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DEPARTMENT OF ENGLISH

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DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

**PSYCHOLOGY OF THE OPPRESSED IN
AYI KWEI ARMAH'S
*THE BEAUTYFUL ONES ARE NOT YET BORN***

**Dissertation Submitted to the Department of Letters and English in Partial
Fulfilment of the Requirements for the Master's Degree**

Candidates:

Ms. Meriem AYACHI

Ms. Romaissa LORABI

Supervisor:

Mr. Bachir SAHED

Panel of Examiners

Mr. Djemoui SABER	University of M'sila	Chairperson
Mr. Bachir SAHED	University of M'sila	Supervisor
Dr. Houria MIHOUBI	University of M'sila	Examiner

2019

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DEDICATION

I would like to dedicate this work to my dear father Achour and my precious mother Saida; thank you for your endless love and support; may Allah protect you and overwhelm you with his infinite blessings.

To my dear sisters especially Asma and my brother Mouhammed Said...

To my cute little pumpkin, ALI...

To Mr. Sahed for not giving up on us...

MARIEM

DEDICATION

This dissertation is proudly dedicated to my dear parents:

Saad and Aouicha ;

the reason of what I become today.

Thanks for your endless love, support and sacrifices.

To my beloved sister, dear brothers and all my family..

Thank you for your encouragement and motivation which

Prompted me to fulfill my dreams and wishes.

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ABSTRACT

This study examines the issue of postcolonial psychological oppression in Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born*. This study aims at depicting the changes in Ghana brought by colonialism and to describe the situation of the Ghanaian and African society. The study employs postcolonial psychoanalysis theory led by Franz Fanon and Albert Memmi. It examines the psychology of the oppressed in *The Beautiful Ones*. Hence, the first chapter sheds light on the socio-historical and the theoretical framework. Besides, the second chapter scrutinizes the troubled psychologies of Armah's characters. The study concludes that the colonial legacy of oppression continued to affect the post-colonial realities of the oppressed.

Keywords: psychological oppression, colonial legacy, otherness

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INTRODUCTION

More than three quarters of the people living in the world have had their lives shaped by the experience of colonial oppression. By the fifteenth century, European navigators arrived, joined by the British, Danes, Dutch, and French to the African continent, seeking to obtain more gold and control over the area. Later on, the previous navigators turned to be the legal power which had a colonial status, taking various forms in different times and places. Oppression had been a principal means, which European imperialism used to obtain more power. Creating myths of superiority over the colonized, the colonizers systematically led the colonized to believe in their inferiority. It is easy to see how important this has been in the political, social, economic and cultural spheres, but its general influence on the psychological aspects is often more evident.

Oppression is the systemic and institutional abuse of power by one group at the expense of others and the use of force to maintain this dynamic. The oppressive colonial system is built around the ideology of superiority of the colonizer and inferiority of the colonized. This ideology makes those designated as inferior feel confined as lesser subjects, and hinders the realization of their full spiritual, emotional, physical, and psychological well-being and potential. They are portrayed as “other” and are marginalized via social, mental, emotional, and physical violence which prevents their full inclusion in the community.

Moreover, colonial oppression enables the colonial authorities to control resources and choices, while making the colonized, who are vulnerable to poverty, violence, and early death. It is a set of processes, actions, and ideas that hinder the oppressed from exercising their full freedom of choice and have access to resources.

These systems of inequity operate at internalized, institutional, and interpersonal levels to distribute advantages to the colonial oppressor and to disadvantage the colonized oppressed. Oppression is the tool that preserves existing unjust social relations and protects existing monopolies of power/privilege. It responds with violence when the colonized who are in a position of less power and privilege try to challenge those inequities. Oppression also manifests itself as systemic, structural, historically naturalized, and institutionalized violence that is normalized through hegemony, ideology, sheer repetition of dominant discourse. It boxes the oppressed into categories of race, ethnicity, gender, class, and other divisions that supposedly distinguish the “normal” from the “abnormal”. The colonized whose existence deviates from the norm are a threat to dominant elites and oppression keeps them in line through shaming and enforcing their powerlessness.

Furthermore, oppression actively provides unearned privileges and protections to the oppressors, allowing them to ignore the presence of social classes, racism, or any of the many systemic oppressive systems that are embedded in culture. It allows them to use this power and privilege, whether consciously or subconsciously, in order to achieve and acquire status or wealth at the expense of the oppressed. Hence, this unearned privilege harms the oppressor as much as the oppressed because it keeps them sheltered and limits their ability to relate to a diverse range of people.

However, the immensely oppressive and powerful imperial culture is faced by anti-colonial resistance, which drew upon processes of self-determination in order to defy, erode, and sometimes supplant to power of imperial culture. The process of decolonization, which began towards the end of World War I, was accompanied by the appearance of national historical consciousness in these colonies, that is, the history, not of dynasties, but of a people as a whole.

The decolonization and liberation movements held by the revolutionary Africans whose pride could not submit for the colonial oppression, led to definite independence. Ceremonies of triumph were a legitimate occasion for joy. It heralded the end of colonialism and confirmed the great victory of national liberation movements. Nonetheless, independence brought nothing but suffering. People's high expectation after independence is frustrated by the corrupt activities of their newly-installed political elite and people's dream seems to have turned out to be a bad nightmare from which many would wish to wake up from.

Newly independent colonies entered a new phase of their national history to what is called "Post-colonialism" which designate, and denounce, the new forms of economic and cultural oppression that have succeeded modern colonialism, also called "neo-colonialism". The term tends to point out that the process of modernization is in fact a new form of political and cultural domination, which aims to devaluate native ways of life and to replace them by the ethos of dominant nations which are more advanced.

The postcolonial era witnessed the appearance of third world intellectuals in the Western society that followed the creation of non-Western modes of discourse as a viable means of challenging the West. Through processes of artistic and literary decolonization, postcolonial writers targeted a radical dismantling of European discourse of power. Post-colonial African writers have tackled important issues of the relation between imperialism and identity using the English language. Literature produced in colonial and post-colonial countries, is based on concepts of otherness and resistance. It attempts to articulate their identity, reclaim and rewrite their past in the face of the inevitable otherness, as well as the way in which literature of the colonizer misrepresent the colonized's culture.

