

## INCORRUPTIBLE CHARACTERS IN ANGLOPHONE WEST AFRICAN FICTION

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### ABSTRACT

Corrupt characters abound in West Anglophone African fiction more than the uncorrupt and far more than incorruptible characters. The uncorrupt are those characters that are aware of the phenomenon of bribe taking around them and keep silent or denounce it just to show that they are against the practice. The incorruptible characters are those to whom bribes are proposed and who reject them. They do not only criticize scenes of corruption, they also openly refuse to be involved in it and even combat the phenomenon. The purpose of this article is to present the common and particular distinctive features of such characters in their relation with their occupation and other characters in the novel, and see how efficient is their struggle. To reach this goal, the study is focused on their speech as well as that of characters close to them, through discourse analysis in terms of enunciation and message.

**KEYWORDS:** African Fiction, Incorruptible Characters, Distinctive Features, Rejection, Isolated Struggle

### RESUME

Les personnages corrompus foisonnent dans les œuvres romanesques anglophones africaines plus que les personnages non corrompus et beaucoup plus que les incorruptibles. Les personnages non corrompus sont ceux qui sont conscients du phénomène de pots de vin autour d'eux et gardent silence ou le dénonce juste pour montrer qu'ils sont contre la pratique. Les personnages corruptibles sont ceux à qui les pots de vin sont proposés et qui les rejettent. Ils ne critiquent pas seulement les scènes de corruption mais ils refusent aussi ouvertement d'y être mêlés et même combattent le phénomène. Le but de ce présent article est de présenter les traits distinctifs et particuliers de tels personnages dans leur relation avec leur occupation et d'autres personnages du roman et de mesurer l'efficacité de leur lutte. Pour y parvenir, l'étude se focalise sur leurs propos ainsi que ceux des personnages proches d'eux à travers l'analyse du discours, en termes d'énonciation et de message.

**MOTS CLES:** Fiction Africaine, Personnages Incorruptibles, Traits Distinctifs, Rejet, Lutte Isolée

### INTRODUCTION

From colonial period so far, many African writers have focused their works on corrupt characters but few of these works include incorruptible characters. In the post-independence period particularly, corrupt characters abound in African fiction more than the uncorrupt and far more than incorruptible characters. The uncorrupt are those who are aware of the phenomenon of bribe taking around them and keep silent or denounce it just to show that they are against the practice. Baako in Ayi Armah's *Fragments*<sup>1</sup> works in a corrupt division of Ghanaian society and denounces the practice of corruption through his film scripts. The teacher in the *Beautiful Ones are not yet Born*<sup>2</sup> of the same author knows about the depth of corruption in the Ghanaian society but remains as an indifferent observer, reading, listening to the radio and practicing

yoga in his room. The incorruptible characters are those to whom bribes are proposed and who reject them. Such characters fight openly against corruption in their field of work regardless of the opinion of people around them. They are created by writers to make a drastic contrast between them and the other characters in a novel or play. What distinctive features do they have in common and in particular and how efficient is their struggle? Those questions will be dealt with from the angle of discourse analysis of their speech. The characters retained for this study are Ezeulu in Chinua Achebe's *Arrow of God*<sup>3</sup>, "The Man" in Ayikwei Armah's *The Beautiful Ones are not yet Born*<sup>4</sup>, Augustus Adebayo in his autobiographical book *White Man in Black skin*<sup>5</sup> and Kunle Bangbelu in A.S Ogundimu's *Silly Season*.<sup>6</sup>

## **DISTINCTIVE FEATURES OF THE INCORRUPTIBLE CHARACTERS**

Among the four characters, two – Ezeulu and Augustus Adebayo – belong respectively to the beginning and the last years of British colonial rule. The two others – The Man and Kunle Bagbelu appear in post independence African period. In other terms, *Arrow of God* and *White Man in Black skin* are set in colonial era, and *The Beautiful ones Are not Yet Born* and *Silly Season* deal with post colonial period. The four characters evolve on the track of administration, the first two characters in colonial administration and the two others in post colonial administration.

