

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES
DEPARTMENT OF FOREIGN LANGUAGES AND
LITERATURE

THE POST- INDEPENDENCE ANOMALY IN AFRICA:
FOCUS ON LEGSON KEYIRA'S *THE DETAINEE* AND AMU
DJELOTO'S *MONEY GALORE* AS EXAMPLES

BY: ABERA KASSAW

JUNE, 2010
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Abstract

Post-independence Anglophone African novelists used their works not only to reflect the hopes in their respective societies but also to attack the abuses that nullified the hopes of their people right after the euphoria of independence. This is applicable across East Africa, Central Africa, West Africa, and Southern Africa. This study investigates two novels *The Detainee (Southern Africa)* and *Money Galore (West Africa)* by Legson Keyira and Amu Djeloto respectively within the framework of the post-independence anomaly. These novels from many voices allow a glimpse of different arenas affecting contemporary reality.

Structurally, the study is classified into four chapters. Chapter One deals with a brief socio-historical background of Africa. As African literature exists in a historical continuum, it is impossible to separate African literature from its history. Thus, this part gives a cursory review of the historical matrices of Africa ranging from pre-colonial to the post-colonial periods.

Chapter Two reviews some of the thematic trends of development in Anglophone African novel like idealization of the past, protest against colonialism and post independence disillusionment.

Chapter Three deals with the analysis of the selected novels separately with accent on themes with which the writers are preoccupied especially how they explore the post-independence anomaly of their respective countries in particular Africa in general under the themes of the dashed hopes, corruption, dictatorship, ordeals of intellectuals, cultural conflict and the representation of women.

Chapter Four recapitulates the comparative analysis of the selected novels. The comparative approach reveals that these novels have an identifiable thematic intertextuality and difference as well. In both novels, corruption, the intellectual ordeals and dictatorship are portrayed though their way of portrayal is different. Apart from this, these novels have noteworthy differences in the themes of cultural conflict exclusive to *The Detainee* and women's representation to *Money Galore*. The findings of the study, in response to the thematic preoccupations of the novels, corruption, ordeals of intellectuals, dictatorship, cultural conflict, the representation of women are the causes that make the independence of Malawi and Ghana in particular and Africa in general anomalous.

CHAPTER ONE: INTRODUCTION

1.1 Socio-Historical Background

Literature evokes the social, political and economic make-up of the society. It deals with a wide range of human experience drawn from different fields of study which embraces the actual facts that are manifested in different disciplines. The subject matter is treated in separate manner by the literary artist and other writers. Literature does not present naked facts. It integrates the content and form which could be referred to as the object reality and literary techniques that give the literary work artistic quality or value. In works of literature content and form are inseparable. The basic fact that labeled literature different from other disciplines lies here (Huxley 1963: 8).

The development of society is bound to be the historical succession of socio-economic formations is: primitive-communal, slave holding, feudal, capitalist and socialist. Studying these societies, we find all except primitive communal system, possessing their own written literary work. Literature develops along with the society. Therefore, one at present can display under what socio-economic formation a society was at the epoch the literature was plotted by cautiously going through the society's literature. Asserting this Mutiso (1974) pointed, "... that the reflection of social and political values in a society's literature is often the most accurate index as to what that society is really like, to certify this fact African literature could be an example. Joseph (1996:303) notes that while the European perception of literature often stressed a separation of art and content, African awareness is inclusive:

Literature can also imply an artistic use of words for the sake art alone. Without denying the important role of aesthetics in Africa, we should keep in mind that Africans do not radically separate art from teaching. Rather than write or sing for beauty in itself, African writers, taking their cue from oral literature, use beauty to help communicate important truths and information to society. Indeed, an object is considered beautiful because of the truths it reveals and the communities it helps to build.

So for African things to be beautiful, a creative writer, his or her work, should worth not only the aesthetic value but also the content matter in deed.

Palmer (1972: II) states that the emergence of a very large corpus of African novels in English has been one of the most interesting literary developments. It was perhaps inevitable that the moment towards self-determination, and the emergence into prominence of powerful, well educated, and articulate elite, would result in a number of works of art designed to express the strength, validity, and beauty of African life and culture. Many accounts of African English writing begin with Achebe, Tutola, Soyinka, Ngugi and the other writers of the 1950s and the 1960s.

Any account of African literatures in English deal with the powerful, external structures which the majority of the texts produced in English in Africa. The history of these texts is, in a number of significant and neglected ways, the history of the struggle of Africans to wrest the colonial language of English to their own ends, and to do so within institutions and practices which often sought determine how and what Africans could or should write. As such, the struggle for the expression of African voices within these constraints is a powerful part of the story of the African struggle for self-determination and for self-identity- a struggle which took place in the face of such powerful determining forces as slavery, colonization and ongoing neo-colonial control (Griffiths, 2000:1).

In vein with this, Melakneh (2010:1) also attests that it is impossible to dissociate African literature from African history, which, over the centuries, has been dynamic and eventful with the peculiar experience of slavery, the subjugation brought about by colonialism, and neo-colonialism in which case its natural resources were drained, labor exploited, national pride denigrated and traditional values disrupted. Thus, post-colonial or the post-independence studies cannot afford to do without a consideration of their socio-political and

historical settings. Therefore, the historical horizons ranging from pre-colonialism to post-colonialism would be briefly discussed below.

1.1.1 A Glimpse of Pre-Colonial Africa

Africa is the world's largest and geographically diverse continent. The African savannah of mixed grasslands and scattered trees, which developed as part of a worldwide cooling and drying trend about 10 million years ago, are the ancestral homeland of all humankind (O'Toole, 1996). Though the word 'Africa' seems to imply one place and one people, in reality the continent is made of different ethnic groups, each with their own language, culture and history (O'Reilly, 2001:29).

According to Melakneh (2010:2-3), the 15th century was a significant landmark in the history of Africa as it marks the continent's contact with Europe for the first time. This contact had opportunities as well as challenges. On the one hand, it arguably brought about bilateral benefits in the sphere of commercial process and exchange of expertise.

On the other hand, this encounter ushered in an era of a painful human tragedy or the wicked trafficking of fellow humans known as The Trans-Atlantic Slave Trade which was the purchase and transport of black Africans into bondage and servitude in the new world. The slaves were one of the elements of the triangular economic cycle. The profits made from the global trade of sugar, tea and coffee were the major driving forces behind the triangular trade. For centuries, it provided substantial quantities of venture capital for the industrial revolution and the development of the European economy. The triangular trade and its infamous middle passage- which spanned from the sixteenth to the nineteenth centuries, involved four continents and the lives and fortunes of over millions people.

The slave trade was attributed to the shortage of labor in the New World as a result of which European traders had to turn to Western Africa to meet the

demands for labor. All the more, some historians argue that the slave trade led to a massive drain of labor like the contemporary brain-drain-vital means of production the loss of which retarded indigenous technology and productive activity. In spite of its temporal distance, the impact of slavery is strongly felt in the contemporary African literature that it marks the roots of cultural hybridity and racism to date (Ibid).

1.1.2 Colonial Africa

The emergence and development of capitalism in Western Europe in the sixteenth and seventeenth centuries increased scientific development and the growth of money and economy resulting in the industrial revolution. During this time, industrial products flourished to such an extent that the home markets could not absorb them. At this juncture, the leading European powers started exploring and scrambling for different sea routes in search of markets where they could sell their finished industrial products and also get cheap raw materials and labour force. Africa was one of the continents to fall under the encroachment of these European powers (Clark, 1962:85).

In order to establish their respective sphere of influence the colonial powers used different methods. One of the most important methods that helped them achieve their goal was the sending of missionaries who paved the way for the ruthless exploitation and dehumanization that followed. The other method, of course, was the use of force. The colonialists sent missionaries under the pretext of civilizing the African people, whom they called pagans, by converting them into Christianity. They associated Christianity with modernity and civilization (Obiechina, 1971).

Obiechina further discusses the late eighteenth century witnessed a religious revival in Europe which emphasized the duty of the individual Christian fellows. This revived interest in conversation brought about a resurgence of European

Christian missionary activity in non-Christian lands especially in Africa. 'The dark continent' was erroneously considered to be lacking in religion and, therefore, a land where Christianity could be written on a blank slate. The missionaries also genuinely believed they had a spiritual duty to convert Africans. The missionaries' mental orientation about the progress of western capitalism as an advance of economic prosperity for their respective societies and their teaching of the religion were a powerful instrument through which colonial powers established their power by destroying the African personality. As Ngugi states,

Beneath the sugar-coated missionary teaching- love and equality between men- there was a hidden motive which aimed at making the African people subservient in every aspect of life. The basic doctrine of Christianity- love and equality between men- is, of course, what all human beings need and aspire for. But what makes them (these teachings) superficial is the fact missionary teaching was a herald and an integral part of that social force-capitalism- which was built on inequality and hatred, and the subjugation of the black by the white race (Ngugi Wa Thingo, 1972:31).

In the course of time the colonialists made their military presence follow in the foot-steps of the missionaries in order to uproot the Africans from their lands. Whenever they found the Africans resist, these 'Civilized' people drove them away from their own lands by using force. After they forced them to accept their regime, they loaded them with heavy taxation which they had never experienced before (Ibid).

Obiechina (1975) states that, it is obvious that every country has its own culture, beliefs, customs, values, and norms etc., which correspond to its level of development and may be unique to it. By the same token, African people have their own norms of behavior, customary, beliefs, attitudes and values which have come down to them from the immortal past (the ancestors).

When the colonialists came to Africa, they came up with their belief which was part of their culture and which contradicts with African tribal institutions. This belief was set in conflict with African traditional way of life. This happened so because no sooner had they come to a place than they began actively destroying the religions foundations of the society. The introduction of this European value (Christianity) alienated the converts from their traditional loyalty to ancestors. As a result of this, many native social structures were shattered, family groupings destroyed and individuals adversely affected (Ibid: 222).

It was when this situation was aggravated that, literature was being concerned with what any political and economic arrangement does to the spirit and values governing human relationships (Ngugi Wa Thingo, 1972: XVI). Each writer according to this situation found himself voicing the protest and conflict of his place and time.

1.1.3 African Nationalism

The end of the great depression and World War II marked the beginning of a period of rapid change and intense pressure on Africa. Unable to provide for their industrial and food requirements because of the war, Europeans turned to their colonial holdings. At the end of the war, and even more so by the late 1940s, food crop and cash crop agriculture would be dramatically increased; roads, bridges, railways, and ports would be improved and expanded; and large numbers of additional bureaucrats would be added to the rolls of African colonial administrations. These extraordinary changes in African society set the stage for expanded anti-colonial activity. The changes greatly influenced the creation of new groups and classes among Africans and helped shape the conditions, opportunities, and relationships from which the new nationalist emerged (Gordon, 1996:60).

Increased colonial activity in Africa after World War II took place in a changed international environment and among the changing expectations of a growing

number of Africans. A substantial number of African soldiers from such British and French colonies as Senegal, the Gold Coast, Kenya, and Rhodesia had fought in the war. Their experiences in the battle changed ideas of white superiority. The war itself had been justified on the grounds of rejection of racial superiority and rights of national independence (Ibid).

This watershed period immediately after World War II marked the beginning of true African nationalism. Harold Macmillan, then Britain's prime minister, while visiting South Africa in 1960, coined his most vivid phrase in his description of the rise of nationalism in Africa:

The most striking of all impressions I have formed since I left London a month ago is of the strength of this African national consciousness. In different places it takes different forms, but it is happening everywhere. The wind of change is blowing through this continent and whether we like it or not, this growth of national consciousness is a political fact. We must all accept it as a fact, and our policies must take account of it (cited in Gordon, 1996).

This speech clearly indicates that African nationalism was real and clear as day that perhaps transmitted an alarming call for leaders of a major colonial world power that they had to, one way or another, 'scram from Africa'.

Africa would never be the same again, and from that year onwards, one country after another attained its independence. The decade of the 1960s witnessed tremendous transformation of the political map of Africa for good.