Some key concepts in post-colonial literature such as the re-appropriation of the African identity and the ontological status of social, political, economic and cultural deteriorating circumstances of the post-colonial era were worked out in the writing and criticism of authors such as Chinua Achebe, Kamau Braithwaite, Wilson Harris, Wole Soyinka, and Ayi Kwei Armah.

Ayi Kwei Armah is one of Africa's distinguished intellectuals and writers of the ongoing post-colonial era, who composed several works of fiction pursuing the theme of personal disillusionment in the context of early post-independence. Through his writings, he attempts to place within context the post-colonial legacy created by the neo-colonial leadership, and their oppressive regimes. Armah through his works uses his country Ghana as a symbolic representation and a reflecting mirror of the experiences of other African countries.

Armah's first classic novel *The Beautiful Ones Are Not Yet Born* written in the years shortly after independence precisely in 1968, uses ambiguous critic to detail events and immoral practices of the Ghanaian people and to reflect the prevalent post-colonial culture, which existed in Ghana during its first republic under Kwame Nkrumah. Armah contends the disillusionment of post-independent societies. Moreover, this literary work examines the cruel and inflexible images of oppression in Ghana and reflects people who consider oppressive practices as a solution for one to be dominant in the society.

Psychological oppression caused by colonialism and neo-colonialism is broadly discussed in the novel. It captures the widespread process of oppression among Africans, and the despair caused by this phenomenon. One of the main perspectives of the novel is to discuss the harsh relationship of the oppressor and the oppressed,

between inhabitants and their leaders. Therefore, the novel is full of realistic images portraying mental and moral decay as well as social inequality and wasted potentials.

Many researchers have shown interest in Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* that received critical acclaim, with generally favourable and often glowing, review. Chidi Amuta, in her essay "Portrait of contemporary Artist Armah's Novels: Critical perspective on Ayi Kwei Armah" considers *The Beautiful Ones*¹ to be a novel of historical remodelling, devoted to fight what Armah believes to be the injustice, prejudices, and atrocities which existed for years by the foreigners and by Africans on Africans. It is a novel designed to deal with liberation and revolutionary changes in social, economic, and political structures.

Odega praised African writers who produced works tackling the African issues after independence, such as Soyinka and Achebe. However, Odega stressed Armah's powerful focus on post-colonial problems in Africa, emphasizing that Armah is one of the African writers who have spoken to the hearts of the African people, and his work is used as enlightenment and an indirect search for Africans to change for the best. *The Beautiful Ones* is one of Armah's works that dealt with the issues of African countries which existed during independence, focusing on the theme of oppression and corruption. The novel is described by Gillard Garry as a story about one man's effort to resist corruption and to stay clean.

Achebe sees Armah too pessimistic due to the extreme vulgarity of the language. In spite of all these controversies, Armah's desires for good governance and the equality are unquestionable. Apart from being beautifully written, his novel is composed to show the writer's stand. Armah's Message to his readers is first to resist

¹ The title of the novel *The Beautiful Ones Are Not Yet Born* will be shortened to *The Beautiful Ones*.

oppression against Africans, and to raise awareness to liberation, development, and prosperity.

S. A. Gakwandi takes Armah to task for allegedly dismissing Ghana's black elite as slaves of their own ambition to take over the privileges of their former masters. The merging of the first and the third person narrators in *The Beautiful Ones* leads Gakwandi to argue unconvincingly, that the levels of response in the reader's mind is too confusing.

The investigation in the postcolonial psychologies helps one to understand oppression within Armah's novel and how it is portrayed. Thus, the main question that this dissertation attempts to answer is how does Armah depict the psychology of the oppressed in his work *The Beautiful Ones Are Not Yet Born*? This study also endeavours to answer the following sub-questions: how are the African society's values affected by oppression? What are the main issues the oppressed suffer from? What are the long term repercussions of the legacy of colonial oppression on the African society?

To answer these questions, the study employs the postcolonial psychoanalytical approach to literary criticism in order to examine the psychology of the oppressed in the novel. Therefore, the study relies on Albert Memmi's *The Colonizer and the Colonized* and Frantz Fanon's *Black Skin White Masks*, who are considered to be the founders and originators of the postcolonial psychoanalytical theory. Conducting a study of the psychology of the oppressed, and the oppressor's roles in the neo-colonial drama through *The Beautiful Ones*, offers an analysis of the strange dance of oppression and corruption.

For the purpose of answering the earlier stated questions, the novel *The Beautiful Ones* will be thoroughly analysed. The work will be divided into two main chapters. The first chapter, places the work within its socio-historical context. It focuses on describing colonial and postcolonial situation in Ghana. Furthermore, it sheds light on social and spiritual corruption in Ghana after independence. The second chapter analyses postcolonial psychological transformation in regard to the blindly search for wealth and material well-being. The study concludes that Africa in general and Ghana in particular are deeply affected by the colonial legacy oppression and corruption.

CHAPTER ONE: SOCIO-HISTORICAL CONTEXT AND THEORETICAL FRAMEWORK

Until the arrival of Europeans in the 15th century, little is known of the small African kingdoms in the region between the Tamo and Volta rivers. During the last quarter of the fifteenth century cargo of gold was behind many conflicts between Portuguese and French navigators, the Gold Coast becomes the European name for this part of Africa (Berry 5).

The history of the Gold Coast was chiefly cantered on oral tradition that signifies the migrations from ancient kingdoms of the west like Mauritania and Mali. It was later renamed Ghana after the medieval west African Ghana empire, this name was extracted from the native title of its emperor, the Ghana. By the end of the 16th century, most of the ethnic groups constituting the modern Ghanaian population had settled in their present locations in the gold coast (Berry5).

1. Colonial and Postcolonial Ghana

In the fifteenth century, Ghana's first contract with Europe starts when a party of Portuguese navigators joined by the British, Danes, Dutch and the French, were located in the region seeking to obtain more gold and to control the coastal areas. Hence, they established trade of slaves, gold and built forts in order to have a permanent trading base. The English explorer Thomas Windham drove (recorded) the first English trading voyage into the gold coast was in 1533 (8).