Ezeulu is from an Igbo village in eastern Nigeria during the British colonization, precisely during the Indirect Rule whereby The British Crown decided to rule over the colonies with the help of local authorities. The local authority chosen for that purpose in *Arrow of God* is Ezeulu, chief priest of Ulu of Umuaro people. In the village, the British Crown has two complementary wings: The monarch represented by the District Officer and the church by the Christian missionaries.

Augustus Adebayo is trained as teacher and he taught for a number of years before entering the Nigerian colonial administration as an administrative officer. He joined the administration out of necessity. He wanted to become a university lecturer but for lack of financial means he gave up. He is first employed as Assistant District Officer at Oguwashi-Uku in the province of Benin. Then he is appointed assistant Divisional Adviser for Benin Division.

At this time the western region was divided into a number of provinces of which Benin province was one. Each province was sub-divided into a number of divisions, each under the supervision of a District Officer who was assisted by an assistant District officer.<sup>7</sup>

On the departure of the British authorities, he took over as the District Officer and twenty years later, he retired as secretary to the Government and Head of Service. During his retirement, he was appointed special adviser to the Governor of Ondo State.

The Man, the anonymous character in *The Beautiful Ones are not yet Born*, works in the administrative block of Ghana Railway Corporation which is in charge of conveying timber from the inter-land to the harbor in the south. He has been working in that office for many years before we discover him in the story of the novel.

Kunle Bangbelu was a college teacher before his appointment as State Commissioner and member of the State

Executive Council in Ribalia, an imaginary country whose name means the country of the unlawful gift.

Apart from Ezeulu who is a traditional chief, the three other characters come from poor families; they were struggling hard with poverty before their admission into the civil service. Adebayo had some expenses ahead before his appointment:

Already my mother had been counting the days  
 And expecting when I will complete my studies;  
 my younger brother who was in secondary owed  
 over N180:00 in fees and had been threatened with  
 expulsion if he did not pay them.<sup>8</sup>

The Man goes to work by bus and has to wait for his salary of clerk to satisfy the needs of his family. Kunle Bangbelu's father has never owned a house before his death: "He (my father) was an honest, responsible, respectable and respected personnel. He retired as a Grade Two teacher but like mother said, he died a homeless pauper".<sup>9</sup> Augustus Adebayo, The Man, and Kunle Bangbelu have a lot of personal and family needs to satisfy.

They have good reasons to live a better life now that they are working. But their first concern in their work is professional integrity just as Ezeulu shows it in his role of the Chief priest of Ulu in *Arrow of God*. Ulu is a god created by the igbo people almost a century before the six villages of Umuaro united to withstand the Abam slave raiders. As chief priest, Ezeulu is responsible for safe guiding the tradition and rituals of the people. In that respect, he watches for the moon each month to announce the New Moon. He eats the last sacred yams with the purpose of organizing the day or the festival of the Pumpkin Leaves and the New Yam Feast. He also announces and presides over the main ceremonies of the clan, like the ceremony of purification, which reaffirms the link of solidarity and unity among the children of Umuaro. We see him in the shrine of Ulu praying for the clan:

May we increase in numbers at the next counting of the  
 villages. We shall sacrifice to you a cow, not a chicken as  
 we did after the New Yam Feast. May children put their  
 fathers into the earth and not fathers their children. May  
 good meet the face of every man and every woman. Let it  
 come to the land of the riverain folk and to the land of the  
 forest peoples.<sup>10</sup>

Ezeulu carries out his duties with great consciousness as a man and as the representative of Ulu. In the eyes of people in the six villages, he is a blend of half human and half spirit in the service of the interest of his clan.

In *White Man in Black Skin*, administrative work is what government does for the population in terms of welfare infrastructures and services that affect the daily lives of the citizens. Augustus Adebayo serves successively in the colonial administration and post-independence civil service in Nigeria. He received his first lesson of professional integrity from

the District Officer to whom he reported at the beginning of his career.