After a long and subservient oppressing colonial rule which sets the great humans of Africa in darkness, Africa achieved its autonomy and it was a glimmering light that sparkle the silent and gloomy sky of Africa but the question is what happened next to independence-that is the question we all need to consider!

1.1.4 Post-Colonial Africa

Both the term and the field of post-colonialism are quite problematic. Not all theorists agree on what they actually mean, and they have been hot agendas from the perspectives of literary, political and religious studies.

According to Slemon (1995) as cited in Rukundwa and Van Aarde (2007:111) post-colonial theory is problematic for researchers because of its lack of consensus and clarity:

The term not only lacks clarity, but also keeps changing through “new forms of social collectivity as they emerge in time and space in a post-colonial world. These new forms require new ways describing them. Therefore, it is difficult to keep pace the rapidly changing world while at the same time keeping the definition of post-colonial intact. For this reason, it is equally difficult to formulate a single theory to deal with all forms of the winds of change: social, political, academic, military and economic- those that have created new histories in societies across the globe.

Here it could be understood that the term may have different forms and social variations in space and time. As every civilization has to find a way to discover a passage of time, what we discover today may not be a guarantee for tomorrow save the fact that there is always change in our lives, therefore, it is pretty difficult to find out the civilization we don't know by using the terminology we know.

However, there seems still to be a great deal of uncertainty as to just what the term denotes. Many of the debates among post-colonial scholars center on which national literatures or authors can be justifiably included in the post-colonial canon. Much of the discussion among post-colonial scholars involves criticisms of the term "postcolonial" itself.

In vein with this, Melakneh (2008:69) denotes that the term 'post-colonial' is one of the most elusive concepts of the last three decades that many shades of meaning have been associated with it thus bearing testimony to its elasticity.

The prefix 'post' does not necessarily have to imply that it refers to periods after the end of colonialism, but also implies the more philosophical meaning, denoting a spatial location or position beyond colonialism. But more generically, the "post-colonial" is used to signify a position against imperialism and eurocentrism.

He further states that the overhasty celebration of independence masks the march of neo-colonialism in the guise of modernization and development in an age of increasing globalization and trans-nationalism; meanwhile, there are colonized countries that are still languishing under foreign control. The emphasis on colonizer/colonized relations, moreover, obscures the operation of the internal oppression within the colonizers. Some scholars argue that unless the concept of post-colonialism is strictly defined, or delimited to the study of the direct consequences of the historical colonization, it is bound to be lacking in focus. Others maintain that it is a reading strategy that could illuminate diverse contemporary and historical phenomena.

Though the term post-colonialism is the most ambiguous term as it is discussed above, in its broadest sense, it deals with the cultural identity matters of colonized societies, the dilemmas of developing a national identity after colonial rule, the ways in which writers articulate and celebrate cultural identity (often reclaiming it from and often maintaining strong connections with the colonizer), how a colonized people's knowledge served the colonizer's interests, and how the subordinate people's knowledge is generated and used and the ways in which the colonist's literature justified colonialism via images of the colonized as a perpetually inferior person, society, and culture (<http://en.wikipedia.org/wiki/postcolonial>).

The ugly incident of colonialism in Africa has effects on language, education, religion, artistic sensibilities, popular and the like. Post-colonial novels in the continent have therefore become veritable weapons used to dismantle the hegemonic boundaries and the determinants that create unequal relations of

power. It is therefore true to say that the primary concern of most post-colonial African novelists is to salvage the history of their people that colonialism has taken off or manipulated. The African novel occupies a central position in the criticism of colonial portrayal of the African continent and her people. It grew, in part, from a history of active resistance to the colonial encounter. It has been crossing boundaries and assaulting walls imposed by History upon the horizon of the continent whose aspirations it has been striving to articulate (Kehinde, 2000).

1.2 Statement of the Problem

Since the Second World War, and particularly during the periods of decolonization and neo-colonialism in Africa, African writers have preoccupied with the themes of the protest for eventual obtaining of independence and the continuing period of post-independence anomaly when the promise of a better Africa for all Africans has not been realized.

As African writers became more aware of that in the post-independence period the destiny of the African people was in the hands of African politicians, the work of these politicians became the subject for discussion. Furthermore, as these politicians had promised the impossible to the masses while they were seeking power, the creative writers of the society started to scrutinize their performance.

Keyra's *The Detainee* and Djeloto's *Money Galore* are searing accounts of these questions; however, no research has been done so far on these novels- a research work which inspects this array of tribulation. Given this problem, the researcher thus attempts to solve this problem partially by carrying out an analysis of the themes of the two novels focusing on the post-independence anomaly.

Even more of the problem than the above that invokes the researcher to do his research on this area is little or no research has been done on this area so far in

Addis Ababa University, though, it is an issue of enormous importance. The researcher, therefore, believes that an analysis should be undertaken to decipher this problem.

1.3 Objective of the Study

Based on the issues the researcher would like to address as specified above, this study has the following major and specific objectives:

Major Objectives

- Showing the decade of hope of Africans in general Malawians and Ghanaians in particular before they achieve their independence using the most telling excerpts from the novels under study.
- Showing the numerous limitations and restrictions that the leaders, who replaced the former colonizers, impose on the masses as echoed in the selected novels.

Specific Objectives

- Identifying the thematic preoccupations of post-independence novelists as reflected in the selected novels.
- Showing how those themes reflected in the novels under study make the independence of Africa in general and the targeted writers' (Legson Keyira and Amu Djeloto) countries in particular anomalous.
- Describing and analyzing the post-independence issues in which the characters find themselves, with the most telling extracts from the two novels.
- Showing the various ways through which the post-independence issues and their effects are revealed in the texts.

1.4 Significance of the Study

- It will serve as a frame by providing information about the anomaly of African independence in general and respective nations in particular.
- It will boost the existing pool of critical studies on African novels
- It will apprehend the impact of the anomaly of African independence upon the life of the people.
- It will shed light on the literary reassessment of post-independence writers from west and southern Africa.
- It will also have its own share, as reference, for other research to be conducted a further study in this area.

1.5 Limitation of the Study

The study focuses on only the post-independence anomaly reflected in the selected novels. Apart from this, the limitation of material and resource allocation also posed a serious challenge in my attempt to build up the background and literature review for the study.

1.6 Scope of the Study

Keyira, and Djeloto through these two selected novels put forward many issues. These issues are wide and can hardly be exhausted with in a limited space and time. Due to this fact, the study has mainly focused on analyzing the post-independence anomaly reflected in the novels *The Detainee* and *Money Galore* by Keyira and Djoloto respectively, and the researcher has not consider other works of these respective writers.

1.7 Methodology and Procedure

In this thesis, the researcher has applied a typical method in analyzing literary texts, which is textual analysis, used descriptive criticism to attain his objectives and a comparative analysis used to determine the novels thematic intertextuality or similarity.

A critical reading and examination of the data found in libraries and internet has formed an organized literature review. The primary data is the selected novels for the study. Extracts and quotes has been selected from the novels to be analyzed, discussed and evidenced to arguments the researcher put forward particularly based on the fundamental concept of post-independence disillusionment or anomaly. The secondary data has been drawn from the relevant literature review. Then after, textual analysis and critical reading and a response to the major questions which the present study promises to answer carried out.

As the research has used textual analysis and descriptive criticism, there would be a literature review that discusses the thematic trends of development in the Anglophone African novel like idealization of the past, protest against colonialism, and post- independence disillusionment.

1.7.1 Bases of Selection

1.7.1.1 Personal View

The post-independence anomaly reflected in Keyira's *The Detainee* and Djeloto's *Money Galore* intrigued the researcher's attention both as a critical researcher and devotee of African literature.

1.7.1.2 Periodization

In addition, the selection of these novels is based on the period in which they have been produced. In the 1970 almost all African countries gained

independence from their former colonialists. However, most of them were sodden through maladministration and oppressive leaders. It was when this happened in the continent that the writers as visionaries of their societies bitterly criticize and exposed the problems of their peoples. These novels *The Detainee* (1974) by Legson Keyira and *Money Galore* (1972) by Amu Djeloto are searing account of these issues given the fact that they were written after the 1970.

1.7.1.3 Thematic Preoccupation

Another common feature of these novels (*The Detainee* and *Money Galore*) is that they exhaustively depict the socio-political realities of their respective society after independence as their dominant feature.

1.7.1.4 Professional Background of the Authors

Moreover, as their professional background indicates, the writers of these novels have been working in various governmental divisions; therefore, they clearly know the problems of their government and its ramification upon their respective society. So, these novels could give a clear image about the 'what of Africa', in the general sense, during the post-independence period.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 Studies on African Context

As African literature has provided a large corpus of literary pieces, it is getting the attention of many researchers in the field. In effect, there are some studies conducted on African context in Addis Ababa University. An attempt has been made below to provide a cursory review of some of these researches.

In the African context, three research studies on realism are available. Abiy Daniel in his MA thesis (1986) on “Socialist Realism and its Implications for African Writers” has studied North, Central and West African literatures by taking certain sample literary texts of notable recognition. Thus central to his research has been the works of the authors namely Taufik Al-Hakim, Naguib Mahfuz, Tayeb Salih, Achebe and Ayi Kwei Armah. His textual analysis mainly focuses on the discrepancy between socialist and critical realism. Abiy has stressed the fact that socialist realism has more significance in its application worldwide because its method is radical. Moreover in his view he accentuates the inadequacy of critical realism to deal with reality since it merely reflects reality without providing solutions. Abiy regards the socialist realist method as having implications such as optimism and commitment that are quite indispensable to the African writer.

At the undergraduate level, two senior essays have been produced on realism. Shewaye Lulu (1990) in her senior essay entitled “The Difference between Critical and Socialist Realism with Reference to *Hard Times* and *Mother*” has emphasized that as the purpose of a realist work is to reflect the burning issue of a given historical period, it has to present every situation in a life like manner. Shewaye has also mentioned that in both *Hard Times* and *Mother*, the main problems of that historical epoch have raised although the main characteristics of socialist realism have been ignored. Shewaye has concluded that socialist realism can be regarded as an extension of critical realism but not

as a new phenomenon. Similarly Berhe Siyoum (1984) in his essay socialist realism has stressed with socialist realism as one form of art which deals with the burning issues of a given historical period and underlines the educative role that socialist art plays.

Apart from this, the research conducted on post-colonial African novels at the postgraduate level is that of Mahlet Abraham's (2006) thesis entitled "Colonization, cultural conflict and identity crisis: with reference to Buchi Emecheta's, *Joy of Motherhood* and Tsitsi Dangamembga's *Nervous Conditions*". Mahlet, in her study, has seen cultural conflict and identity crisis as colonial legacy and their impacts upon the life of women in Africa.

The MA thesis of Muluaem Denbegna which deals with "The aspects of feminism in Amadi's *The Concubine* and *The Great Ponds* and Emecheta's *second class citizen: A post structuralist approach*" can be cited also as the issue of feminism. In this thesis Muluaem discussed how women are portrayed in Amadi's two novels and in Emecheta's novel.

Muluaem argues that Amadi and Emecheta portrayed women in two different ways. In first way, according to Muluaem Amadi's and Emecheta's novels repeatedly expose societal biased attitudes against women. In the second way, Muluaem find that Amadi and Emecheta portrayed their female characters as strong determined, mature and wise irrespective of the rampant gender discrimination and biased societal attitude.

The other research conducted in the area of feminism at post graduate level is that of Gebre Mariam Haile's MA theses entitled "Feminist Trends in Achebe's postcolonial Novels".

Gebremariam's research analyzes the depiction of women in Achebe's post colonial novels (*No longer at Ease*, *A Man of the People* and *Anthills of the Savannah*).

Gebremariam argues in his research work that the female character in *No Longer at Ease* is depicted as passive and victim of the social class. In *A Man of The People*, on the other hand, the female character is depicted as rebellious and socially responsible. This is also true in *Anthills of the Savannah*. The female characters are portrayed as liberated and morally powerful.