In Ghana gold exists everywhere, starting from the west comprising, the Niger River and the forest of the modern Ghana, the gold trade facilitated people to establish commercial links between the west forests into the Sahara offering more

material profits, thus trade has the foremost influence on the state formation and the development of modern Ghana (8).

By the 1800s the British took control over the coastal areas and turned to be the legal control power which had colonial statues from 1826s to the 1900s, many battles were fought between the British against the Ashantis, a dominant tribe whose kingdom situated in land. However, until the beginning of the 1900s the British succeeded to obtain a firm control over the Ashanti region adding this area to its protectorate. Moreover, the British established a policy that was based on indirect rule and allowed the local leaders to control and manage these colonial administrations under the supervision of some British officials. This policy had given opportunity to the local leaders and organizations for helping the Ghanaians to obtain more experience with the representative government (Odotei 2).

By the late 1800s, Ghana's economy witnessed a huge development due to the cocoa pods that were brought in order to introduce the country's own cash crop. In addition, within this period, a new western style of education was introduced. With establishment of the first university that contributed to form a category of young people to be employed later in the colonial administrations of the gold coast. The same class of people wanted more economic, social and political development; eventually they demanded independence for the Ghanaian nation (Berry9).

In the end of 1946, The British authorities started to rule the four territories that were administered separately as a one united territory. In 1947, many constitutions called for more legislative rights. Consequently, The United Gold Coast Convention (UGCC), the Ghanaian first political party came to birth in order to formulate one unique policy that would ensure people's rights and self-government in the political

scene. Kwame Nkrumah, a young motivated and ambitious man emerged as a responsible for its organization and a full member on this political party. Together with other leaders, Nkrumah was arrested for generating anti-government protests (26).

The anti-government protests obliged the British government to start a new policy based on collaboration between the British and the Intelligentsia as the UGCC leaders were called in order to permit general elections and innovative executive council with the majority of African ministers to take over the internal constitutions. Yet the British government was charged with military power, foreign policy and executive power (27).

In June 1949, Nkrumah decided to establish the Convention People's Party (CPP) to have a Ghanaian self-government. Since Nkrumah was not clearly convinced with his role within the UGCC party, he fought to obtain more power in the political scene. Nkrumah's strong personality and powerful way of transferring ideas and perspectives helped him to obtain popularity on a large scale. Moreover, in February 1951, the Convention People's Party (CPP) headed by Nkrumah won the majority of 104 seats in the new legislative assembly leaving no alternative option to the government except to free and release Nkrumah who was a prisoner for making protests and causing public disorder after having fourteen months in prison. Later on, the government administrators agreed to assign Nkrumah as a prime minister, these elections guaranteed for the (CPP) more political power (28).

The new prime minister, Kwame Nkrumah believed that the traditional leaders are working for the British authority to maintain its control. Consequently, he succeeded in eliminating those leaders. Therefore, another party appeared called the

National Liberation Movement (NLM) criticizing the government for being corrupted and oppressive. This marked a new beginning for other protests against the depressive Ghanaian government (29).

On March 6th 1957, the Gold Coast was the first African country that succeeded to gain its independence from the European colonialism. Ghana became a member of the common wealth of nations; it was led to independence by Kwame Nkrumah who transformed the country into a republic. After its independence, the CPP government headed by Nkrumah promised to modernize Ghana via a set of ambitious arrangements and plans that would improve the Ghanaian social and economic status full of stability and productivity (30).

In 1960, Kwame Nkrumah was elected to be the first president of Ghana after its independence. Ghana witnessed a huge and massive development in terms of infrastructure, health, education and roads at the beginning of Nkrumah's rule. Nevertheless, the promising economy started to decline with the emergence of a new concepts related to corruption and the Ghanaian political and social scene (30).

In 1964, Nkrumah became a president of life and Ghana banned all political parties except the CPP control. The president strongly believed that Ghana is a "*star of black Africa*" which would direct and change their struggle towards Africa from western colonialism (31).

The Ghanaian army headed by Emmanuel Kotoka overthrew the President Kwame Nkrumah's government and started a new era of ruling on February 24th 1966. The coup leaders dissolved the national assembly, dismissed all ministers and banned the CPP party. In 1968 a new constitution was established allowing a

multiparty system that would offer more individual rights and liberties .Later on, the power of administration was handed to an elected civilian government (32).

The Ghanaian post independent government witnessed some different economic policies. The Ghanaian economy aimed at achieving rapid evolution depending either on state or private enterprise. These policies and plans were not always successful in stimulating the economy. In many cases, the military power followed these plans weakened the economic institutions and damaged the Ghanaian infrastructure (Macbeth 11).

Education in Ghana existed only in churches by Europeans situated mainly in forts and castles, before independence. This kind of education cantered largely on literacy and numeracy neglecting any analytical skill of individuals. While after independence, the government issued new reforms and introduced free education in mainly rural areas (11).

During the colonial period, Ghanaians were chiefly influenced by the European missionaries, thought they were extremely religious with strict beliefs. These Christian missionaries contributed to the progress of the Ghanaian nation as they fought for the slavery abolishment and for more freedom to all people. Moreover, the bible and dictionary were translated into the local languages (Odotei 7).

2. Political Corruption and the Call for Pan-Africanism

The Beautiful Ones Are Not Yet Born is replete with evidence of a careful attempt to link fiction with socio-historical reality. The events of the novel take place between Passion Week in 1965 and February 25th 1966, the day after the fall of

Kwame Nkrumah who is Ghana's first president. The political failure of his government is due to the Ghanaian leaders who sought to eradicate people's wishes and hopes for a better future. Instead, they served as a continuation to colonialism (Kayode1).

The ruling elite did not do much for improving their country's status; they appeared to be oblivious of serious national matters that demanded serious, immediate and spontaneous actions. Therefore they have set the way for corruption in all its forms to exist. Poverty and general disparities in wealth and income fits in this category the high cost of living in the country left many junior civil servants pre-disposed to corruption and bribery to make ends meet. Armah depicts what he calls the Passion Week when many people have exhausted their limited resources. Therefore survival for the simplest of Ghanaians is unattainable, this lead many to resort to the vice of bribery (Irungu 4).