Before dismissing me from his presence, he had one final injunction to give me. I was at all time to maintain the traditional dignity and authority of my post. Colonial administrators, he said, had built up over the years a monument of authority and dignity, characterized by impartiality and fairness and justice.<sup>11</sup>

He respects scrupulously the schedule of duties handed over to him by the District Officer. These duties cover all aspect of human lives in the country and show the nature and scope of the functions of an administrative officer in the colonial administration. Once in his office, he knows that he has to learn to be up to the task and the result expected from him. He calls on the Chief Clerk to help him decode the abbreviations in use in the office:

To educate myself without necessarily exposing my ignorance, I called in the Chief Clerk for a friendly chat during which I asked if he will be good enough to let me have a list of the various abbreviations in use in the office and their meanings.<sup>12</sup>

A young man coming from the university lacks professional experience; he has to learn from his boss, his colleagues and available documents if he is ready to learn and has a sense of humility. His university qualifications are quite different from the practice on the field:

Talking about training, I discovered very early on in my career that a useful channel of self-training was reading the minutes, correspondence and briefs written in the files by past admission officers of various grades – A.D.O, D.O, Residents.<sup>13</sup>

Only a civil servant conscious of the responsibilities he is given and who wants to perform his work fully and honestly can have that reflex of self-training. From his district officer, he finally learns how to write a good administrative letter after many frustrations of seeing his drafts crossed with two parallel lines across them, to indicate that they are unsuitable. For his boss, his various grafts were: ‘pieces of beautiful prose not in the form and style of an official correspondence’.<sup>14</sup> Practice makes perfect: Because it did not take him too long to appreciate the district officer’s view point. During a work day, he moves from one place to another to cover his daily schedules including the hearing of the complaints of the people. The colonial administrative service attached a great importance to his activity because it is considered as an aspect in which the British sense of service and fair play was best demonstrated: ‘*As a rule I devoted the last hour of each day to hearing complaints.*’<sup>15</sup>The sense of justice and fair play that comes from the British tradition of integrity and impartiality is a positive aspect of the British rule that post-independence African civil servants and leaders of all types could have gained in their management of public affairs, but unfortunately very few of them inherited these

qualities. Augustus Adebayo is one of them. As a committed administrator to the welfare of the people he administered during the British rule and post-independence administration, he got “to know the way the people live and think, their problems, aspirations and their fears”.<sup>16</sup> There is a mutual trust between him and the people he administers, particularly when he becomes the first black district officer after the departure of his boss.

It is dark; night falls. I sit by my bush lantern quietly  
enjoying a history book ( ... ) I sit happy and contented  
in the knowledge that stretched before me is a simple  
community whose lives and welfares are committed to  
my care and who look up to me with childlike trust for  
counsels, for justice and fair play.<sup>17</sup>

The Man in *The Beautiful Ones are not yet Born* goes to his office on work days and comes back home following each time the same itinerary. He works amidst fellow clerks who ignore his presence in an administration service characterized by slowness and lack of maintenance. He carries out his duties in the best way he can at his desk in the Railway and Harbors administration which formerly was managed by colonial masters. As O.R. Dathorne said about him, *The Beautiful Ones are not yet Born*’s plot centers on an honest man of unshakable integrity who works as a minor civil service functionary in the Railway Station in Ghana”.<sup>18</sup> His routine of going to his office and coming back home sometimes is temporarily interrupted by his visits to his friend, The Teacher, to whom he reports what happens in his office or in his family and once by his escape to the beach where he meets Koffi Billy and Maana taking marijuana.

