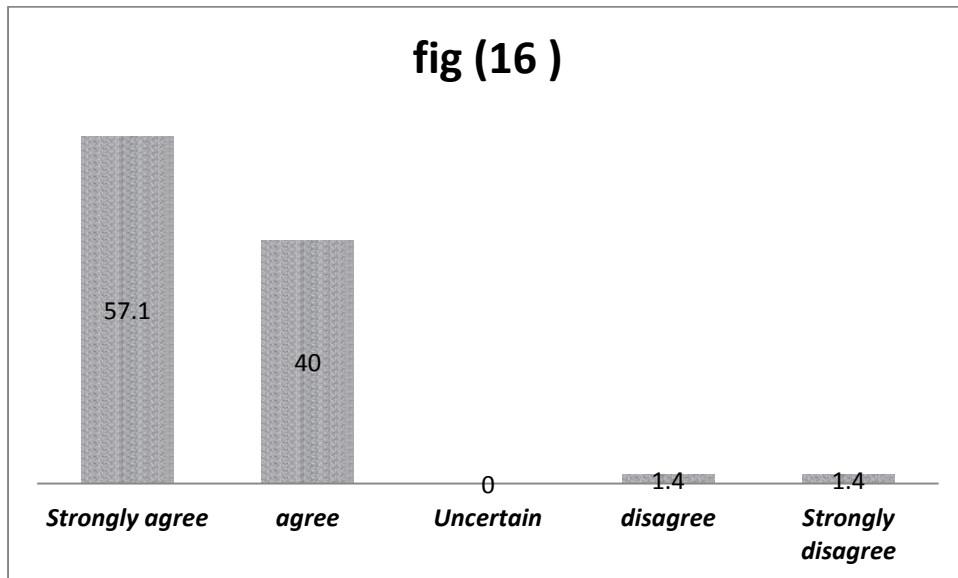
However, Bridges (1993) asserted that teaching literature alone is not enough in ensuring the advancement of learners' critical thinking; their studies emphasised on the importance of student engagement level in the classroom practice. The data suggested that learners who were the most participative and engaged in the learning process showed the most progress in their critical thinking skills. Bridges added that most form of selected instructional strategies would not prove to be of great significance to the learners if they are unmotivated and disengaged in the classroom. This takes us to the importance of the role of the instructor in facilitating learners' critical thinking; findings suggest learners' show a preference to having the instructor as a facilitator rather than someone who assumes too much responsibility in explaining the literature content. Learners prefer to be involved in the learning of literature when they are required to participate in more student-centred activities such as group discussions and role play. Unfortunately, students are not always given the opportunity to engage in such classroom practices, as many instructors still practice the utilitarian approach to their teaching pedagogy. The use of critical thinking was found to be minimal in the lessons and was focused on more pressing agendas such as passing the national university entrance examination. Thus, making the lessons more focused other items such as vocabulary and grammatical rules, inevitably putting the teaching of critical thinking skills in the back seat. Hence, language instructors should be more proactive in asserting their roles in the classroom to ensure the instructional approach to critical thinking do take place by encouraging their students to be more participative in student-centered literature activities by creating a comfortable and conducive learning environment for them.

**Statement No.(15 ):** *Weep Not, Child opens as Njoroge, a boy of about nine who lives near the village of Kipanga, is asked by his mother if he would like to attend school.*

Table No (21) The Frequency Distribution for the Respondent’s Answers of Question No. (15)

<b>Variables</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Strongly agree</b>	40	57.1
<b>agree</b>	28	40
<b>Uncertain</b>	0	0
<b>disagree</b>	1	1.4
<b>Strongly disagree</b>	1	1.4
<b>Total</b>	<b>70</b>	<b>100</b>

From the above table No.(21 ) and figure No (20 ) It is clear that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *Weep Not, Child opens as Njoroge, a boy of about nine who lives near the village of Kipanga, is asked by his mother if he would like to attend school. .* ". There are (28) persons with percentage (40.0%) agreed with that, and (0) persons with percentage (0.0%) were not sure that, and (1) persons with percentage (1.4%) disagreed. and (1) persons with 1.4% are strongly disagree.



This question opens up a whole new world for Njoroge, who has always dreamed of an education. He enthusiastically agrees. This brief exchange begins a novel that, although short, is vast in scope and rich in incident and character. However, from beginning to end the novel is loosely unified by Njoroge's dogged pursuit of an education. On his first day Njoroge walks to school with Mwihaki, the daughter of Jacobo, his family's landlord. She protects him from the bullying of the older schoolboys, and they begin a friendship that will survive the political events that make their families bitter enemies.