The Beautiful Ones is a rich and evocative product. Its publication ranked Armah at the forefront of the modern generation of African writers when Armah established a very disturbing picture of the foibles of all decadent political system (4).

Furthermore, one of the best historical influences is the ideological struggle that Ghana went through. On the one hand, there was the deeply entrenched capitalist system that had been running during the colonial time and the socialist paradigm (Irungu 5).

Events in the novel are concerned with the ontological status of social, political, economic and cultural deteriorating circumstances of Ghana immediately preceding the coup of February 1966 (Lutz 94). The failure of Ghanaian leadership, the physical and spiritual corruption and the ethical decay are the main themes existed during and

after Kwame Nkrumah's regime. Therefore these factors are the potential influences behind Ayi Kwei Armah's writing of the novel. Thus the author had to make sense of historical reality alive through fiction (Emike1).

The Beautiful Ones is a representation of post-independence African experiences and its ethical systems. These ethics and values represent a complete contrast with the colonial values on the one hand and the aspirations among Africans of their post-independence government and systems (Booker 50).

The novel transmits a sense of bitterness, due to the extreme spread of corruption and bribery, which are universally accepted in Ghana as the only way to prosperity and development. This work discusses the harsh and cruel image of corruption, self-interest and hypocrisy. It reflects the Ghanaian people after independence, who believed that the only way to gain power and wealth one needs to be a liar, a thief and selfish caring only for its personal interests (Macheka 16).

Moreover, the novel is rich with illustrations of failing economic and social systems in the Ghanaian politics and scepticism about the socialist ideology, declining public trust and morality among others, this has to be put within the context of the broader political economic reality of cold war politics and how this affected African countries (17).

Throughout the novel, it is clearly shown that corruption existed heavily in society. Armah used his work to express for his unpleasantness and disagreement towards the political and social standards of Ghana during the post-colonial era, his rejection of the current values is seen in the protagonist's character that appears to struggle in the preserve of his clean soul in the middle of a dirty environment filled with rot and disgust (Fitz -Gerrard 2).

Armah has stated that the African continent is drowned in corruption and in the carelessness of both its leaders and people, therefore the phenomenon of corruption is considered as a need for prosperity and development as Armah asserts, “*The rot which imprisoned every life in the effortless embrace*” (4).

In addition, there is also a clear departure from many pre-colonial values like the communal caring of each other; instead there is poverty that bites deeper in Ghanaian society. One of the baffling realities is that many citizens are suffering from hunger and thirst, for instance a common man is unable to feed his family while there are certain families whose dogs eat more meat than what an ordinary family eats in a month (Macheka 18).

This aspect points to a society undergoing immense disparities and inequalities, the government of the day makes no attempt to remedy this situation that probably opens the society up to anti-social tendencies, especially the declining morality in society. For instance, the vulgarities in the speech as well as expression of a majority of the people and prostitution where people seek to survive are a clear indication for the ethical decay of the Ghanaian society (18).

In Armah’s novel, greed, graft, corruption, nepotism and ethnocentrism... etc. was shown as being some of the cultural culprits responsible for destroying the people’s post-colonial hopes. Thus, the new post-colonial African was African in the traditional culture but a modern bureaucrat in the service of western capitalism. This is the major contradiction and betrayal foisted on Africa’s people by the post-colonial African comprador classes. The result of course is a maximal gain of coefficient for Africa’s post-colonial populations, most of Africa’s government ministers, military commanders, bankers and others, all enjoy a quality of life that rivals the wealthiest

individuals in the west. This pillaging of the resources of the state by the neo-colonial bourgeoisie leaves nothing for the toiling masses who are victimized by the lowest salaries in the world, under these circumstances, whatever communitarian elements existed in traditional Africa have all fallen by the way side in the ongoing worship of the products of neo-liberal capitalism (21).

In *The Beautiful Ones*, Ayi Kwei Armah has shown the African politicians as corrupted leaders due to their misgoverning and misusing of power. Perhaps these bad characteristics are resulting largely from various factors as well as the colonial encounter corruption and politics of lies, deception and degradation of democratic values (Annan 16).

Colonialism permitted capitalism and its system of exploitation and repression, it is realized that the African oppressors replaced colonialists and there was mere substitution. According to Ngugi, "*African leaders run their economics according to the American standard even the government has been taught the system of self-interest*" (63). Armah like many African writers reveals the sense of disappointment when writers challenge corruption in the new post independent systems (Sithole 10).

African politicians doing their best to profit the maximum from the state finances of the country without even thinking about their citizens' benefits. Those leaders act as the government funds are under their control without thinking that they can put the country's economy in jeopardy (Armah 34). Government roles are casually seen as opportunities to enrich oneself, in fact there is a general saying among Ghanaian people that one should enrich himself from where he works (Irungu 4).

Therefore those corrupted leaders are responsible for the miserable conditions of their countries. Here, Fanon claims that the African leadership is the national bourgeoisie strung to defend its immediate interests, incapable of bringing national unity, thus in Ghana to be incorrupt is considered as a crime (5).

Armah used the character Koomson, who represents a sample of all corrupted leaders, politicians and bourgeoisie through his work, he the readers introduced to, the way that political leadership steals public funds for the sake of enriching themselves at the expense of Ghanaian ordinary people. For example from the novel, Koomson who suddenly changed from low class worker to a leader in the country, a minister used his political status and corruptive means to collect wealth and own all fancy luxurious properties and products for himself and his family, as a result, ordinary people have praised those politicians for their achievement even though via illegal activities, they did not pay attention to the way these bourgeoisie gathered their wealth, which is an evidence for the ethical decay and the large spread of corruption in society (Abiodun 34).

Thus, Armah shows that post-colonial leaders have failed in developing their countries. Gakwandi states, *“In the world of novel, wealth and power have become the principal pursuits and the inevitable result of the situation to satisfy individual desires”* (Macheka 15).

To illustrate, independence brought nothing but suffering. People's high expectation after independence is frustrated by the corrupted activities of Ghanaian political leaders. In Armah's fiction, it is dominant that there was always a struggle between the hope for change and the betrayal of that hope by his nation's leaders (Sithole 16). According to Fraser, Ayi Kwei Armah describes independence as the basis of

disillusionment to the majority of black Africans since it was unsuccessful to convey its main objectives (Sithole 10).