Based on the distinguishing themes explored in Achebe's post colonial novels, Gebre Mariam concluded that Chinua Achebe shifted from the theme of colonization to other current themes such as feminism.

And he concludes Achebe, one of the famous writers in Africa, deals with the theme of feminism in his post-colonial novels. Unlike the presentation of women in *Things Fall Apart* and *Arrow of God*, he tries to give them a good space in his three novels namely: *No Longer at Ease*, *A Man of The People* and *Anthills of The Savannah*.

But one thing that needs attention alongside this is that cultural conflict and identity crisis are not the only problems in Africa that resulted from colonization, there are also other issues like corruption, dictatorship, and others that bitterly harm the masses of Africa. So this research will address these issues.

Fiseha's MA thesis and doctoral dissertation are also the other works on Post-colonial African novels. His MA thesis is entitled by 'Ideological structures and its representation of socio-political realities in Nuruddin Farah's *First Trilogy*'. Fiseha elucidates the nature of ideology by examining the ideological structure of the texts under study in line with the ideological representation of the socio-political realities. He identifies the social vision (what the author says about social reality), the ideology of the ruling class, aesthetic ideology and conflicting ideology. He points out that Farah, in his *First Trilogy*, critiques the power that has sustained the Somali dictatorship, yet clearly holds Somali institutions accountable for their own actions against their population.

His doctoral dissertation, on the other hand, is on 'Ideology in selected East African Anglophone Novels: A comparative study of Post-colonial Experience'. He has conducted his research on six novels: Nurrudin Farah's *First Trilogy*, Ngugi Wathiango's *Petals of Blood*, Mwangi's *Kill Me Quick* and Serumaga's *Return to the Shadows*. He has attempted to see the portrayal of domination as one of the major aspects of these selected novels. He clearly states, as echoed in these novels, that the ideological state apparatus plays a dominant role in perpetuating and ascertaining domination. The writers of these novels focus on a repressive state which quenches its thirst through brutality and harsh treatment of its subject. He also states that these writers attempt to reflect the long lasting historical fact which shows their awareness of the historical aspects of their nations.

However, the issues that Fiseha has seen in both of his MA thesis and doctoral dissertation were not the issues only exclusive to East Africa; they were rather the issues of the whole of Africa. Therefore, the present study will attempt to show that these issues are also relevant to the other parts of the continent by taking samples (*The Detainee and Money Galore*) from Southern Africa and West Africa respectively.

2.2 The Thematic Trends of Development in Anglophone African Novel

African writers in English have done much to enlarge the image of Africa in the world. The novelists among them have contributed most to the understanding of the African points of view and perspectives on life, politics, culture and history. In their roles as chroniclers, custodians of the collective heritage, social critics, teachers and visionaries of their people, the novelists have illuminated the African situation and the forces that have kept the continent in an endemic state of crisis.

In fact, African writers after the 1970s have moved far beyond the stage of disillusionment and the post-independence mourning to the extent of demanding change (Melakneh, 2010: 32). More recently, Kehinde (2004:228) has also corroborated the widely held view that African literature has always been chained to the experiences of the continent over three recognizable phases:

Initially, African literature was a tool for celebrating the heroic grandeur of the African past; later it was used for anti-colonial struggle. Presently, it is being employed as veritable weapon for depicting the post independence disillusionment in Africa

This can be shown in a brief survey of major trends of development in the history of Anglophone African novel.

2.2.1 Idealization of the Past (1911-1940s)

According to Melakneh (2010:33) African literature in English, which exists in a historical continuum, has been dominated by the historical and hence nationalist themes across East, West, and Southern Africa. In its early phase of development (the 1930s), thematic emphasis was laid on works of art whose function was to refute the colonialist view that prior to the contact with the outside world, Africa was ignorant of any history and culture worth speaking of. The first work written by an African about Africa to be published was *Ethiopia Unbound* by Joseph Casely-Hayford, a Sierra Leonean of Ghanaian descent, in 1911. Prose narratives by Africans of this period were thematically concerned with cultural conflict in which case the writer's nostalgia for the heroic past is evoked. Melakneh(2010:34) further summarized the main goals of this generation of African writers as follows:

The first products of this new literature were devoted to the affirmation and validation of a unique and valuable African identity and the articulation of grievances and complaints against the entrenched order. In fact, the pros and cons of colonialism remain to be highly contentious issues to-date among scholars.

This generation of African writers was characterized by the drive to explain the past and to relate it to the present in anticipation of the future. The phase grew out of the euphoria of independence and the need to restore African identity and remove the final psychological block in the way of true freedom. The intention was to restore wholeness to a truncated consciousness and to help Africans put back their roots into the soil of their native cultures. The phase has included the re-writing of colonial history and sociology in Africa, together with an attempt to answer such questions as: How and why was the continent overrun by foreign rulers? What were the consequences of this invasion? Were pre-colonial African societies savage and lawless and, therefore, in need of the "civilizing" guidance of colonial governments? (Obiechina, 1992).

2.2.2 Protest against Colonialism (1950-1960s)

Contemporary African writing of all genres was inextricably rooted in the experience of colonial rule as the key tenet of imperialist ideology was to view indigenous cultures and peoples as possessing no values of their own worth perpetuating, thus rendering them prime candidates for the 'civilizing mission' of Europeans. Once the cultural nationalist theme was dispensed with, African literature of the late fifties and early sixties began to expose the disastrous socio-economic and cultural impacts of colonialism on the African psyche (Melakneh: 2010).

The second-generation writers moved away from the semi-biographical Afro-centric presentation of the past into straight autobiographical presentation of the clash of cultures and themes of colonial injustice. Examples are Peter Abraham's *Mine Boy*, (1946), Camara Laye *The african Child*, (1955) and Kenneth Kaunda *Zambia Shall Be Free*, (1962) etc. (Ibid).

This phase marks the end of the search for roots or the promotion of cultural nationalism and the beginning of political satire. The first two generations of

modern African writers thus aimed at establishing the validity of African culture and creating a new heroic myth of the ancestral past (Obiechina, 1992).

2.2.3 Post-Independence Disillusionment (Anomaly)

African nations after the euphoria of independence were filled with great hope that their freedom and liberty would solve all the social problems and create a fuller life for them but due to various social, economic and political failures of the states, their hope was dashed and shattered, as a result, they became disillusioned and disenchanted. Since the concept of post-independence disillusionment is deemed very essential for the analysis section of this study, a brief discussion of what different scholars say about this array of tribulation have been set forth as follows.

As Gupta (2006) noted that the 1960 was the decade of hope during which most African countries gained independence as anti-colonial, anti-imperialist, yet hopeful mood, which explains the assertive and optimistic nature of the writing of the period.

In the wake of the euphoria that came with independence, better and better promises were made and better and better prospects were held. Post independence economic plans were based on broad egalitarian precepts which were often an extension of the nationalist of the independence struggle. They include commitment to equal opportunities and greater equality in the standard of living, development of opportunities in education, health and employment (Obiechina, 1976:119).

These promises fired the imagination of the different sections of the African population. But when it came to 'keeping faith' with the people and fulfilling the promises, it became a gulf separating fulfillment from hope (Ibid: 120).

Within a few years of independence, the hopes had collapsed and disillusionment had set in. Political independence was not a panacea. New black power elite had stepped into the place vacated by the imperialists. The lot of common people did not improve as fast as they were led to expect; in some cases the burden of life became heavier on the poor. The new political class proved unequal to the challenge of the change of the nation building and incapable of providing moral and civil leadership (Ibid).

While direct colonial domination had been defeated, very few of the other promises of independence were realized and, in fact, independence marked the beginning of economic decline, continued neocolonialist practices and political instability with a series of brutal dictatorial governments starting.

As Obiechina (1976), argues that independence seems to have brought neither peace nor prosperity to Africa. Instead, it has paradoxically borne witness to stagnation, elitism, and class domination, and to the intensifying structural dependence (economic, political, cultural, and ideological) - of Africa upon the imperial Western powers.

Thus independence failed to live up to its promises and marked the beginning of increasing disillusionment as it became clear that for the majority of people nothing had changed and that domination and exploitation simply continued under a different name. Kemedjio also clearly states the issue of this disillusionment in Africa as follows:

Africa's disillusionment with its independences has set the continent in a series of contradictions and problems that have left in their wake bloody tyrannies, interminable civil wars, cyclical famines, or unspeakable genocides that often threatens the very survival of the entire communities. The post colonial ravages experienced in Africa turning the tomorrows of decolonization into a nightmare for the great majority of the people (Kemedjio, 1998:1).

It seems that God has selected Africa for the stage on which tragic events are being performed. Let alone the catastrophic and heartbreaking drama series of slavery and colonialism, the failure of the dreams of independence with calamitous consequences is the simplest fact which may perhaps support this claim. What the heck, the problems of colonial Africa did not find any remedy by her own sons and daughters after the euphoria of independence but got shoddier as Kemedjio clearly affirms it above.

The national liberation struggle therefore is successful in that it overthrows the colonial government, but in its place it simply installs a new indigenous ruling class whose interests as a class are in fact more closely tied with those of the ruling classes of the former colonial powers than with those of the majority of people in their own country. As Lazarus(1990) says, "In short, independence let loose the national bourgeoisie to behave as it would, like any bourgeoisie" thus leads to disillusionment as it becomes apparent that independence does not mean change for the majority of people but simply a transfer of power and wealth into the hands of a new ruling class.

Wole Soyinka, as cited in Okonkwo (1991:155), declared, in UPPSALA conference in 1968, that 'the stage at which we find ourselves is the stage of disillusionment; a time for the writer to cease looking backwards to prospect in archaic fields for forgotten gems which would distract the present.'

With this Soyinka summed up the new themes and mood that had quickly emerged in African decolonization literature so soon after the euphoria of independence in the preceding decade.

Melakneh (2010, 34-36) discusses the new themes and mood that had emerged in African decolonization literature like the following:

In the wake of World War II, the thematic emphasis of modern African novels, shifted to the criticism of the inadequacies of the new governances and the

social dilemma in which independent African states found themselves. The literary themes of this period include the legacy of colonialism, social problems such as corruption, economic disparities in newly independent countries, dictatorship, intellectual ordeals, cultural hybridity and the rights and roles of women-unforeseen problems which further compounded the older ones.

Particularly, the post-independence generation of West Africa and East African writers often constitutes a violent indictment of the political depravity that has become the norm in many countries of the continent. This indictment, which sometimes takes the form of a pungent satire, is all the more striking in view of the fact that the numbers of writers who choose to deal with the themes of corruption, nepotism and the ineptitude of African demagogues seems to be increasing by the day.

The major impulse in the novels at this stage was towards satire as reflected in Cyprian Ekwensi's *Jagua Nana* (1961), Soyinka's *The Interpreters* (1965), T.M. Aluko's *Chief, the Honorable Minister* (1965) and Achebe's *A Man of the People* (1966). To begin with Ekwensi, it should be stated that he paints a somber picture of Nigerian political life. The heroine, an ageing prostitute, persuades a politician to have her young lover who has supposedly jilted her murdered by his party assassins. This is a bitter indictment of the nepotism of politicians who meddle with the private affairs of the civilians.

Another prolific Nigerian writer of this period is Wole Soyinka. Soyinka's novel, *The Interpreters*, is concerned with the bunch of Nigerian intellectuals trying to make something of their lives and talents in a society where corruption and consequent cynicism, social climbing and conforming, give them alternative causes for despair and laughter.

Chinua Achebe is no less ironic in *A Man of the People*. The 'man of the people' in question is the minister of culture, the semiliterate Chief Nanga. He seduces

the girl friend of a young teacher, Odili Samalu, who out of spite joins a revolutionary group whose activities terminate in bloodshed. *A Man of the People* (1966) is a disillusioned story of political corruption and intimidation in independent Nigeria.