Kunle Bangbelu draws his professional integrity from his teaching experience. A good teacher, for him must be able to put in practice what he teaches to the students: *Good teaching goes beyond the four walls of a classroom. And one of the attributes of a good teacher is the ability to lead by example and the capacity to be a role model.*<sup>19</sup> Hearing his speech during his first meeting with the staff in the Ministry of Works, we note the qualities he expects from them: openness, team spirit, sincerity, willingness to work effectively and discipline. The only promise he made is “to support genuine effort geared towards improving the lot of our people.”<sup>20</sup> His professional integrity obliges him to renounce to his first draft of his resignation which he judges hypocritical and full of lies. In this draft, after addressing words of flattery to His Excellency the military governor, he says that he has enjoyed excellent working relationship with him and with his colleagues in the cabinet, which is not true. Then he tells him that the cause of his resignation is his bad health, which has nothing to do with the case of corruption in which his colleagues involve him.

I took the draft, crumbled and threw it into the dustbin.  
this piece of paper was telling lies and I hate lies. More  
importantly I hate to be called a liar. And that was exactly  
what my conscience was calling me! No, I won’t be called  
a liar.<sup>21</sup>

But he finally resigned in spite of the governor’s attempt to dissuade him. Resigning is the only way to free his

conscience. How could he go back to an office where he is already compromised and despised?

Once of the common features of the incorruptible characters is to be despised. Kunle Bangbelu is despised in his office not only because he does not accept to be bribed, but also because he threatens his colleagues from taking bribes. In his family, he is poured scorn on by his mother, his aunt and his girlfriend for not being able to satisfy their requests. The Man in *The Beautiful Ones are not yet Born* is despised by his fellow workers, his wife and his mother-in-law because he refuses to use his position to satisfy his personal needs. His colleagues collect the bribes he refuses to take from customers for an unlawful service, exposing him thereby to the scorn of some corrupters. *You, you are a very wicked man. You will never prosper.*<sup>22</sup> He is ridiculed and humiliated by his mother-in-law who sees her grandson come to her house barefoot and wounded with his father. For the grandmother her grandson is fatherless from the words she utters to the small boy. *My poor husband! You have no shoes to wear, so your poor little feet get torn to pieces. Ei, my husband, you have nobody to buy you shoes, so your little toes will be destroyed. You must know you have nobody; you are an orphan, a complete orphan.*<sup>23</sup> She calls father a rich husband, not a poor civil servant who works honestly and lives with his family according to his means. The man does not feel at ease, neither in his family nor in his office. Augustus Adebayo is not also sparred that hostility although the reader has little information about the attitude of his collaborators in his office and about his relatives. When, as the new assistant District Officer, he wants to get acquainted with the various abbreviations and their meaning in use in the office, he sends for the Chief Clerk who dodges him pretending that those abbreviations are too many to be put in writing. The reaction of the Chief Clerk is not surprising. He considers the new boss as a threat to his interest. The Chief Clerk's attitude is the first bad impression Augustus has of his black collaborators when he enters the administrative service. *To my utter chagrin, the Chief Clerk let me in no way more assured than before I sent for him.*<sup>24</sup> In the case of Ezeulu in *Arrow of God*, he cannot be despised by anyone else except the district officer Captain Winterbottom and his assistant who offer him the title of Paramount Chief since he is not trained to work in the colonial administration. But for having rejected the offer, he is sent to prison at Government Hill at Okperi.

The four incorruptible characters have in common their connection with administrative service, the poverty of their families except Ezeulu and the hostility of their collaborators and relatives. In a nutshell, they are not in harmony with people in their environment. But this clash does not prevent them from keeping on with their resistance to corruption.