Pan-Africanism represents the complexities of black political and intellectual thought over two hundred years. Pan-African movement changes according to the focus whether it is on politics, ideology, organizations or culture. In fact, Pan-Africanism reflects a set of political points of view. It is a belief that African people both in the African continent and in the Diaspora share not only a common history, but also a common destiny. This notion of interrelated pasts and futures has appeared in many forms mostly in the creation of political institutions. From the inception of the twentieth century, anticolonial activists were possessed by the idea of a “black nation” unity for African people everywhere. Among them who recommended that African Americans and all who live abroad return to homelands, which they had been abducted from, were unified by pride and glory of the African culture (Ackah 2).

Ayi Kwei Armah and Kwame Nkrumah are among the African elite deeply affected by Pan-Africanism. According to the African anti-colonialists, Africa had been carved up among various European countries. Thus, unification is the only key for independence, by joining forces; the colonies would have the strength to cast off their separate oppressors. Colonialism itself led them to realize that the Europeans had exploited strike between kingdoms both to gain slaves and to gain direct control (Afari-Gyan162).

Kwame Nkrumah was sure that his country would never achieve independence, as long as Fante remained suspicious of the Asante. Furthermore, he thought that if the Gold Coast was hostile to its neighbours, it could not sustain its independence or become economically self-supporting. Nkrumah believed that nationalism is

necessary but not enough for going independence, because only a united Africa can effectively resist the pressures of neocolonialism (Afari-Gyan 170).

In 1957, the Gold Coast became the newly independent Ghana and emerged as the central part for Pan-Africanism among continental and diasporic Africans. In his part Ayi Kwei Armah was one of the most famous novelist and Pan-Africanist of Ghana and Africa at large (Fenderson 50).

In 1953 in Ghana, the station provided the country with reports on both Kwame Nkrumah's first conference of independent African states and the all African peoples conferences. These events were attended by the leading African political figures including Jomo Kenyatta, Frantz Fanon, Sekou Touré and Lumumba, among others, Armah while working at Radio Ghana was witness to these historic events and the significance of writing about Africa on the threshold of independence, which lead to the building and strengthening of Armah's Pan-Africanist perspective (50).

In 1959, Armah received a scholarship to attend the Groton school in Massachusetts in the U.S.A, then, he was transferred to Harvard University, where in his attempt to create the Harvard Association of African and Afro-American Students, he found himself declared as racist. Armah's struggle to start a Pan-Africanist organization paralleled the larger climate of student protest in the U.S.A .as well as his works *The Beautiful Ones*, *Fragments* and *Why Are We So Blest* and others contributed in the promotion of the Pan-Africanist notion (Fenderson51).

Finally, Pan-Africanism remained no more than a dream, as each colony gained its own traditions, even some of old tribal hostilities re-emerged.

3. Armah as Pan-Africanist and Social Activist

Ayi Kwei Armah is a Ghanaian writer who composed several works of fiction in the Late 1960s and early 1970s. Despite his fame, Armah has preserved his private life, he rarely gave interviews about himself, and he also barely made discussions about his craft. Though some critics disagreed about the literary merit of his English language works, his six novels and numerous short stories provide hints and facts about life in Ghana. Armah has been regarded as belonging to the next generation of African writers after Chinua Achebe and Wole Soyinka. At the same time it is said to “*epitomize an era of intense despair*” (Brennan 1).

Armah was born in October 28th 1938 in the Sea Port Takoradi Ghana; he is from a family that is originated from one of the ethnic groups in Ghana that is known as Fante. At the time of his birth, the West African nation was a British colony. He lived the period of Ghana’s long battle for independence during the first twenty years of his life (Fenderson50).

He attended Achimota College in Accra and worked briefly for Radio Ghana. Then, Armah continued his education in the United States first at Groton College in Massachusetts and then in Harvard University, he majored in social and political studies having begun the study of literature. His growing political awareness was sharpened by events in independent African countries that had recently achieved B.A. degree in sociology and his M.F.A in creative writing from Columbia University, after completing his studies; he worked in Algiers in 1963 as a translator for *Revolution Africaine* (50).

Later on, he went back to Ghana working as a broadcaster for its television and as an English teacher later at Navrongo secondary school in 1966, after that from 1967 to 1968, he moved to Paris and worked as an editor for *Jaune Afrique*. He taught at the University of Massachusetts in 1970, after that year he moved to Tanzania where he taught for four years at the college of National Education at Chang'omb, at the national university of Lesotho, in 1966. In the 1980's Armah lived in Dakar Senegal and taught at Amherst and the University of Wisconsin Madison. Armah has published six novels and several semi-autobiographical articles. The first three novels record his pessimism and disappointment towards the post-colonial African society (51-52).

One of his major works is the best known novel *the Beautiful Ones Are Not Yet Born* (1968). He has many other works including *Fragments* (1970) and *Why Are We So Blessed* (1972) pursue the theme of personal disillusionment in the context of early post-independence in African countries. However, Armah's last three novels dealt with the history of Ghana and these novels are: *The Healers* (1978), *Two Thousand Seasons* (1973) and *Osiris Rising* (1995) which is a novel of African past, present and future, so these later three novels evoke African societies in the pre-colonial and early colonial period (Killam 49).

The Beautiful Ones is Ayi Kwei Armah's first novel. It is a classic novel that takes place in the years shortly after independence precisely 1965 and 1968, which was one of the hardest periods of Ghana's history (Awitor 47). Ayi Kwei Armah is one of Africa's intellectuals and writers of the ongoing post-colonial era, through his literary piece, he attempts to place within context the post-colonial legacy coined

mainly with leadership of Kwame Nkrumah the first Ghanaian president after independence ,and the psychology of the post-colonial nation's oppressed(Awitor48).

In this literary work, Armah uses the country as a symbolic representation of other African countries , it implies that the issue of colonization is broadly discussed in the novel and should not be viewed as completely localized in Ghana, rather should be generally used as a reflecting mirror of the experiences of other African countries (Diop 25).