Ngotho's stories are openly revolutionary, but for one of his sons, Boro, they are not revolutionary enough. Boro served the British in World War II and is permanently embittered by the death of his brother, Mwangi, in the war. Ngotho is confused and hurt by the open disdain Boro shows him. As the novel progresses, Boro withdraws from the family, spending more time with the young men agitating for rebellion in Nairobi. Eventually, he brings these agitators to Kipanga, forcing Ngotho to choose between his job and the struggle for freedom. But at the beginning, he pins his hopes on Njoroge's education: "If Njoroge could now get all the white man's learning, would Ngotho even work for Howlands?" (*Weep Not*, p. 16).

Njoroge does well at school and becomes closer to Mwihaki. The two of them discuss the situation of Kenya with the naive earnestness of children, unaware that their parents are on opposite sides of a great political divide. The only thing Njoroge does not share with Mwihaki are his developing religious and political ideas. He combines the religion told him by his parents with the Christianity taught at school (and Ngugi points out how similar the two are) to develop a sense that his people have a special mission to acquire their freedom. His hopes are pinned on the freedom fighter called "the Black Moses":

Jomo Kenyatta. Kenyatta, the great fighter for Kenyan liberty, and eventually the first leader of free Kenya, casts his long shadow over the next, more intense phase of the novel. His return to Kenya from England intensifies the hostility between Kenyans and the British colonists. Agitators brought by Boro to Kipanga spread the word: a general strike is planned. All Kenyans employed by the British are asked to stop working until Africans are given pay equal to that of Europeans and Indians, and until racial

discrimination is abolished. The call for a strike means that Ngotho must make a choice. Up till now he has passively waited for Mr. Howlands to leave, using his job as an opportunity to stay close to the land which he is confident will be his again. But Mr. Howlands says that any of his employees who goes on strike will be fired at once. For Ngotho, then, the stakes are unusually high. In spite of the risks, and over the objection of his two wives, he decides to go on strike.

The strife comes to a head on the day Njoroge and Mwihaki learn that they have passed their preliminary examinations. Both rush home, excited to share the news with their families, and both find their families stunned and terrified by horrible events. At a meeting held by the organizers of the strike, Jacobo, who had convinced the British settlers that he was a man of great influence in the Kenyan community, took the stage and attempted to convince the strikers to return to work. The crowd listened in disbelief. But Ngotho was enraged. Years of frustration boil within him, and, seeing Jacobo as the consummate traitor, he rises and attacks him, and is soon joined by the crowd. The intervention of white policemen saves Jacobo's life, and Ngotho is seriously injured.

More significantly, the strike reveals fractures in Kipanga society. When the strike fails Ngotho and thousands of others lose their jobs. Jacobo kicks Ngotho and his family out of their homes, and they are forced to eke out a living on the land of Kamau's former boss, the carpenter Nganga. Superficially, Njoroge's life shows less change. He begins attending his new school, upset by the suffering of his family and confused about his friendship with Mwihaki, daughter of his father's enemy; but he is isolated from the political turmoil of the country. For this is the time of the Mau Mau Rebellion, and the struggle for freedom has turned extremely violent. Njoroge hears of the Mau Mau in stories told by the other schoolboys; he suspects only vaguely how directly his family will be involved in the bloodshed.

After the strike attitudes harden on both sides. Jacobo is made a chief, a Kenyan collaborator in the British attempt to suppress rebellion. Howlands himself, who had been content as a simple farmer, becomes district officer, an official with broad powers to harass suspected revolutionaries. A similar intensification has occurred in Ngotho's family. Boro and his brother Kori

have joined the Mau Mau, and Boro pressures their father to follow them. Although sympathetic, Ngotho refuses to take the oath of allegiance from his son, which he considers a violation of his patriarchal authority.

However, his refusal to align himself with the Mau Mau does not save him from harassment. Both Jacobo and Howlands resent Ngotho and focus their energy on him out of proportion to his minimal involvement in the uprising. His wife, Nyokabi, and son, Kori, are arrested for violating curfew; Kori is held in a detention camp. Boro flees permanently to the forest. Open conflict is inevitable.

**Chi-Square Test Results for Respondents’ Answers of the Questions of the Hypothesis: Post-colonial African Literature**

Nom .	Statement	mean	SD	Chi square	p-value
1	<i>Literature reflects people’s cultural and political conditions.</i>	2.7	0.8	27	0.000
2	<i>Literary texts are characterized by a far richer context than other types of texts.</i>	2.6	0.5	25.7	0.000
3	Teaching literature enables students to understand and appreciate cultures and ideologies different from their own.	2.1	0.7	23	0.000
4	<i>Compared to the language samples in the textbooks, the language is far richer and more varied .</i>	2.7	0.6	26	0.000
5	<i>Generally speaking, Literature is also viewed as a doorway into another culture .</i>	2.5	0.5	32	0.000
6	<i>African literature had been predominantly oral up to the 19th Century when attempts to put some African languages into written forms began considerably .</i>	2.9	2	25	0.000
7	<i>post-colonial Africa continues to contend with the old problems: poverty, illiteracy, disease, inhumane authoritarian state structures and genocidal conflict</i>	2.5	0.6	28	0.00