## RESISTANCE TO CORRUPTION AND ITS LIMITS

The four characters resist to corruption in one way or another because they are convinced of their choice, ideas and behaviors. All of them have in mind the interests of their fellow countrymen. Ezeulu refuses to take the title of Paramount Chief offered to him by the District Officer Captain Winterbottom because he is convinced that the colonial Administration wants to perpetuate its domination over the colonies through an indirect rule. Accepting the title means that he will not be different from the new African christian converts. Conscious about the roles he plays in his community, Ezeulu turns down this conversion which is political, religious and cultural. His rejection of the offer has its roots in Umuaro's traditions, precisely in the strength of Ezeulu's priesthood which makes him the chief priest of Ulu, the main deity common to the six villages of Umuaro. Ezeulu's message to the District Officer is clear-cut: *Tell the white man that Ezeulu will not be anybody's chief except Ulu.*<sup>25</sup> His mode of resistance is a categorical opposition to the offer in spite of the punishment he endures in prison at Government Hill. The District Officer thinks that Ezeulu is an easy prey when he sends his own son, Oduche, to the white man's school as does the Princess Royal does in *L'Aventure ambiguë*.<sup>26</sup> But he

compromises his priesthood by refusing to eat the New Yam to announce the Yam Feast, in reaction to his fellow countrymen who did not support him against the colonial Administration. He leads a solitary struggle against the colonial power like Okonkwo in *Things Fall Apart*.<sup>27</sup>

Before serving in the Nigerian civil service, Augustus Adebayo serves in the colonial administration as an upright and incorruptible civil servant. He, himself does not make the difference between serving his fellow countrymen during the colonial rule and serving them in post-independent administration because he is committed to the welfare of his compatriots and works with a sense of justice and fair play inherited from his colonial masters. The dignity and the ease with which he settles problems in his province make people call him a white man in black skin because the black men who work with the white administrators cheat and use their position to serve their own interests. It is the case of the junior clerk who takes money from some desperate suitors of the court in the name of the Assistant District Officer against a promise of defending their cases before the day of trial. Having noticed the trick, the assistant D.O tactfully gets rid of him. Those suitors find the Assistant District Officer unapproachable for any proposition of bribe because of his character of white man. Never has it been heard that a native bribes a white colonial administrator. The junior clerk's trick leads the Assistant District Officer to alert senior officials in any organizations:

Up till the present moment, there is abundant evidence  
all around us to lead one to suspect that scores  
of petty clerks in various organization are duping  
the public and making a lot of money in the name  
of their boss.<sup>28</sup>

The narrator's statement comes from the experiences he has of the colonial and post-independent administrations. In the former, he works unconsciously to maintain law and order for colonial masters while in the latter he helps to develop a decolonized country. His statement can be taken upside down to also mean that up till now there are many directors and senior officials in various organizations that are making a lot of money over the heads of their clerks. Augustus' struggle against corruption is exceptional. There are very few people like him in the post-independent administration. But his struggle is isolated.

In the face of corruption, The Man's reaction is silence. When he is insulted "wicked man" by Amakwa the timber man whose offer of bribe he refuses, The Man says nothing. He utters no word when his mother-in-law calls him a useless father. He has never been moved by the criticisms of his wife and her incitement to corruption. Throughout the novel he remains equal to himself, unchanged, incorruptible in spite of his poor social condition. But the bribe he refuses to take is taken by another clerk under his nose. He is really the 'chidodo' his wife calls him; *a bird that hates excrement but feeds on maggots*.<sup>29</sup> Symbolically the man comes across a stream whose muddy part can be seen at the beginning and at the end:

All the filth seemed to have got caught for a hanging  
moment, so that the water escaping through a gap  
made by the little dam and the far side of the ditch

had a cleanness which had nothing to do with the thing

It comes out from (...) Far out, toward the mouth of

the small stream and the sea, he could see the water

already ageing into the mud of its beginning.<sup>30</sup>

Such an image reveals the inefficiency of The Man's resistance to corruption in a corrupt environment. The stream takes back the dark color it had before. The clear part of the middle of the stream connotes The Man's situation of uprightness. He is a clean man in a dirty environment. Despite his refusal of taking bribe, The Man remains a passive observer in his social environment. He is also pessimistic about any possible change of mentality. After the coup which brings the military force to power, The Man sees by the roadside two policemen taking money from a driver and comes to the conclusion that *New men would take into their hands the power to steal the nation's riches and to use them for their own satisfaction.*<sup>31</sup> A collective analysis of *The Beautiful Ones are not Yet Born* on internet points out that:

Armah's observations suggest that post-independent

African nations are locked into a cycle of political

and economic despair. He appears to view the current

situation as simply inevitable in light of the centuries

of moral compromises made by both Africans and

Europeans.<sup>32</sup>

Among the four characters, Kunle Bangbelu is the one who has been really in contact with the cash proposed to him by an engineer contractor who is waiting for a transformer to be changed on a site by the Ministry of Works. The engineer puts a bag of 250000, 00 Naira on the commissioner's desk and leaves the office in spite of the latter's reply: *Take your bag away, I don't need it*<sup>33</sup>. The project of the purchase and installation of a new transformer in Sabo area was delayed because of the delay of the bribe from the landlords' association. The bribe lands in the commissioner's office as a result of a plot staged by Kayode, his personal assistant and the rest of the staff, everybody waiting according to his grade for his share. The commissioner's response to anyone pushing him to accept bribe is negative: His girlfriend Abeji, Kayode his personal assistant, Oyin Abeji's friend and her husband Felix, Pa Shaittu Kunle's neighbor, Akwa his friend and colleague teacher, his mother and his aunt. His reactions to the requests of these people are questions, resolutions and threats. But when his awkward involvement in the bribe of 25000, 00 Naira turns against him, he becomes sad and he resigns. His questions reveal his innocence whereas his awkward involvement in the office corruption shows his naivety. At a loss to understand why he should help the persons who came to the swearing-in ceremony and organized a cocktail for him, he asks the following questions *Are they contractors? Help? Are they in distress? Is the Ministry of Works a cooperative union? What did I ask anybody to do for me?*<sup>34</sup> In many other cases he asks questions to understand what people want.

Many of these 'pushermen/women' heard his resolutions. His friend Akwa is served the following: *No Akwa, I will collect nothing.*<sup>35</sup> *I shall not succumb to temptations.*<sup>36</sup> To the injunctions of his aunt, he remains emphatic: *I am not going to take bribe to please anybody including my mother.*<sup>37</sup> When the instigators to corruption keep on insisting, he



threatens. In his discussion with Akwa, he threatens as if, with his arrival, things will change positively in the country and in the Ministry of Works: *Things must change in this country.*<sup>38</sup> *Any member of staff who takes bribe or accept it on my behalf will be putting his job on the line.*<sup>39</sup>

He does not have the same understanding of the terms 'gift' and 'reap' as his interlocutors. The words 'gift' and 'reap' are used to persuade him to take bribe. While they take the word 'bribe' as being synonymous with 'gift,' the commissioner supports that 'bribe' is money cursed whereas 'gift' is money blessed. To those who tell him that they have invested and that it is time for them to reap what they have sown, he says that we can only reap what we have sown through our salary and not through bribe which is *smelling totemic food*<sup>40</sup> and *money stained with other people's sweat.*<sup>41</sup>

He realizes his mistake and naivety when the money he keeps in his office disappears. It is too late. The contractor corrupter cannot be seen. His colleagues have already shared the money. He is involved in that bribe taking up to the neck, but he cannot defend himself. Eventually he takes a last resolution which is the opposite of the first ones whereby he wanted to eradicate corruption in the Ministry of Works and in the country: *In the circumstance, the best thing for me was to resign honorably and that was what I was going to do.*<sup>42</sup>

All the four incorruptible characters have reacted to corruption in different ways. The more they resist, the stronger is the blow they receive from corrupt and corruptible characters. Ezeulu resists by a clear-cut rejection of the title of Paramount Chief offered him by the white District Officer. Augustus Adebayo stands against it by his sense of justice and fair play. The man opposes it with his silence and Kunle Bangbelu resists it through interrogations, threats and resignation.