In the novel, Armah uses detailed events and immoral practices of the Ghanaian people to reflect the prevalent post-colonial culture existed in Ghana during its first republic under Nkrumah and to describe his hatred to the existing situation at the time. The author contends that waste as a symbol of trope and material conditions, which distinguishes post-independent societies of disillusionment, Connor Ryan argues that waste has become an ambiguous symbol of both the uncertainty resulting from national and social disintegration and the possibility of forming renewed social bonds (Gakwandi 14).

Moreover, the novel examines the cruel and inflexible image of corruption, Egocentricity in Ghana and the reflection of people who consider power as the only solution for one to be successful by being a liar and a thief. The book is categorized by leaders who governed after independence. Gakwandi states, "*in the world of the novel, Wealth and power have become the principal pursuits and the inevitable result of the situation to satisfy individual desires*" (Macheka 15).

Armah clearly discusses the level of corruption that has replaced the moral values of people in Ghana after it gained its independence, which is one of the most

dangerous outcomes of colonialism or colonial legacies, the narrator indicates the inadequacies and immoralities that eat up the country.

Although, the novel focuses on post-independence period of Ghana, it is a symbol of many African countries where corruption, moral decay and the psychological oppression remains a major problem at all levels (Diop 45).

Armah's novel *The Beautiful Ones* is usually included among what is called literature of disillusionment or post-independent literature or what Common Ryan labels literature of revolt. This revolt distinguishes the tradition and signals its break with received modes of narration, especially mimetic realism, which is recognizable as realistic by virtue of reproducing what we already know and find familiar about the world (Belsey 47).

4. Postcolonial Psychoanalysis: Fanon and Memmi

European imperialism took various forms in different times and places and preceded both through conscious planning and contingent occurrences, as a result of this complex development, something occurred for which the plan of imperial expansion had not bargained. The immensely prestigious and powerful imperial culture found itself appreciated in projects of counter-colonial resistance which drew upon the many different indigenous local and hybrid processes of self-determination to defy, erode and sometimes supplant to prodigious power of imperial culture (Quayson 24).

The disengagement of the colonial empires between the 19th and 20th centuries and the decolonization movements of the 1960s and 70s in Africa; the Algerian revolution against the French colonization from 1954 to 1962, Kenya against the

British colonization from 1952 to 1960, Ghana against Britain that gained its independence in 1957 to be the first African country to gain its independence, and elsewhere India against Britain from 1885 to 1947. The liberation movements in Africa oppose the evils of the oppression and segregation associated with colonialism (Ashcroft *et al.* 15).

The era following the independence was associated with the term post-colonialism; the semantic basis of the term post-colonial might suggest a concern only with the national culture, after the departure of the imperial power (Nash 20). Post-colonialism designates, as well a critical practice that is highly eclectic and difficult to define. The term itself is sometimes written with a hyphen (post-colonial/post-colonialism), and sometimes is left unhyphenated (postcolonial/post colonialism), with the two forms being used to designate the same areas of interest by different critics. The hyphenated version was first used by political scientists and economists to denote the period after colonialism, but from about the late seventies it was turned into a more wide ranging culturalist analysis in the hand of literary critics and others (Ashcroft, *et al.* 186-92). According to the Oxford dictionary it is defined as

the political or cultural condition of a former colony and a theoretical approach in various disciplines that is concerned with the lasting impact of colonization in former colony (Oxford 968).

The second edition of the American heritage dictionary defines it as, “*relating to, or being the time following the establishment of independence in a colony.*” Another possible working definition for post colonialism is that it involves a studied engagement with the experience of colonialism, and its past and present effects, both at the local level of ex-colonial societies, as well as the level of more general global developments thought to be the after effect of empire (Ashcroft *et al.* 57).

Postcolonialism often also involves the discussion of experiences of various kinds such as those of migration, slavery, suppression, resistance, difference, race, gender, place, and responses to the discourses of imperial Europe, such as history, philosophy, anthropology, and linguistics (Ashcroft *et al.* 1-12).

The term is much about conditions under imperialism, and colonialism proper as about conditions coming after the historical end of colonialism. Theorists are apt to multiply its connotative possibilities to suit their various needs, despite problems and limitations in terminology; such as the growing concern with racial minorities in the west, embracing Native Americans and African Americans in the U.S, British Asians and African Caribbean in the U.K. Because of these features, post-colonialism allows for a wide range of applications, designating a constant inter-cultural location and an epochal configuration (Selmon 15).

However the term is construed, a central underlying assumption is that a focus on the discourse and ideology of colonialism is as important as one of the material effects of subjugation under colonialism and after (Quayson, 1-2).

Post colonialism has involved attempts to create non-western modes of discourse as a viable means of challenging the west, some key concepts in contemporary post-colonial theorizing, were worked out in the writing and criticism of authors such as Chinua Achebe, Kamau Brathwaite, Wilson Harris, Wole Soyinka and others from 1960s and after (Gilbert 152-84).

The theories and processes of decolonization of the 1950s and 1960s are another accounted inspiration behind post-colonial studies (89).

The anti-colonial discourse effects are easy to be found or to be traced on the writings of Albert Memmi, Frantz Fanon, Kwame Nkrumah, Amiclar Cabral and Mahatma Gandhi among many others, the great interest and centrality of these thinkers and political activists ensures that the link between the age of decolonization and post-colonial interest is kept alive (Soloman 75).

The appearance of post-colonial theory was linked more closely to the appearance of third world intellectuals in the western educated society, the different concerns of post-colonial theory are then thought to be those of nomadic world (Allis 28).

The idea of post-colonial literary theory comes from the inability of European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing, European theories them-selves emerge from particular traditions which are hidden by false notions of the universal theories of style and genre these different assumptions about the universal features of language, epistemologies and value systems are all radically questioned by the practices of post-colonial writing (Ashcroft *et al.* 90).

Post-colonial theory has proceeded from the need to address this different practice, yet the indigenous theories have developed to accommodate the differences within the various cultural traditions, as well as the desire to describe in a comparative way the features shared across those traditions (98).

The political and cultural non- centrism of the colonial enterprise was a natural result of the philosophical traditions of the European world's systems of representations (Quayson 15). As a general domain of intellectual inquiry and a process of artistic and literary decolonizing, post-colonialism involves a radical

dismantling of European discourses; it addresses the questions that emerge in relation to the aftermath of imperialism and the struggle for independence as well (Ashcroft *et al.* 48).