	<i>situations</i>				
8	<i>Post-colonial Literature deals with the distortion of culture by the influences of the colonization</i>	2.6	0.8	27.7	0.00
9	<i>The term ‘African Literature’ covers a huge range of languages, cultures and colonial contexts to chart the connection with the issues of identity</i>	2.4	0.9	25.7	0.001
10	<i>The African novel in Arabic is eccentric to Africa, in part, because the genre is eccentric to Arabic: in its modern incarnation, it owes a few genes to the colonial influence of the Western European novel</i>	2.4	0.5	35	0.008
11	<i>Armah’s first novel, <b>The Beautiful Ones Are Not Yet Born</b> (1968), delivers a strong critique of corruption in newly independent African states and remains highly controversial</i>	2.5	0.8	33	0.00
12	<i>Another saga takes place alongside the history of British colonialism in Ghana: this is the story of how the peoples of Ghana resisted European domination</i>	2.6	0.8	27.7	0.00
13	<i>The most important contexts of <b>The Beautiful Ones Are Not Yet Born</b> are political—the struggle for African freedom and the subsequent disappointment in the realities of independence</i>	2.5	0.6	28	0.00
14	<i>The teaching and application of</i>	2.6	0.8	27.7	0.00



	<i>poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities</i>				
15	<i>Weep Not, Child opens as Njoroge, a boy of about nine who lives near the village of Kipanga, is asked by his mother if he would like to attend school.</i>	2.4	0.9	25.7	0.001

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (1) question was (27) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Literature reflects people's cultural and political conditions.*" .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (2) question was (25.7) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Literary texts are characterized by a far richer context than other types of texts*" .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (3) question was (23) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "Teaching literature enables students to understand and appreciate cultures and ideologies different from their own" .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (4) question was (26) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*The Post-Colonial Literature reflects the development of new elites with independent societies.*"

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (5) question was (32) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement There are useful sites on the web to find resources to help students improve their familiarity with writing and grammar.

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (6) question was (25) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*African literature had been predominantly oral up to the 19th Century when attempts to put some African languages into written forms began considerably* ”.

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (7) question was (28) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Post-colonial Literature deals with the distortion of culture by the influences of the colonization.*"

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (8) question was (27.7) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*African writers have written in English because African languages are underdeveloped.*"

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (9) question was (25.7) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*The relationship between language and culture is a complex one due largely in part to the great difficulty in understanding people's cognitive processes.*"

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (10) question was (35) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "Achebe has managed to portray Igbo society as a fully developed community"

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (11) question was (33) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Ideological differences bring physical destruction in societies*" .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (12) question was (27.7) which is

greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“the use of literature in classes might be a good way to increase student motivation”* .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (13) question was (25.6) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“Literature reading is eminently congenial to the essential traits of critical thinking for the following reasons .*

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (14) question was (27.5) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities”* .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (15) question was (24) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“Weep Not, Child opens as Njoroge, a boy of about nine who lives near the village of Kipanga, is asked by his mother if he would like to attend school .*

#### **4.4 Summary :**

This chapter as apparent from its title: Data analysis and discussion, has analyzed the collected data through the test and the questionnaire to confirm the hypotheses of the study and find answers for the questions posed in chapter one.

# **Chapter Five**

**Main Findings, Conclusions**

**Recommendations and Suggestions for  
further studies**

## **CHAPTER FIVE**

### **MAIN FINDINGS, CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES**

#### **5.1 Introduction**

This chapter provides a summary of the study, conclusions, recommendations and suggestions for further studies. Africa has a long literary tradition, although very little of this literature was written down until the 20th century. In the absence of widespread literacy, African literature was primarily oral and passed from one generation to the next through memorization and recitation.

#### **5.2 Summary and Conclusion**

Most of Africa's written literature is in European languages, owing to European colonization of the continent from the 16th century to the mid-20th century. During that period European languages supplanted African languages in government, education, business, and, to a great extent, in daily communication. By far the most widely used European language in African literature is English, followed by French and Portuguese, respectively. Works written in African languages and traditional oral texts went virtually unacknowledged until the late 20th century, but today they are receiving increased recognition. Many scholars prefer to speak of African literatures, rather than African literature, to emphasize the many different literary traditions the term encompasses.

African languages have received little scholarly attention, in part because of a Western bias in favor of literature in European languages. Another barrier is that few scholars of African culture know any African languages, and few

Africans know an African language other than their own. The best-known literatures in African languages include those in Yoruba and Hausa in West Africa; Sotho, Xhosa, and Zulu in southern Africa; and Amharic, Somali, and Swahili in East Africa.