In general, almost all post-independence African novelists attack the collapse of optimism and morale as opposed to the pre-independence promises, which were prematurely nullified in spite of their extravagance.

CHAPTER THREE: A THEMATIC ANALYSIS

In this part of the study, a modest attempt is made to deal with the dashed hopes, dictatorship, intellectual ordeals, cultural conflict, corruption and the representation of women as post-independence anomaly of Africa with reference to Keyira's *The Detainee* and Djeloto's *Money Galore*. This part examines the post-independence issues against the novels' thematic preoccupations.

3.1 Synopsis of *The Detainee*

The story deals with the journey of Napolo, a simple, trusting villager who for the first time has left the security of his family and community in the north to seek medical assistance. Unfortunately, for him, transportation is erratic and often non-existent, and hence he falls prey to the hostility of the security forces which terrorize the country. Napolo is stalked continuously by Sir Zaddock's eager and brutal security forces. We can travel with Napolo through many incidents of intrigue and mindless brutality. Napolo is finally detained in a camp for dangerous political prisoners because of his association with Mozito and Hona, opponents of sir Zaddock's government. It is only through an unbelievable and preposterous escape at the end of the novel that Napolo is a free man again.

Hona, used to teach in a school at Banyar. He was dismissed from his job because he does not belong to sir Zaddock's party. He is very cynical about the political condition of the time. As a result, he is thrown to the detention camp, and finally transported to death by the young brigades.

This astonishing novel shows an ordinary man like Napolo mystified by the ways of people who have power over other men. Moreover, it gives an idea about a man like Hona could not yearn to give his own life for what he believes is true. It happens to be set in Africa and it happens to be in dictatorship but the predicament of Napolo and Hona in the face of changing circumstances could be anywhere in the world.

3.2 Analysis of the Themes in *The Detainee*

3.2.1 Dashed Hopes

Keyira, as a creative writer of his community, fictionalizes the hope of his immediate society during independence, and how their hopes of freedom, equality and political stability came to dust when Malawi espoused a republican constitution and became a one party state with doctor Hastings Banda a president for life of Malawi Congress Party.

The hopes of Malawian people in particular, the African people in general, during which they gained independence and how their hope was denied by the black rulers is repeatedly portrayed throughout the novel. The following extract shows the unsuccessful newly founded nation of Africa after independence.

One small man, with large scars on his back, was sitting under a disused flag pole in the middle of the yard and his shaven head bent low down. He was crying (104).

The above scene took place in the detention camp namely known as 'snake camp'. The writer symbolically embodied the hope that many had for the future of the newly founded nation and the continent as a whole failed to become true. The man who is in low spirits and deeply mourning represents the society who despaired and lost hope and his large scars symbolize by implication the colonial muddles of the African people as a whole. The disused pole, on the other hand, represents the African past which was like a great tree whose branches are chopped off by oppressive colonizers, and the African present which remains the same that whose sons and daughters do not bring any change, after a long and subservient colonial time, even after she achieved her independence.

Hope is a belief that something desired will happen. Everybody has a hope that he or she pinned on getting something in life. When the hope becomes true, it overflows one's heart with excitement and great happiness but when it comes to being untrue, it puts one's soul in calamity. African nations after the euphoria

of independence were filled with great hope that their freedom and liberty would solve all the social problems and create a fuller life for them but due to various social, economic and political failures of the states, their hope was dashed and shattered, as a result, they became disillusioned and disenchanting. Keyira depicts it as follows:

“Say what you like, but the fact remains that you are keeping me here without my wish. Where is the freedom you and your sir Zaddock promised us when the white man was still here?” (116).

The conversation between Paka (the clerk in the snake camp) and Napolo is a naked fact which clearly illustrates the case in point. Napolo is a naïve villager who came to the district town just only to see a doctor. On the way he falls prey to the hostility of the security forces of sir Zaddock. In the meantime, without any felony, he was stacked, wounded and thrown into the detention camp by the brutal and eager security forces.

So if it is the case where is the freedom that the masses were promised if the people are singled out and tossed in to trash like a useless materials? It seems the evil deeds of sir Zaddock and his young brigades came into being just to prove the saying “not everything is as it seems.” Everything was promised in favor of the nation. However, that was only rhetoric and everything came to the ground not in a way as it was promised. Sir Zaddock’s condolence, promise and acceptance before independence were a load of crap and he had promised the impossible to the masses while he was seeking power. And it finally exposes that the people became disillusioned.

The disillusionment of the people is also revealed through the conversation of Napolo and Hona. The people were forced to buy membership cards of Sir Zaddock’s party. Napolo, the naïve villager, who is very strange for everything what is going on the district town, is repeatedly saying that he is a free man, he can govern himself and he doesn’t see in any case the need for either cards or the party of Sir Zaddock. We can see Hona trying to explain Napolo that it is in

principle the masses are free but in reality the people are not free rather the chain of oppression and turbulence of Sir Zaddock's brutality has still sadly crippled their life. *"We surrendered our freedom to him the day the white man left."*

On the other hand, it is true that when authoritarianism prevails in a country, which in contrary claims to be democratic, the discontentment among people keep on simmering until it finds an outlet and erupts. When the political institutions are not able to deliver what the masses want for a long period of time, the peoples become disillusioned:

Sir Zaddock was in fact broadcasting his daily state of the nation message at the time. He was telling the people how lucky they were to have such stable and uncorrupt government (33).

Though sir Zaddock is leading an authoritarian government, he claims to be democratic, stable, and uncorrupt. When it comes to practice, it remains only propaganda and far removed from truth. It gradually disillusioned and fed-up the people. The extract below is a clear example for this situation: *Surely this man knows that the people get tired of hearing him repeat himself everyday of the week (p 34).*

To put it in a nut shell, all the above issues indicate that the odes sung for 'freedom' 'independence' and 'democracy' have remained fruitless after 'independence' to the effect of the masses' disillusionment. Mozito's statement ratifies this case- *'to think that all of us cried for independence until our lungs ached! All that for nothing' (P. 37).*

3.2.2 Dictatorship

Power like a desolating pestilence pollutes whate'er it touches; and obedience, bone of all genius, virtue, freedom, truth, makes slaves of all men. (Shelly cited in Omari, 1970:79)

The most visible feature of independent Africa might well be instability, cleavage and conflict rather than unity and consensus. The elusive formula assuring the establishment of a viable and integrative political order has eluded many African states. Their failure politically to institutionalize themselves and to forge ahead in the direction of national integration and socio-economic development has been documented in the voluminous literature. Ravaged now by natural disasters, international conflict or civil war, and military coups, early expectations of a relatively smooth transition from colonialism to meaningful independence have been dashed. Apart from so much political instability there is the phenomenon of authoritarian rule. Often glossed over due to its relatively innocuous nature in Africa and/ or more virulent examples elsewhere, authoritarian patterns of government have become a permanent feature of political life (Decalo, 1985:209).

As it is pointed out, the political norm in most African countries after the euphoria of independence was a highly personalized government. Personal rule in Africa was authoritarian and inefficient. Without free elections or political competition, dictators governing states, could only be removed by civilian revolts or military coups d'état. As a result, the masses did not obtain the fruit of independence as was expected. Due to this fact, many African literary works provide many clues as a response to this tragedy. Among these writers, Legson Keyira in *The Detainee* concerns himself as well with the problems of African societies after independence.

In Legson Keyira's novel *The Detainee*, one can find a justification for Keyira's presentation, in addition to the theme of disillusionment, cultural hybridity and isolation of the intellectuals, the theme of tyranny which prevails in Malawi and beyond.

To begin with, the old man, Napolo sets off from his village to go to see a white doctor in a district town. On the way he falls among thugs of the young brigade

who terrorize the land under the dictatorship of Sir Zaddock. He is taken away to the detention camp. It takes him a little time to realize that this is not just a rest camp. It is only through an unbelievable and preposterous escape at the end of the novel that Napolo is a free man again. But the tyranny which plagues Malawi and several other post-independence governments continues sadly on.

Keyira, in his novel, foreshadows the past through the mouth of his characters to reveal the present situation of the country. In the ancient days, what the people feared and afraid of when they travel at night were ferocious wild animals. As Rata, the chief and elder villager in Sengo, said *'when I was young one could travel anywhere in the land without fear from another man. Only the lion was the enemy. Now a days the enemy is your neighbor (p 46).'*

It is a demonstration of the people, though they achieved their independence, could not move from place to place and could not even believe their own shadows. The atmosphere of fear and repression in forms of arrest and detention began to be common in the daily lives of the people. One of Napolo's travelling companions, Mozito, an uncompromising opponent of sir Zaddock's regime, clearly puts this atmosphere: *'People disappear everyday and every fool knows it is the young brigades doing (p 4).'*

Panic and distress become a lot common in the land of their birth. The people, without any cause, are kept in custody and transported to death. The conversation between Mozito and Hona is a good example that shows how cruelty is the identity and the prime manifesto of sir Zaddock and his scalawags.

'Do you know that they took Memba away last week?'
'Where did they take him?' '
To the river, of course. Where else do you suppose?'
'You don't mean to say that they killed him?'
'He has not been seen since and one can only assume that they murdered him (p34).'

The mettle of an African dictator is often measured by the potency of his thuggery in effectuating the needed violence to institutionalize his empire. He needs the mad dogs- the trained killers that will flood the society with the deaths of those who would have posed opposition to the oppressor. It is under this logic that some are murdered and others thrown to the crocodiles by the young brigades.

'You should have stayed in your village, my friend,' Mozito said to Napolo. This is no time to be wandering about the country. At least it is still safe and quiet in remote villages. 'Only for the time being,' Hona said. 'The leech travels slowly but it is only a matter of time before it reaches your village. Soon this whole country will be drained of its blood...' (p38)'

Evident as it is in these statements, dictators concoct the dreaded machinery for exterminating enemies so that its way to sit tight is broad enough. The land is thus reeling with dirge songs and fear. This drives the people as a whole belonging for the past and develops nostalgia.

Even a child knows that the lizard breaks his tail because he knows he can grow another one. The white knew this and that's why he didn't kill us. He only broke our tail once in a while. This man sir Zaddock doesn't know this. He kills like the snake so that he can eat flies which come to feast on our decomposing bodies (p 47).

This shows that the people found the indigenous black rulers much worse than the former white colonizers. Keyira recreates an agonizing picture of hopelessness, captivity and human degradation. His imagination of the snake, a species of animal noted for its deadly poison and its rapidity unleashing it, confers on his novel a more astringent intensity of sir Zaddock's evil conduct. He claws at the dictator with piercing metaphor, innuendoes and sarcasm suggesting that humanity is destroyed because it is a product of official rapacity.

Keyira borrows an idea from the historical episodes of early Malawi's independence. Sir Zaddock comes to represent Doctor Hastings Banda, the first president of independent Malawi in 1964. Banda who was always referred to as "his Excellency the life president Ngwazi Dr. Hastings Kamuzu Banda," was a dictator. Obedience to him was enforced at every level. Speaking out against him was strictly prohibited (<http://en.wikipedia.org/wiki/independence/Malawi>). Likewise, Sir Zaddock is the 'God-given' ruler of the country and he has absolute dictatorial power. His reputation grew with the people's surrender to slavery, oppression and tyranny. This is vividly depicted in the novel when poor Napolo falls quarry for the first time to the security forces when asked to tell them the lesson he has learned by the head master about Sir Zaddock:

'He's my one and only redeemer,' Napolo said, repeating a phrase which he had memorized.

'And?'

'He is the owner and ruler of this country. Everything in this country, including my life, belongs to him.'

'What about your wife and your children?'

'My wife and children also belong to him.'

'Never forget that' another warned (p10).

This passage bluntly shows that his security forces do not only serve his wishes loyally, but they also in fact want to propagate that sir Zaddock has a God like power upon the people of the country. The people are obliged to praise sir Zaddock and to consider him as their savior and rescuer, and they are also forced to gain knowledge of, let alone their wives and children, their life as well as their country belong to sir Zaddock.