## CONCLUSIONS

The study of incorruptible characters in Anglophone West African fiction has helped to find out their common features: They are officials or clerks in the administration, they come from poor families, they are despised in their offices and families but have a great sense of professional integrity. Each of them has resisted bribe-taking in a particular way but they have all led an isolated struggle which ironically is not rewarded by the hierarchy and the people around. If the head of the fish is not corrupt, its tale cannot rot. The only way to reduce the phenomenon of bribe taking and promote incorruptible characters is to sensitize people on good citizenship and enforce the law against corruption. The big question however is how to avoid corruption at the head? Besides, it appears that many people have forgotten that administration include the notion of duty which as Oxford Dictionary of English recalls is: *The service rendered, or duties assumed in conducting affairs.*<sup>43</sup>

## END NOTES

<sup>1</sup> Ayi Kwei Armah. *Fragments*. London: Heinemann. 1974.

<sup>2</sup> *he Beautiful Ones are not yet Born*. London: Heinemann. 1969.

<sup>3</sup> Chinua Achebe. *Arrow of God*. Ibadan: Heinemann. 1974.

<sup>4</sup> *The Beautiful Ones are not yet Born*. op.cit.

<sup>5</sup> Augustus Adebayo. *White Man in Black Skin*. Ibadan: Spectrum Books Limited. 1993.

<sup>6</sup> A. S. Ogundimu. *Silly Season*. Lagos : Campus Publication. 2008.

<sup>7</sup> *White Man in Black Skin*. Op. cit. p.7.

<sup>8</sup> *Ibid*. p.1.

<sup>9</sup> *Silly Season*. op.cit. p.37.

<sup>10</sup> *Arrow of God*. op.cit. p.6.

- <sup>11</sup> *White Man in Black Skin*. op.cit.p.8.  
<sup>12</sup> Ibid. p. 36.  
<sup>13</sup> Ibid. p.38.  
<sup>14</sup> Ibid. p.39.  
<sup>15</sup> Ibid. p.19.  
<sup>16</sup> Ibid. p.82.  
<sup>17</sup> Ibid. 101.  
<sup>18</sup> O. R. Dathorne. *African Literature in the Twentieth Century*. London: Heinemann. 1979.p.105.  
<sup>19</sup> *Silly Season*. Op.cit. p.23.  
<sup>20</sup> Ibid.p.16.  
<sup>21</sup> Ibid. p.108.  
<sup>22</sup> *The Beautiful are not yet Born*.op.cit.p.107  
<sup>23</sup> Ibid.p.123.  
<sup>24</sup> *White Man in Black Skin*. Op. cit.p.36.  
<sup>25</sup> *Arrow of God*. op.cit.p.170.  
<sup>26</sup> Cheikh Hamidou Kane.*L'Aventure ambiguë*. Paris: Collection 10/18. 1971 p.47.  
<sup>27</sup> Chinua Achebe. *Things Fall Apart*. Ibadan: Heinemann.1965.  
<sup>28</sup> *White Man in Black Skin*. op.cit.p.41.  
<sup>29</sup> *The Beautiful Ones are not yet Born*. op.cit.p.45.  
<sup>30</sup> Ibid. p.23.  
<sup>31</sup> Ibid.p.162.  
<sup>32</sup> File:///F :thread-ANALYSIS-Beautiful-Ones-Are-Not-Yet-Born.htm p.10/15.  
<sup>33</sup> *Silly Season*. Op.cit. p.50.  
<sup>34</sup> Ibid.p.20.  
<sup>35</sup> Ibid p.24.  
<sup>36</sup> Ibid.p.26.  
<sup>37</sup> Ibid.p.43.  
<sup>38</sup> Ibid.p.24.  
<sup>39</sup> Ibid .p.26.  
<sup>40</sup> Ibid.p.94.  
<sup>41</sup> Ibid.p.55.  
<sup>42</sup> Ibid.p.105.  
<sup>43</sup> *Oxford Dictionary of English* on line(October 6<sup>th</sup> 2016)

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