In West Africa, Yoruba writing emerged after Bishop Ajayi Crowther, a former slave, developed a script for the language and in 1900 published the first Yoruba translation of the Bible.

There are five major themes in African literature namely colonialism, liberation, nationalism, tradition, displacement and rootlessness. African literature means different things to different people. In view of the recursive themes it frequently portrays, it is thought of as a new world literature, a new genre with new messages which mainly seeks to convey to African young generation. Some critics consider African literature as a political document which cries out for the world to see the horrible demotion by the Europeans as settlers moving the indigenous inhabitants to lower positions of humanity. In fact, to a very greater degree, African literature is enormously instructive and a documentary literature that serves to widen African awareness of their grievances and the loss of their heritage and how they should set out actively to reclaim it.

The present study tries to answer the following questions in an attempt to provide an overall perspective to account for the main theme of the research that of the identity:

There are a number of questions which the present study tries to answer in an attempt to provide an overall perspective to account for the main theme of the research that of the identity:

**1. to what extent do the European colonizers have manage to undermine the African identity, unity and uniqueness through replacing the already existing system with an imported one, namely a European sociocultural version?**

**2. How in a retaliatory response have the African writers stood so strongly in the face of the atrocious European clandestine attempt and exposed their wicked machination ?**



**3. To what extent can the African literature play the vital role of broadening the consciousness and inculcate a deep sense of understanding in today's African young people of their heritage and splendid history.**

This study will use a mixed methodology namely the descriptive analytical techniques to account for the posed questions and provide answers for the hypothetical statements. while a questionnaire will be used to find out the extent in which African literature is introduced into classroom settings and the ways of their handling. The questionnaire will be distributed to teachers at university level and be analyzed statistically by SPSS.

The population of this study is the teachers of English language in two representative Universities which are Sudan University of Science and Technology and Al-Neelain University.

The researcher chooses the two Universities which participated in the study because they are known and they include a large number of English teachers (most of them are teaching in the program of Master of Arts in literature where African literature constitutes a principal component of the program.) who represent the whole population of this study. The sample of the study consists of 50 teachers.

This research seeks to highlight a number of crucial points through a clearly defined set of objectives including...

1. The effect of African writers in addressing the new African realities emerging after the European settlers had quitted the continent.
2. African literature should viewed by educators and classroom practitioners as an eye-opener to the realities of the continent and its people and how the colonizers have attempted to undermine the already existing folk culture through the insertion of a European version which apparently failed to reconcile with the powerfully inculcated norms of traditions and practices of the ancestors.
3. African literature has a clear message as regards the neocolonialist that is quite secretly plundering and pillaging the wealth of the African nation.

The current study derives its importance from the fact that it serves as an eye-opener for the modern generation of the African young people particularly. African writers have tended to use the language of the colonialists to compile their literary works. Indeed, the colonialist had been immensely concerned to entrench their languages amid the inhabitants of the continent for bureaucratic and social purposes. There are still some indigenous Africans who claim that the colonial rule was better than the national rule after independence. Colonial rule was at first confusing.

### **5.3 Main Findings:**

1. African literature reflects very deeply the effect of colonization on the native African people through disregarding of their cultural heritage and imposing of European cultural style.
2. Europeans colonizers through harshly introducing and forcing their education system and cultural heritage in colonized countries to replace the African tradition and culture.
3. European settlers have brought a new type of education which related leads to coming of Christianity.
4. Things Fall Apart is a novel which basically intended to convey the fact that cross-cultural misunderstanding and that the settlers insisted to enforce their heritage and ways of life believing it to be ideal for the local folks.
5. In the two novels Things Fall Apart and Cry the Beloved Country the writers open the world eyes to see the valuable culture of Africa through telling the reality and characteristics of Africa and its people.

### **5.4 Recommendations**

**Based on the findings of this study, the following recommendations are suggested:**

1. African literature should widely be used in our classroom settings if the standard of English language learning intended to be raised. This is accredited to the fact that cultural similarity would help ease the understanding of the literary work and new aesthetical aspects will be internalized.

2. Vocabulary is another important issue to be learnt from African literature as this will motivate student to imitate the style and language of a writer who is a second language learner.
3. The themes of the two novels involved in the study reflect the types of culture in the local society.

### **5.5 Suggestions for further studies:**

This study put forward the following suggestions for future researchers:

1. Inclusion of African Literature as a genuine part of the English syllabus at the secondary school levels as well as introducing simplified forms at the basic level.
2. Intensive use of African literature at the undergraduate level will help them a lot to widen their perspective of African true heritage and culture besides having enough vocabulary.
3. European Literature should also be used along side of African literature.
4. Literature from other parts of the world like Latin America should also be included as this will help further substantiate African literature.

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