Divergently, though the people have the right to speak and question which needs to be settled, due to the dictatorial tendency of sir Zaddock and his scalawags, they are not allowed to speak and to question, and forced to be silent. This in the long run is socialized and keeps the people to take everything from the leaders for granted.

*'They are always changing the colours,' the women complained... are they trying to be like a chameleon?
It is not for you to question the wisdom of our great and wonderful Malamoza people's party; the young brigade said (p7).*

The extract shows that the people and the government are considered as separate entities though the life span of the leaders on the 'chair' is highly determined by the will of the peoples. Under sir Zaddock's command, it is mandatory for the peoples to buy a membership card that will be discarded after a year's service, but it is only a heresy. By changing the colour's of the card, the party was enforcing the people to buy the card at least every month. Thus, the party quenches its thirst through plundering the peoples and through harsh treatment of its subjects.

It is a naked fact that a man who strives to give a light to the world unclouded, is a teacher of humanity and he will have a place among the immortals. However, the leaders and the people in the government in a continent like Africa do not have anything to do with it. They don't have any appetite to do something that can be remembered as a strong and good side of them—something that perhaps echoes across the centuries. Using what the former colonialists had done to the nation as a comparative model of their work, they just, sitting tight on the throne, exaggerate and praise themselves as if they are doing well for the nation:

You are old enough to remember how we slaved under the white man. Our most beloved has given us our freedom and we must show our appreciation by supporting the party. You don't want the white man to return. Do you? That's what will happen if we don't support the party (p7-8).

This is the major problem of African leaders. They have never thought of what good they do to the wellbeing of the nation. They always think how they will ratify their long lasting glory using wrong ideology. They know how their respective society bowed down by the weight of the unholy and inhuman deeds

of the white colonialists which they have laid upon the shoulders of the black people. But, as it could be understood in the excerpt above, they don't care a pin to wipe the tears of the people; rather they use the agony, the torture and torment of the people as a good way to make the people silent and subdued without any objection and opposition to the ruling class. Therefore, the hard won freedom of the people of the continent remains outrageous.

Hypocrisy is another characteristic feature of sir Zaddock. Far from being raw, his hypocrisy is tinged with wits. He is so crafty to make his young scalawags feel that there was no drop of ill-will in his entire frame. So every silly and mediocre statement by him is received with applause and sympathy by his young brigades. For instance at one time sir Zaddock told the young bandits that it is he who built the biggest bridge of the country. Even though they know the bridge was built by the white colonialists, they didn't oppose him rather they took it for granted and began to spread this lies among the people.

Apart from this, the strains on the political system in the early years of independence provided an environment in which corruption became widely practiced in some African countries. Government officials often frustrated by their inability to be effective, used their administrative position to benefit themselves (Onimode, 1988). Keyira as a visionary of his society, gives in his novel, a scathing indictment of how the ruling classes have used their privileged political and administrative position to secure their benefit by corrupting the masses. The following extract would be sufficed to show how this issue exists broadly in the country.

I knew even then Rata said that this man sir Zaddock is like the fire always consuming and never producing anything (p 47).

As history remembers, while Malawi was the tenth poorest country in the world during Banda's tenure, the president was a very wealthy man. He owned several

palaces, private helicopters, cars and other luxuries. Therefore, Keyira's objective here is to attack most sharply the Banda regime for creating a standard of living for them out of proportion with the national level of economic production. Moreover, sir Zaddock represents the one-party a life president of Malawi, who was extravagant, corrupt and obedience to him was plundered at all levels. Therefore, the intense disappointment with which Keyira confronts in the post-independence Malawi in particular and in Africa in general is unmistakable.

3.2.3 Ordeals of Intellectuals

In a continent like Africa where not much has been done so far, active and engaged intellectuals play a crucial role in the ongoing life of societies. However, the role of the intellectuals in Africa's initial development seems to have declined after independence. Although they have a crucial role to play, their place and value became uncertain. This unbearably resulted from the maladministration of the black leaders, and also from the problems of the intellectuals themselves.

To see the maladministration of the black leaders that caused limiting of the intellectuals' contribution in building a nation, in Africa which is the home of green civilization, the leaders are often measured by the potency of their violence and their desires of long lasting rule. In order to institutionalize their empire, they don't need to create and sustain an environment in which intellectuals' work is appreciated and promoted, and they do something tip testless crap on the intellectuals, because they don't feel at ease and fear that these intellectuals would be a faltering slab for their continuous and long lasting glory.

It is crystal clear that when intellectuals are given a place and when the political environment is promising, their role in a society in building a new nation is tremendous. However, when they are found to be amidst of maladministration,

they would be forced to remain like a flower in a desert or a diamond in an ocean which sooner or later will wither away before someone look its blossom, or could not easily be found. One of the reasons that Keyira forwards that makes his country's independence anomalous is the isolation of the intellectuals from the political and administration systems of the country ruled by Sir Zaddock.

In the novel *The Detainee*, the intellectuals who do not support sir Zaddock's party are marginalized as if they are not concerned to their own country. Some are fired from their jobs, others are detained in a camp and the rest are forced to leave the land of their birth.

The context of Hona can be a good example to testify the case. Hona is a highly qualified teacher but he is fired from his job because he does not belong to sir Zaddock's party.

I'm highly qualified and I don't think even sir Zaddock would dispute my claim that there are probably two people in this country who have better qualifications. I was trained in Cape Town. They dismissed me because I did not belong to the party it only means that they wouldn't send me to jail (20).

The intellectuals were forced to scramble for resources while grappling with repression and pressures to remain silent and subservient in spite of their potential for a productive and progressive engagement with Africa (Nesbit, 2008: 276).

It shows that sir Zaddock and his scalawags are afraid of the intellectuals so they make life for intellectuals who do not belong to the party as uncomfortable as possible just to show who the boss is.

In his novel, Keyira, vividly portrayed that it becomes a new convention that people who favor sir Zaddock extolled as good people and given power in the government whereas the intellectuals who don't belong to sir Zaddock's party are inscribed as rebels.

I'm convinced that every single person in this place innocent. Everyone has been brought here by mistake. No one is a rebel...Konda said... he added 'as a matter of fact most of them are very intelligent people, more educated than most of the people in the government today...it is a crime to be intelligent now a days. Be a fool and no harm will befall you because you will be among the rulers (p 98-99).

Konda is working in the government snake camp but he speaks the truth in Sir Zaddock's political agenda. The Fools and the low self-esteeming people are the most important people for Sir Zaddock's administration because they are rather loyal to him than to the masses. But the intellectuals are different. They are poor innocent victims of Sir Zaddock's rule. Here it can be understood that the government never felt secure to trust the intellectuals because Sir Zaddock knows that the intellectuals analyze events, processes and implications of each and everything. They can observe and interpret reality as they see it irrespective of consequences. He also knows that intellectuals are dangerous and alarming to his 'throne' and long lasting empire because they will challenge the abuse of power and excesses of the powerful and they will stand for the universal values of humanity.

Though intellectuals can invent ideas that will go beyond the immediate concerns of the masses, neither the leaders nor the masses come to recognize that and fail to create a favorable and encouraging environment that allows them to meet their rationale. As a result they become disillusioned.

I know that we, the enlightened people of this country, are doomed a lot; he went on, speaking now like a teacher he used to be. We are trapped between Sir Zaddock's madness and the blindness of our village people (p 27).

The role of intellectuals in bringing about social change is well known but no one gives them credit. As a result the scholars left the continent. Relations between intellectuals and governments were tense. Intellectuals were disillusioned by the corruption, violence, and incompetence of the political class, accusing leaders of betraying the nationalist struggle. As a result,

thousands of African intellectuals were forced into exile (Nesbit, 2008: 277). To strengthen the idea of Nesbit, let us see the following extract from the novel:

Don't forget that we too have friends on the other side of that fence and doubtless they have made our plight known to the whole wide world. Our leaders, as you know, are not here with us. They are in exile, fugitive in foreign lands (21).

This bluntly reveals that intellectuals have been hounded out from their homes and expelled from the country of their birth simply because they are against sir Zaddock's regime. This has effectively set the continent back in terms of academic, economic and cultural input. It is clear as day when a government discriminates the people who can bring their country to the square, the result would be a disaster. It will keep the will of the majority in darkness and disillusioning the unlucky people to whom always bad things happened- the masses of Africa.

As far as the problems of intellectuals are concerned, the African elite are alienated from their peoples' way of life. It should be noted, however, that they are not only alienated but also have turned against the people who have helped to educate them.

Some of the educated who have managed to make their way up to the ladder turn to be completely alien; even more, they start to ridicule those who have helped them up the ladder and remained in the darkness. Instead of giving the masses their hand to bring them up to their level of education, it so happens that the grief and sorrow of their people would mean nothing to them. It will be suffice to cite the case of sir Zaddock who has made his way up the ladder of political power where upon he is installed to decide the destinies of the masses.

*'He has thirteen degrees...,' Mozito said. 'It is also true that he used to teach the chief of the white men when he was living in England? Napolo enquired.
Hona laughed. 'They should have kept him there (p 37)'*

Given the evil conduct of sir Zaddock towards the masses discussed under the subsection of dictatorship as a case in point, we can prove that African elites were not only isolated by the black leaders, they also alienated themselves from serving their society, and kept on receding from the pledges they have made to their people and finally found themselves in the quagmire of prison as they betrayed the causes of their own people.

The isolation of intellectuals and their self isolation make the odes sung for 'freedom' 'independence' and democracy have remained fruitless after 'independence' leading to disillusionment of the masses.

3.2.4 Cultural Conflict

In the history of nations, art has served in the struggle for the construction of national culture. It is common, in times of social difficulties; art, especially in African context, shows way to people to look back to the past for solutions to their social problems, believing that the past was better than the present. Keyira, in his novel *The Detainee*, attempted to manifest how the social culture of his respective society began to be forgotten and fell apart resulted in conflict.

Cultural conflict arises because of the differences in values and norms of behavior of people from different cultures. Moreover, cultural conflict is experienced "when an individual feels torn between his or her parents' culture and the majority culture in which he or she lives" (Westen, 1985:196).

Keyira used the main character Napolo as the manifestation of the indigenous social culture of the society. Napolo who came from the village is repeatedly seen very amazed, estranged and confused with everything what he sees in the district town save the fact that the events going on in the district town are completely different from what he knew in the remote village. Keyira, using Napolo as a focalizer of the events, foregrounds the culture of the villagers which is indirectly the representative of the indigenous culture, to magnify to what extent the social culture of the society is distorted and confused.

Napolo gave him the card which he had been holding in his hand for some minutes. 'Is it true,' he asked, 'that there will be no buses on the road for a month?'

'Buses,' the youth answered insolently, 'are not my business. You will have to buy another card,' he added in the same tone of voice.

'What's wrong with that one?'

'Out of date. Ask my friend there for a new one.'

'Don't you have any respect for your elders?'

'There is only one elder,' the youth spat (P. 8-9).

In the village, respect for elders is a prime value. One is not allowed to speak arrogantly to elders. This is against the dictates of culture. We can see Napolo acknowledges the young security force to give respect to elders because in his culture it is considered worse than bad manners to do as such. On the contrary, in the town the youths don't give respect to elders. It seems that maliciousness is becoming one of the characteristics of people's life. Therefore, the recollection of the day's events depressed Napolo's usual serenity. What he had heard and seen that day disturbed him considerably.

Apart from this, ancestral wisdom was not heeded. Napolo in *The Detainee* impresses the reader as an embodiment of this ancestral wisdom. Keyira characterizes him as a bridge between the past and the present. Hona's and Napolo's conversation testifies this point.

'The town is like a staging-post. The village on the other hand is the land of our first awakening. It is the home of our soul.'

'Our soul?'

'Yes our soul.'

'What? Do you still believe in the white man's lies?'

... 'You're mistaken if you think I'm giving you mission talk. I may wear the white man's clothes, use his money, and now I am running after his medicine but I know that there is something

which has always been mine, even before the white man came. My soul!'...