Post-colonial writers have tackled the important issues of the relation between imperialism and identity using the English language, post-colonial theory as a literary theory and a critical approach deals with literature produced in countries, that were once or are now colonies of other countries, the theory is based around concepts of otherness and resistance, psyches as well, the writers are mostly citizens of colonized countries who take their societies ,and political regimes as a subject matter; it attempts to articulate their identity and reclaim , rewrites their past in the face of the inevitable otherness, as well as the way in which literature of the colonizing countries appropriate the language, images, scenes and traditions of colonized countries (62).

Imperial expansion has definitely had a radically destabilizing effect on its own preoccupations and power in pushing the colonial world to the margins of experience (62). The “Centre” pushed consciousness beyond the point at which non-centrism in all spheres of thought could be accepted without question , in other words the alienation process which initially served to relegate the post-colonial world to the margin turned upon itself, the marginality practiced on the colonized people by the colonizer became an unprecedented source of creative energy (Soloman 66). The main concern of postcolonial literature is the way the colonizing culture distorts the experiences and realities, and engraves the inferiority of the colonized people.

The psychological aspect has its share of interest amongst scholars and thinkers, regarding the tremendous side effects, the colonized people suffer from on mental levels; the psyche of the colonized people during colonialism and after has far

changed compared to the pre-colonial one, those changes that the colonizer has aimed at achieving has and to a great extent divided the colonial world into two compartments (Fanon 31).

Three of the well-known explorers in the psychology of the oppressed are Albert Memmi, Frantz Fanon and Paulo Freire, Albert Memmi is considered to be the originator and a source of inspiration for the other two pioneers, as well as the others to follow, his work *The Colonizer and the Colonized*; published in 1957 offers an exploration and a description of the psychological effects caused by colonialism on the duo the colonized and the colonizer, operating the minds of both the oppressor and the oppressed (Dugas 43).

Memmi's *The Colonizer and the Colonized*, is held as the cornerstone of the sociological analysis of oppression, the latter founded on his first-hand experience of living the colonial relation, born in French Tunisia in an Italian Jew family, had French education and went to Algiers to study philosophy and finished it in the Sorbonne in Paris (the colonizer and the colonized back cover material).

The impossible dilemma of the crossroad of three different cultures in which he found himself in, led to his discovery of the inability of existing as the person he himself wanted to be, that urged Memmi to the analysis of the apparently unbridgeable gap between the colonizer and the colonized (Gordimer 716).

According to Gordimer the extraordinarily perceptive essay of the nature of colonialism by Memmi, is not only revered for having shown that colonial rule contains within itself the seeds of nationalist rebellion, the book's immense receptiveness lies in the exposition of how colonialism denies humanity both to who impose and those who suffer it (716).

The essential components of Memmi's theory lies within a deep definition of the colonizer and the colonized, as well as the relation between the two, he defines the colonizer as the person who imposes his culture and his life pattern that involves; government, education and socio-economic system, on the other in full neglect of the latter's culture (Mungazi 498) .

In the procedure of colonization the colonizer turns into an illegitimately privileged usurper (Memmi 75). An essential weakness of the colonizer is that he does not allow a meaningful interaction between himself and the colonized, as a ground for decoding human issues, on the opposite the colonizer pressures and oppresses the colonized to assent to his out-law, unhuman actions , through compelling him to agree on the action as legitimate, using knowledge the colonizer crowns himself as the principle beneficiary; and the knowledge provided for the colonized is only designated to make the colonized a more productive servant, in this context the colonizer uses this knowledge as a means of protecting his own privilege (Mungazi 519).

Memmi adds that the intent to stabilize deprived conditions of the colonized come from the colonizer's racist apprehension, and the myth that he is superior (Alshuler 500). The mythical portrait of the colonized or the other in the colonizer's apprehension as seen through the eyes of the colonizer who integrates the attainment of negative traits such as; laziness, corruption and luck of civility, principle to Memmi's discussion is the matter of racism, which he defines as "*the substantive expression to the accuser's benefit of a real or imaginary trait of the accused*" (Memmi 81).

This mythical portrait of both the colonizer as superior and the colonized as inferior, is central to comprehending the colonizer's behaviour, yet it is also important to understanding the conditions shaping the mechanisms of behaviour and thought of the colonized, depending on the reality that all social institutions and relations found between the colonizer and the colonized is based on the colonizer's fabricated myths (Balanaru 02).

Memmi demonstrates that there is a negative interrelation between the brutality practiced by the colonizers and the positive perspectives of the colonized; however the colonizer's aim out of colonialism is not only to brutalize, but also to impress the inferiority and submission complex in the colonized, which fundamentally serves to prevent them from reversing colonialism (Balanaru 4).

Memmi's demonstration of the unstable relation between the colonizer and the colonized, because of its consequences does not mean that colonialism itself is not what creates both roles in the colonial drama, indeed not any of these roles can be comprehended entirely with no regard to the other, because they interact and identify their behaviour with reference to each other (Dugas 31).

The wide use of psychoanalysis appealed by Memmi to explain the relationship of individuals falling into modes of colonizer and colonized within the context of colonialism ,and the exploration of the portraits of the colonizer and colonized arise from a prototype depicted in his statement, "*A man is a product of his objective situation*" (Memmi85).

The colonizer according to Memmi has imminent practices in his role; brutality, oppression, exploitation and bigotry, so After he settles in the colony those practices are assured by the institutions and social rule found there, he further ads that the

economic superiority is essential and a fundamental driving force of colonialism, which explains the situation of constant exploitation berried by the colonizers, and the great role of institutions within the colonial context in shaping the actions of both roles the colonizer and the colonized, in fact the previous institutions are shifted and recreated by the colonizers in the first place to accommodate their pre-determined program, and to suit their own nature and needs (Balanaru 04-06).

The oppressor necessarily lives the privileges of his role in the colonial drama,at the cost of the oppressed, the claim of a neutral colonial where both live in harmony inside the colony at no one's expense does not exist (Alshuler 505).