'Missionary talk alright.'

'The word perhaps belongs to the missionary but I know that my ancestors are my own.'

'Your ancestors are your soul?'

'Aye.'

Hona laughed a short and forced laugh. 'But they are dead!'...

'The palm tree there has roots in the ground but does it say that they are lost just because it doesn't see them?'

'So your ancestors are your soul and your roots?'

'and their home is my final eyrie. It is day now and like the eagle I can wander in the sky. When the sun finally goes to sleep I'll also return to my eyrie, there to rest among my ancestors. He who doesn't have an eyrie does not have people. He is like a wounded animal which sooner or later will separate from the herd' (p 26).

Napolo is just enlightening that the village where the indigenous cultures of the society still blossoms like a flower in an Eden is the source of the peoples' life. It is also indications of those ancestors are the sources of all wisdom. Hona who comes to represent the town life is repeatedly seen mocking that the ancestors can do nothing for the wellbeing of the nation as they are dead. Napolo as a villager who represents the earlier generation, against Hona's opinion, says that the ancestors and their wisdom remain like a living shadow deep in to his soul wherever he go. Thus, Hona and Napolo are characterized to show that the western colonial civilization encroached on the cultural values and social arms of the natives. Such values that were, rather, monuments of the glorious past, including the heroic ventures and sagacious outlooks of the ancestors, were devastated by the Europeans, and later by the natives who took to the vogue of modernism.

In addition, Keyira not only shows the cultural imposition of the people of his respective society but also its impact upon people commenting on that

imposition of the culture would be at the end of the day the ultimate tragedy for the people 'like a wounded animal which sooner or later will separate from the herd.'

Keyira further comments that the people who go to the town from the village to find a job are also amongst the people who are victimized from the negative impact of the culture of the town. Consider the following dialogue between Napolo and Hona:

'It is expensive to be stranded in a strange place, especially if you are a woman with little children.'

'Why travel if you don't have money?'

'She is going to join her husband.'

'Why didn't he send her some money? I bet he doesn't want her to come to him. I know his kind. They go to towns, get jobs as cooks and forget their families at home. I'm sure he doesn't want to know her now because he thinks she is not as civilized as his town woman' (p 25).

It clearly shows that the men from the village working in the town forget their family and loose loyalty, allegiance and devotion to their wives and fail to be proud of their cultural uniqueness. It is also clear that it is common for the villagers working in the town to underestimate their culture because it becomes a new convention that the culture in the town is extolled as a sign of civilization whereas the culture in the village is condemned as a sign of backwardness. However, what they call civilization in the town is naught but another spectre of the many phantoms of tragic deception.

The above illustration is closely related to Lebaron's different kinds of behavior of people who face cultural conflict are:... feel embarrassed by people of their own background because they have not adopted the standards of fashion and behavior of the kind of new culture they are living in now, avoid socializing with people of their own background because they feel they are inferior and generally they find themselves rejecting their culture. These people experience prejudiced

remarks and behavior and most of the time feel left out when mixing with people of the dominant culture (Lebaron, 2006).

Beyond all these, Keyira has also shown us his anxiety, apprehension and worry about what may happen in to the culture of the remote village in the long run through the contemplation of the main character Napolo.

Napolo went back to the rest house, feeling more dejected. He found it difficult to understand the ways of towns. Already he felt homesick and missed the peace and tranquility of his little village where a man with grey hair on his head was respected and revered. But here in towns little boys, whose navels had hardly healed after the breaking of the umbilical cord, were allowed to abuse their elders freely. Why, only the day before one of them had actually called him an old dog. Times were changing indeed. The more he thought about the changing times the more apprehensive he became. What worried him most was the thought that these strange ways of towns might someday reach his village and cause it disintegrate by robbing the elders of their authority over the young. That would be the ultimate tragedy. The elephant, he thought, is big because it has in its body a portion of every living thing. People's lives in his village had always been inter-related like an elephant's flesh and that's how he wanted things to remain, forever (p.15).

This contemplation of Napolo in the above extract shows three things together- the beauty of the popular culture that grows in the remote village, the culture of the town and how that becomes socially incompatible, and also the writer's fear and comprehension if this incompatible culture of the town may echo across the culture of the villagers and spoiled it. This, therefore, clearly voices the confusion of the culture of the town, and a showing of the writer's fear that this culture of the town reaches the popular culture of the remote village and blemishes it sadly in the long run.

3.3 Synopsis of *Money Galore*

The novel is about a power-hungry teacher, Kofi Kafu climbing the career-ladder to be supported through petty-traders and market-mammies. Kafu, the main character is unable to be promoted into the position of Assistant Head Master of the school he is working, finds teaching a hard grind lacking rewards. Meanwhile, dreaming politics as a solution for his financial and social problems, Kafu joined the Libration party; the party of businessmen, landlords, smallholders and taxi drivers.

Traveling from Cape Coast to Accra, Kafu offered a drive to a beautiful young girl and while talking her with him dashed his car against a taxi owned by a member of competent party and his car somersaulted. Meanwhile Kafu's accident becomes the subject of discussion throughout the country, so that Kafu received unprecedented attention. Even though it was Kafu who was responsible for the accident and his car was not insured and his license was not renewed, it was not hard to clear the case through a crooked contractor, Nee Otu Lartey.

Planning to build his own house with the money collected for canvassing from some smugglers and corrupt contractors around him Kafu wins the election and becomes Minister of Internal Welfare. Besides, Kafu pursues his political career with a lively devotion to women, drink, gambling, avenging and skullduggery of various kinds and with an almost total aversion to work unless it is for some personal end.

Throughout the novel we find Kafu encircled by different people and supported by large cast like the highly crooked contractor Nee Otu Lartey, crooked but amiable contractor Anson Berko, his mistresses Salamatu and Odofo who bribe him to give them license for smuggling goods, the Permanent Secretary Mr. Vuga an ineffably dreary civil servant who strives to manipulate Kafu as he manipulated the previous Ministers, but also turns out to be crooked and so is

subjected to blackmail. Kafu was also with people like Rev. Opia Sese, who is favored by Kafu and takes over as Head Master from Benjy Baisy and seduces Kafu's maid.

Finally, the people of Accra become well aware of Kafu's wrong doings, a country wide strike is declared and the military planned a coup d'état. In the final stage of the story Kafu was held by Ofori Nortery and Amega, whom Kafu refused to return his money and the political and economic downfall of the government marks the downfall of Kofi Kafu whose life ironically ends through an arrow fired by his loyal right man.

3.4 Analysis of the Themes in *Money Galore*

3.4.1 Rampant Corruption

When can we say a society is walking up to progression- progression in economic, social and political way? It is hardly possible to arrive at a possible answer to the question above unlike the historical episodes of the country and their impact (either positive or negative) upon the society is examined determining factors.

However, there is one thing, a broad answer to the query stated above: a country is on development, one can say, when there is law and order in a country- law and order that rather associated with the will of the majority; or you may say when there is a government in a country, a government which serves the people, or does to the masses' interest regardless of self interest; or rather, when there is good governance- like a tree, which spreads its branches wide in a gesture of lofty protection and gives its shade to the people from sun; like a tree which gives fruit at the harvest, then there is a development so long as, in its broadest sense, all the members of the society could be found under the same umbrella- 'let us bring our country to the square'.

In contrast to this, if all these things remain untouched then occur social and political decadence in the form of corruption, dictatorship which finally results in impediments to economic, social and political developments of a country.

This way of development in Africa is a dream during the euphoria of independence. In Africa the leaders come to power not by peaceful and democratic means rather they come to power through coup d'état and war. Due to this, when they move up in power, they don't need to safeguard the masses. They just satisfy their interests until another faction or group launches a war or coup d'état against them. The leaders are corrupt and authoritarian.

Corruption has become one of the most notoriously persistent and progressively worsening social problems virtually in Africa after independence is indisputable. It is not hard to see why corruption should assume such serious proportions in the post-independence period. Educated West Africans felt frustrated during the colonial period because the colonial regime offered them restricted opportunities to get into lucrative public service or enter commercial or industrial competition against the ruling interest. For them therefore the struggle was essentially to oust the colonial ruling class in order to replace it with an indigenous ruling class drawn from the educated middle class (Obiechina, 1976:128).

Ghana is among African countries which take this misfortune in part. Djeloto as a creative writer of his society, gives in his novel, a scathing indictment of the ruling class have used their privileged political and administrative position to secure their benefits and to corrupt the masses. He concerns himself thus with the problems of African societies after independence.

No doubt, if political power is misused to the effect of enriching a handful people they would enjoy opulence of life while the masses starve to death and go unprotected, there can be no more imaginable social wrath other than this. It would be suffice to cite only a few of such people who have made their way up the ladder of power where upon they are installed to decide on the destinies of the masses like Abraham Kofi Kafu and his unholy alliances in *Money Galore*.

Though these people may have their own peculiarities in their involvement, the essence of corruption in which they are immersed the same. Therefore, it will be useful to examine their life from various angles of corruption.

Djeloto's work deals with, in addition to the other issues, the corruption which elevates a dissatisfied and incompetent teacher to the level of Member of Parliament and Minister of State. At the Cape Coast, Ghana, school where Abraham Kofi Kafu teaches, he finds that his chance of promotion is slender because his more competent head master, Benjy Basi, has recognized Kafu's general unsuitability to his job. Hence, when Kafu has the opportunity to offer himself as a candidate for the Liberation party, a party of corrupt businessmen, landlords, smallholders, and taxi drivers, he does not hesitate to join that party. Djeloto shows that to be successful as a politician in Ghana or anywhere else in Africa the candidate must be prepared to court as many unholy alliances as possible. Thus, through the help of corrupt people such as Nee Out, Kafu's campaign manager, Odofo and Salmatu, his financiers from the Makola market, Kafu in fact wins the election over Adjin Yeboah, a more sincere and politically astute candidate.

Kofi Kafu is characterized by his unlawful amassing of money, property and services from different persons and institutions through coercion. Kofi who started his ministerial career by firing Mr. Baisi his former boss in the school where he used to teach indicates that Kafu is a man of revenge and self-regard. His relation to his permanent secretary Mr. Vunga is a good example of how Kafu threatens people for his own benefit.

"...so you have a few days before you retire!" Kofi said with a steady smile watching Mr. Vuga. "No sir I've five more years to do and my health is all right, sir, Mr. Vuga said, his glasses began to slide down. "Your health is beside the point, Mr. Government is reducing the retiring age to fifty-five and I'm going to press hard for it you see? (P.51)

This is intensely rendered in the above dialogue that Kafu gets all that he wants, whatever, money or service from Mr. Vunga by threatening. Throughout

the novel we find him forcing his permanent secretary and others to inflict harm on their reputation to get what he wants, including giving contracts to his crooked partner Nee Otu Lartey without bidding.

Apart from this, looking into the deal of Kafu and Neotu is another instance of corruption revealed in the novel...

“All right, Kafu I’ll work it out, and the insurance, too, is part of it you must also work it out politics is not like church service where you go and display your wealth and return home smiling endlessly on the way give you fifteen thousand. I will rise eight thousand from Madam Odofo Lamptey and seven thousand from Auntie Salamatu.” (P. 26)

When Kafu was in need of money, Nee Otu and the two market mammies were by his side. Simply looking into the case, it seems a kind of help for Kafu on his way to the peak of the political ladder. However, as it is boldly stated in Nee Out’s statement these businessmen and women need insurances from Kafu. As Djoteto deliberately figured out throughout the novel, these people need licenses for smuggling goods and contracts without bidding. Besides, they were afraid of the Socialist party coming in to power and they come to believe Kafu, as members of the Libration Party, will liberate national businessmen and women from restrictions.

Kafu has even gone to the extent of bribing the people of his constituency with words of promise in his campaign for the election. He promises them to enable them that the Liberation party will build hospitals, lavatories and other public necessities if they would vote for him. In passing, it can be noted that this is indicative of the fact that development in Africa is advanced or retarded according to individuals’ will and interests rather than those of the masses.

In showing how bribery is a deep-rooted problem in Ghana, Djoletto did not only focus on politicians but also on the people around the market. Involving in accident with a car which is not insured and a license which is not renewed, it was not as such a difficult task for Nee Out to clear the case by bribing the

authorities of the police and road traffic. In the following dialogue Djoletto shows how money can clear cases by making people ignoring the truth, and how bribery works at every level of the community.

“I found your car was not insured for the year, had you renewed your driving license”

“No, Nee Otu,” Kafu said, still tearful and morose.

“Too bad” Nee Otu said quietly and thoughtfully. It means more money will have to be put in the slot” (P. 33)

The most satirical part of this novel is the way Kafu deals with the leader of the strikers while the conservancy boys ask for advancement in salary and plan a strike.

“My friend, don’t talk about justice. Nobody eats justice. You want money. Kafu put his hand in his pocket and drew out an impressive five five hundred cedis in ten-cedi bills which Salamatu had advanced him. “Take this, my friend, and poket it quickly! Come on!” (P. 146).

What is most satirical about this business is not the bribery, but how everybody is involved.

For Djoletto bribery is not something that involves only politicians, but which is spread throughout Ghana. What the writer tells us through the mouth of Anson Berko *“the hyenas were in my way so I threw the carcass at them. My business is not a charity, though I’ve got to pass it on.” (P. 6)* is all about how bribery is visible in everyday life of the people in Ghana.

Djoletto in his novel also depicted how politicians, civil servants and contractors grafting public funds unlawfully for personal purposes. In this case the first to be mentioned for dishonestly appropriating and amassing assets is Kafu. Representing the government of Ghana, Kafu does not hesitate to transfer the money collected from his supporters for canvassing to his personal bank account.

“The solution is in our finger prints. We will divert the money... in to your personal bank account. That gives you twelve thousand. Add the two thousand and you get fourteen thousand. Fourteen thousand plus your political standing – this is what the civil servants want most.” (P. 45)

Like the politicians Ghana produced in the post-independence period, Kafu was planning to have his own large house and luxurious life. Having this in mind Kafu, believes that his country has to owe him at least a house. Like Kafu the civil servant Mr. Vunga is also subjected to this kind of corruption.

In this case the writer also deliberately introduces characters who are not politicians, in order to show how the whole society of Ghana was doing badly and Mr. Vunga represents people of this class. Let us take a look at how Kafu corners Mr. Vunga:

“I see. Ten thousand pound sterling in UK bank – a wee bit of money salted away by a poor civil servant. How come?” (P.155)

The particular context at which Kafu make the above utterance is when he is reading a letter from UK about the money that Mr. Vuga deposited in UK bank. This permanent secretary, who pretended as a clean man and strived to manipulate Kafu, is caught finally red-handed. In this particular context Djoleto shows how innocent looking civil servants misappropriate public funds bit by bit, and satirically reveals that no one is clean in the post-colonial Ghanaian governments.

Djoleto’s attack against the crooked government of Ghana is not restricted to politicians and civil servants. Besides, the writer portrays some characters working as contractors, to reveal how embezzlement is worked out by politicians and businessmen through transferring public properties to personal ends. The first and the most chronic embezzler among the contractors depicted by the writer is Nee Otu Lartey. His experience as a contractor tells a lot

“He was responsible for the maintenance of the government quarters and bungalows and began to divert large quantities of materials in to his private depot in Nima, Accra. All he has to do

was over-requesting stores, instead of replacement, he would order repairs and again divert the stores. Those under him soon learnt the art and he pretended he did not know.”(P. 21)

This character, who acts as a right hand to Kafu is depicted as a man transforms himself from zero to hero by embezzling public properties. Through Nee Otu, the writer reveals those Ghanaians who sit at the peak of the economic ladder and make politicians of their own country revolve around their own orbits.

The other issue as far as corruption is concerned is that we can see Kafu abused his power by favoring his relatives and friends, based up on relationship rather than on an objective evaluation of ability or talent. He himself is capable of giving people good jobs, rewarding them with a handsome salary.

In his first political carrier we find Kafu favoring Rev. Sese to replace Benjy Baisi as a head master of the school can testify this fact. The letter from Kafu’s office can be taken as a good testimony for this:

“Dear Sir. I have been directed to inform you that you should cease, with immediate effect, to be the head master of National Secondary School, Cape Coast. You should hand over, forth-with, the administration of the school to Rev. Opia Dan Sese. ...” (P.68)

Through this letter the novelist shows how nepotism works in the politics of Ghana. First, Benjy Baisi was doing well and was efficient as a head master. Second, Sese had to legally retire at the mandatory age of sixty and he is sixty one. Third, he has no degree and there are others who are better qualified for the position. Whatever the case the writer revealed Kafu’s corrupted way of administering institutions by favoring his relative Dan Sese, despite the fact that there are others who are better qualified and willing to perform the job.

Since African literature is subjected to historical and political experiences, it will not be something different for Djoleto to reflect how post-independence Ghanaian politicians and parties reward groups, families and individuals for their electoral support using illegal license and fraudulently awarded contracts.

In the particular statement of Odofo “*You have arranged more licenses for Salamatu than me.*” (P.97) the writer depicts Kafu playing political patronage by giving licenses for those smugglers who supported him during election.

Even though Kafu is depicted in the novel as a bed-wetter of malevolent nature devoting his time also for drink and market mammies who seduce him, the basic reason for helping them is their electoral support. In addition Kafu is also a gambler who spends much of the money that he earns through bribery and embezzlement for nothing other than drink, women and casino.

Generally speaking, all the above wrong doings by the characters, whether a politician, contractor, market-mammy and smuggler, wives of civil servants or politicians hold mirror to how post-independence Ghana was extremely corrupted. To put it in a nutshell taking Kafu’s words “*The most important rule for a politician is that he must consolidate himself.*” (P.114) will be enough. Through this utterance of Kafu’s, Djoleto deliberately reveals how much post-colonial Ghanaian politicians and elites were selfish, mindless and corrupt.

3.4.2 The Representation of Women

African feminism usually adopts an explanatory stance and emphasizes understanding of African cultures and colonial legacies. As a consequence of the male dominated literary tradition, many of the depictions of African women are reductive, perpetuating female subordination. Amu Djeloto, in *Money Galore*, deals with such a portrayal of the post-independence African women. In the novel *Money Galore* women are represented as inferior to and dependent on men, and whose activities are limited to household management and matrimonial duties. In addition, they are portrayed as sexual objects.

The economic, social and political status of women has direct bearings on the level of fertility in any society. Where women’s roles are exclusively defined in terms of household management and matrimonial duties they are subjected to

the expectation that they give birth and assume full responsibility for maintaining children almost single handedly.

In the novel *Money Galore*, Kofi Kafu is Grace's husband. After he became the minister of the country, he began to spend most of his nights with market mammies like Selamatu and Odofo. Though it is bad manners, we can see him repeatedly doing it and failing to apologize to his wife because it is like down disgrace to apologize a woman. He doesn't care for his wife and children. It seems it is a convention that it is only Grace's responsibility to manage the house and take care of the children. This is repeatedly divulged throughout the novel:

'You could at least have switched off the TV and gone to bed, Grace.'

*'Kofi, you could either have come home early or rung me up to say where you were. **You have no right to leave me and the children imprisoned here!**' (p.99).*

The above dialogue between Grace and Kafu took place when Kafu came back home after he had spent the night with Odofo doing something that would call his faithfulness to his wife in to question. Considering the matter, it was Grace who was supposed to be disappointed and who deserves to be apologized but Kafu ignoring his late home coming, uses the TV's and electric light's on to protest against Grace's limitation. This indicates Kofi assumes that he has the right to spend his time out up until or after mid night but when Grace opposes his bad manners and tells him his responsibility in the face still the implication is that she is the one and the only person who has to manage the house and take care of the babies.

Apart from this, for Grace, as a wife of a minister or a politician, her husband's business should concern her. She has to confer with and advise him when deemed necessary but it is a gulf separated fulfillment so far as Grace's matter is concerned.

'But, Kofi, if you knew you wouldn't buy the books for them, why did you promise them?' Grace asked. 'Have you never been a boy?'

*'Grace I promised them! Now you ask me why, post facto? I say I have no encyclopedias to give away just like that. A minister of state doesn't mint money. **Are you sure of a good dinner for us, madam housewife?**' (P. 142).*

The above extract shows that women are important only for household management. Grace as a wife, should at least have a little place to consult and discuss issues worth discussing with her husband, but Kafu was not willing to accept that. He just indirectly tells her that her only duty is cooking and feeding her husband and children, that's all. This clearly marks that the society believes that women are inferior to men, and thus they are incapable of asking and advising their husbands. These roles between women and men have a great disparity when the privileges of men are compared to those of women. This condition enforces women to be economically dependent on men. This is clearly revealed when Grace shares her problems with Osofo:

'But Osofo, I'm his wife and I believe that however poisonous this letter may be, not all it says is lies. Can you believe that Kofi finds it difficult in spite of all his big income to provide money for running the house? We are living now from hand to mouth... if it hadn't been for the money I get from Vida, which she kindly increased when I told her a little of my story, I would have starved with my children!' (P. 128).

The excerpt above proves that Grace is financially dependent on her husband and she does not have money even to feed her children unless he provides her with. This drives Grace to feel insecure and to feel about guarantee on her marriage for her future life because she is considered as an angel of the house than a wife.

*I'll need a little house, a little roof over the heads of my children and me. I feel I must have it, Osofo. I wouldn't be surprised if he kicks me out of this house some day. Osofo, right now **I'm more of a housekeeper than a wife** (P. 129).*

As evident in the above passage, Grace, Kafu's wife, is characterized as a woman whose role is only limited to matrimonial duties and who looks after her children. Even though Grace has had a rather difficult life, she has always put her children's needs first which truly shows her deep affection for her children as their mother. Grace's dialogues not only portray her hard life of her but also her strength and perservance.

Besides, in the novel, it is also depicted that women consider themselves as inferior to men.

Was it not Nee Otu who was his rival? Nee Out himself told me he was!
'Are you asking me?'
'Of course I am!'
'Do you think it is a fair question to ask a woman?'
'I don't care what you are! It is all because of you...' (P.150).

This passage implies that women are inferior to women. Though a question is not inclusive or exclusive to women or men, we can see Selamatu thinks women as inferior and as incapable of being asked a question like that.

Apart from this, in the novel, women have been exploited in sexuality. They have been customed as objects of male fantasy. For instance, if we consider the case of Selamatu and Odofo, though, their prime goal to obtain from Kafu is quite different from sexual gratification, they are also characterized to consider themselves as sexual object. When Nee Otu tells them about the Minister Kafu, they repeatedly ask him about Kafu a trivial question that entirely contains sexual matters.

This man Kafu, how old is he?
'Didn't you read it in the Liberator?'
'You know I have no time to read. Just tell me?'
'Thirty two.'
'Oh he's a young man! Is he circumcised?'
'I don't know. Aren't Fantes circumcised?'
"I have never had a Fanteman before. Did you say he's handsome?"

*'He's not bad at all. He's strong. As good as myself!'
'You? Tcha-a-a! You couldn't do much and you ran away.
You took a university woman. They are poor weaklings, but she
too ran away...'* (P. 39).

From the excerpt above, it could be understood that the women in the novel are characterized to think themselves as sexual object that are constructed for males' fantasy. Odofo has never met Kofi before. Rather than asking Nee Otu the personality of Kofi Kafu, she is seen asking him about Kafu's handsomeness and his strength in bed, which implies that women have been exploited for sexuality. The irony is that women also consider themselves as sex objects for men.

In the novel *Money Galore*, it could also be understood that the writer is quite biased when he keeps the readers on the loop about the personal details of women and men. There is a great disproportion in his description of men and women. In almost all his portrayal of women, he rather shows concern over the description of the women's external parts than their personal and internal details like he does while describing men characters. Considering the events of Rev. Opia Dan Sese when he visits Kafu is one of the examples that bear witness to this issue point:

*When Rev. Opia Dan Sese visited Kafu in Accra, another thing that struck was the peaceable nature of the Kafu household, especially the individual loyalty of the domestic staff to both Grace and Kafu. There was the cook Afua Cudzoe, thirty five, a mechanic of state transport corporation and then by a plumber of the water and sewerage corporation. Then there was **Frank Owusu, houseboy, a neat, a meticulous fellow of average intelligence**, eighteen years old, a middle-school leaver and undecided what occupation he should pursue permanently. There was **Gloria Opoku, whose breasts, the beautiful breasts** of a fifteen year old, had originally attracted Opia (P. 79).*

In the extract above, the male characters, Afua Cudzoe and Frank Owusu, are described in terms of their jobs and their average intelligence, whereas the female character, Gloria Opoku, her only attraction to the writer or to the

narrator is her beautiful breasts. Thus, this indicates that there is bias in the writer while describing the men and the women who live in Kafu's residence. Most description of the women is more of a description of their physical appearance and their external parts that initiate men's sexual urge. So, it attests to the wrong belief of their patriarchal society that women are important only for sexual purposes more than their personal virtues. Another example of this is Mercy Mensah. Consider the following passage:

It was a fact, though, that Mercy Mensah was an extremely beautiful woman; the type that Kafu would want to ravish in an instant had not society not worked out elaborate systems for going about these things. He bit his lips and swore to himself as he took a good look at her (P. 105).

Though Kafu does not have any idea about Mercy so long as he never meets her before it is clear in the above extract that he wishes her for sex and he shows unusual acts to grab her attention. In addition, we can see the writer biased when he confirms that she is a beautiful woman the type that Kafu would want to ravish. Therefore, this could be evidence to the fact that women have been exploited in the area of sexuality as if they are constructed for men's fantasy.

As the society deems and also as colonial legacy, the role of women is only to manage houses and take care of their babies which enforces them to remain away from the public sphere, and it is believed that a woman should conduct herself as the object of men's desire.

3.4.3 The Representation of the Elites

The African elites are alienated from their people's way of life. The content of colonial education is absolutely devoid of African elements. The white man's education to the native elites alienated these elites from their roots. They soon take to worshipping whatever belongs to the white man. Abraham Kofi in *Money Galore* springs to mind as an embodiment of the alienation of the African elites. This is plainly disclosed when Kofi Kafu orders Mr. Vuga to write a letter which

informs Benjy Baisi that he has been relieved of his post as head master of the National Secondary School with immediate effect:

He forces boys to read African writers and has made Shakespeare optional. Nonsense! Which African writer is better than Shakespeare? (P. 63).

Kofi should have suffered humiliation as a minister when he disgraces the literature of his own but it has got nothing to do with him, he just takes it as a cause to fire Benjy Beisi from his job. Thus, it shows how the African elites highly respect whatever belongs to the white men. It should be noted, however, that they are not only alienated but also have turned against the people who have helped to educate them. In *Money Galore*, we can hear through the mouth of Kafu that the people helped to educate him:

This country has given me an expensive, long and brilliant education. It has done so at the expense of many others. Today there are many clever children who don't get my opportunity because of their background. The country has never asked me to pay back, but I have decided to help in any way I can (P. 46).

Kofi knows that it is the people who have managed to make his way up the ladder in his development. Instead of giving the masses his hand to lift them up to his level of education, it so happens that the grief and sorrow of his people would mean nothing to him. What was of paramount importance for Kafu was power. He believes that the answer for every question is politics. Let us take a look at the dialogue between Kafu and Rev Sese.

"I have got to change all that" Kafu said slowly but with passion.

"How can you change the civil service from a secondary school? in Cape Coast?" Sese asked, rather than amused.

"Politics, politics is the answer. With politics you can change anything" (P.14)

The particular context in which the above dialogue takes place is when Kafu and Sese discussed their life as teachers. Sese is sixty one and according to the rule of the civil service he would retire, in fact, when he was sixty, the

mandatory age, but he is allowed to teach for one extra year. Kafu wants to change his social and especially economic status and he was applying for the assistant head master position, even though, the rule demands him one more year to do.

As it is depicted in the above dialogue Kafu is a power-hungry teacher who wants to satisfy his thirst for money by joining the political arena. What Kafu is applying for is not to serve the school as assistant head master but to be paid like assistant head master. The next utterance of Kafu strengthens the fact that he wants to be a politician to change his own world.

“My father worked hard, what is the reward? And yet the people, the thoughtless pigs want me to educate their masturbating progeny for nothing because I am stupid enough to choose to go in to education, and my ancestors were stupid enough to work in education as national slaves!” (P. 96)

In this speech of Kafu, we find the very reason why he wanted to avenge Mr. Baisi. Baisi, a man of rules, was not ready to accept Kafu’s application for the position and Kafu believes that it is Baisi who stands between him and his advancement. As it is bluntly reflected in his utterance, Kafu hated people of his country. For him these people are ‘*thoughtless pigs*’, their children are nothing but ‘*masturbating progeny*’ and after all being a teacher is being ‘*national slave*’. So how can Kafu help people of his country having his heart full of hatred?

Being comfortable with his transition from a teacher to for state ministry Kafu was discussing his future with a crooked contractor Nee Otu Lartey.

“Nee Otu, whoever says life is not beautiful is an ass” you know?”

“True Kafu. You cannot dig life on a school compound. I am not surprised at the large number of teachers seeking election.” (P.45)

While making the above utterance Kafu was imagining about the large house that Nee Otu rented for him. On top of that, Kafu was planning to build his own house by grafting the money collected for canvassing and transferring it to his personal bank account. At this moment, Kafu seems delighted with the

prosperous but crooked life and his transfer from a school bungalow to a large house with a modern car.

In the above dialogue the writer indicates how and why Ghanaian elites join politics. As it is depicted in Nee Otu's words it is through corruption that one can change his life, and there is no life in schools. So it will not be a mistake to say the basic reason for those who join the political arena is not any national goal but personal interest. The following discourse by an amiable contractor Anson Berko tells much more about how Ghana was doing badly as a country because of corruption.

"I have always told you that in this country if you devote your time and energy to the service of the state you will either be pushed aside, ignored, ridiculed, harassed or ruined- it's the thieves and crooks who get on. You simply look round the entire country and dare deny what I say! The law of libel must be scrapped. I say it must be scrapped!" (P. 66-67)

Through the mouth of Anson Berko the writer depicts how the situation in Ghana favors the thieves and crooks by ignoring the hard workers and national heroes. However the decision made by Benjy Baisi to leave his country and settle in America satirically represents how loyal and trust worthy elites are alienated in post-independence Ghana.

CHAPTER FOUR: CONCLUSION

African novelists reflect the horrors their countries suffered following decolonization. At present, we witness many post-independence African novelists in Africa whose works primary focus on post-independence issues. These writers' main aim is to find apposite solution to the problems of their respective societies. More importantly, African writers are doing their best to uncover the hardships their society would experience due to the maladministration of the black indigenous rulers who replaced the former colonial oppressors.

The real tragedy of post-independence Africa is that the political conflict is not about alternative political programmers that could address the long standing grievances of the majority over basic needs. It boils down to a fight over who has access to the collective resources of the continent. Those in control of the collective resources are free to fill their sacks. The masses of citizens who have borne the brunt of the recent violence from accessing the fruits of independence are reduced to being fodder for the pigs fighting over the collective resources of the continent. The consequence of all this is that the masses are left with the usual mercilessly hard and viciously capricious life or perdition.

It is around these issues that Keyira and Djeloto have focused attention and examined its ramifications upon the life of their respective societies in their novels. Keyira and Djeloto in addition to presenting a fast-moving story with characters, also give a fascinating picture of post-independence Africa in general and their respective countries (Malawi and Ghana respectively) in particular. They reveal these points in many dialogues and narrative passages. Keyira and Djeloto divulge those issues like corruption, dictatorship, ordeals of intellectuals, the dashed hopes, cultural conflict, and women's representation as post-independence anomaly of Africa in the general sense.

In both novels, *The Detainee* and *Money Galore*, the isolation of the intellectuals by self and by others are intensely portrayed in such a way that the

intellectuals like the two passionate, devoted, committed and determined teachers Hona in *The Detainee* and Benjy Baisi in *Money Galore*, who stand for the public's interest are isolated and pushed away from the political machineries. The intellectuals who took authority, on the other hand, made their way up the ladder of political power where upon they are installed to decide on the destinies of the masses. Sir Zaddock in *The Detainee* and Kafu in *Money Galore* could be examples to testify this case. Instead of giving the masses their hand to bring them up to their level of education, it so happens the grief and sorrow of their people would mean nothing to them.

In the novel, *Money Galore*, corruption is exhaustively discussed whereas in *The Detainee* though there are some instances that show corruption as one of the issues of post-independence anomaly of Africa, it is not profoundly discussed as in *Money Galore*. Djeloto, in his novel, *Money Galore*, deals with corruption as the main problems of his country, Ghana. He shows us the issue of corruption through the main character Kafu. The political life of Kafu is propped with corruption.

Kafu obtained money and services from Mr. Vuga by threatening him, and he unlawfully uses public funds for personal purposes, and favors his friends and the market mammals by giving a job and other advantages. In short, Djeloto in his novel, uses the main character Kafu to show the readers that in Africa, it is not simply that officials are corrupt, but corruption is official.

In addition, both novels treat tyranny as a post-independence anomaly, but the instances of tyranny in *Money Galore* are more revealed through the account of corruption whereas in *The Detainee*, dictatorship is profoundly depicted. The writer uses the character sir Zaddock to show this issue. Sir Zaddock is a God given ruler of the country. His dictatorial tendency is portrayed through the account of corruption, repression and his hypocrisy as well, and obedience to him was enforced at every level.

Apart from their thematic intertextuality, these novels have noteworthy differences in their thematic preoccupation like cultural conflict, the dashed hopes and women's representation.

Of women's representation is exclusive to the novel *Money Galore*, cultural conflict and the dashed hopes are exclusive to the novel *The Detainee*. In the novel *Money Galore* women are represented as inferior to and dependent to men, whose activities are only defined in terms household management and matrimonial duties. In addition, they are portrayed as sexual object.

Keyira, in his novel *The Detainee*, attempted to depict how the social culture of his respective society began to be forgotten and fell apart, and conflicted using the culture of the remote village as representative of the indigenous culture where as the culture of the town as the one which is baffling. The dashed hopes on the other hand, Keyira, as a creative writer of his community, using sir Zaddock, fictionalizes the hope of his immediate society during independence, and how their hopes of freedom, equality and political stability came to dust when Malawi espoused a republican constitution and became a one party state with doctor Hasting Banda a president for life of Malawi Congress Party.

To put it in net shell, in Legson Keyira's novel, *The Detainee*, the researcher has observed the themes of dictatorship, the ordeals of intellectuals, the dashed hopes and cultural conflict, and in the novel, *Money Galore* by Djeloto, themes of corruption, the representation of the elites, and women's representation as means of post-independence anomaly of Africa in general and their respective countries (Malawi and Ghana respectively) in particular.

Beyond all these, as this study has proposed and applied a sort of thematic framework for the analysis of fictional works, the framework could be used for the analysis of other novels of post-independence African countries other than Ghana and Malawi. It could also be used for comparative studies as well. Moreover, since the study has treated the themes of the novels, it could have its own significance for teaching literature (i.e. fiction) in educational institutions.

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DECLARATION

I, the undersigned, declare that this thesis is my original work, it has not been presented before in any university. Moreover, I declare that all the sources of materials used for the thesis have been duly acknowledged.

Name _____

Signature _____

Date _____

This thesis has been submitted for examination with my approval as the university advisor.

Name _____

Signature _____

Date of Approval _____