The privileges led the colonizers into a dilemma within their troops, the attention then is caught to those divisions within one category; there are the colonizers who accept their roles with all the privileges offered, they are called the "usurpers" they over take the colony through political , economic and social influence ,or using the existing institutions to fully enjoy those privileges ,and they usually form the biggest part of the colonizers, in addition to sharing knowledge that their privileges can only be provided by exploitation and misery of the colonized (Memmi 72).

The mediocre usurpers as Memmi calls them are the real counterpart to the colonized in the colonial drama. This mediocrity characterizes the majority of the colonizers and creates the most typical colonial relations of privilege and exploitation (Memmi 80).

The other types are the benevolent colonizers; they are considered those with the humanitarian approach, whose orientation of social justice drives them to stand alongside with the colonized, in order to help liberate them, refusing the ideology of

the “usurpers”. Finally there are the “small “colonizers and they occupy the very first ground of the colonial pyramid in terms of enjoying the privileges, regarding wealth and social positions (Alshulre 505).

Despite the different traits within the previously mentioned colonizers, «the benevolent” Colonizers, may be easily transformed into “usurpers” as a flee from the indefensible conditions they face as colonizers, the change proposes that both “benevolent” and “usurpers” represent the same personality of two different phases , they are considered as light and dark reflections of ones another ; the “benevolent” occupy the light side plying the role of humanitarians denying their privileges , crushing it in the shadow (Memmi 50-51).

Meanwhile the “usurpers” take the dark side, repressing their sense of injustice into the shadow; both suffering of moral responsibility and moral indignation (Memmi 52). Considering the oppressor’s personality from a psychoanalytical view they suffer from “guilt”, because of the brutality and misery they caused to the colonized. In addition to “self-doubt” which means that the colonizer doubts his “self-worth”, if they truly deserve what they enjoy, and “uneasiness” they at some point suffer a deficiency of a serious sense of personal identity, in order to deal with the previous issues they seek ideologies of self-justification (Memmi 87).

Their lives of constant privileges depend on the unfair economic relation enforced by the colonial police, despite their best efforts of self-justification deep down inside themselves the colonizer pleads guilty (Craig 87).

The problems the oppressors suffer from lead towards survival strategies; so they seek to identify with the superior metropolitan culture through transforming into its local agents in the colony, and to instil their superiority in the oppressed’s

admiration and fear of them, in addition to the creation of the mythical images as they are superior and the oppressed is inferior (Alshuler 507).

The oppressor's "grandeur" comes from his belonging to a superior metropolis culture, which is why the oppressor never misses a chance to express their patriotism (Asper 88), they evoke prestige through military parades that serves as much to impress the colonized as to re-assure the colonizer. The idealization of the metropolis culture serves as a mechanism for the previous strategies' success (Asper 89).

The process of mystification that creates the images of the colonized is actually believed and accepted by the colonized (Memmi 117), which means the colonized comes to believe in their own inferiority, the portraits created by the colonized serves as a re-assurance of the colonizer's superiority, and the oppressed expresses unconsciously their admiration through the desire to assimilate (Memmi 118).

The primary ambition of the colonized is to become equal to this prestigious model [of the colonizers], to resemble it to the point of disappearing in it, from this ambition, which indeed supposes admiration of the colonizer, one has concluded that colonization is approved (Memmi 149).

The idealization of the colonizer's metropolis is another way to preserve the colonizer's self-esteem, however Memmi states that "*such is the enormity of colonial oppression that the over evaluation of the metropolis is never enough to justify the fact of colonialism*", he further adds another strategy "*almost always, the colonizer engages in the systematic devaluation of the colonized*" (Memmi 96).

To justify himself, to increase the distance that separates the colonizer from the colonized, to place the two figures in the sharpest opposition, his own so glorious and that of the colonized so contemptible (Memmi 84).

Racism is a principle trait in the oppressor's personality, and which essentially serves as means of self-justification, the oppressor demonstrates the differences between himself and the oppressed , and evaluates these differences in his own favour, and ensures that the differences are absolute and unchangeable (Memmi 100).

Despite the immense sense of belonging to their culture, the idealization of their culture is problematic, since the colonial institutions devalues the indigenous culture and neglects it entirely; education in the colonial institutions oppresses the culture of the colonized which makes it difficult for them to idealize their culture ; this fact results in mastering the language of the colonizer and a great sense of humiliation from their native language (Memmi 136).

The amount of negativity found in the mythical portraits created by the colonizers as they are superior and the colonized as inferior tends to be finally accepted by the colonized as real self-portrait (Memmi 82).

The mythical portraits created by the oppressor, and the mystification of the oppressed is due to the constant contact with the admired colonizers, and their colonial institutions (Memmi 117-120).

Complex of inferiority tends to create a depressive self-image, in this view the colonized seeks to belong to this new idealized culture and the latter would lead the oppressed to their own condemnation, which means that the devaluation of the oppressed's cultural identity leads to inevitable depression (Memmi 150). Memmi asserts that *"To become the other means to reject oneself"*(Memmi149).The depressive self-image of the oppressed leads the latter to adopt change and a demand for self-esteem, which will only exist through assimilation into the oppressor's society as a first strategy by the oppressed to become the Other (Alshuler 514).

Mimi believes that the colonized's depressive and devaluated portrait of their culture remains the origins of the colonizers true self, Throughout the process of assimilation, the oppressed experiences; low self-esteem, self-rejection, self-hatred and shame (Memmi 149-150).The search for assimilation requires the oppressed to uproot, destroy and reproach himself, put in other words the search for self-esteem leads the colonized to detach from his self, which means self-alienation (Alshuler 515).

Becoming other is the counterpart of denying oneself, according to Memmi, and represents the search for self-esteem. The colonized finds in the colonizers a model of all that is worthy, prestigious, honourable, powerful, and wealthy, the colonized seeks the self-esteem they lack, by equating this model to the point of disappearing in it. Assimilation means imitating the model with respect to customs, language, clothing, food, architecture, and even marriage with a colonizer (mixed marriage) (Memmi 149).

In addition to Albert Memmi another pioneer is Frantz Fanon who in his part has one of the greatest contributions to post-colonial psychoanalysis, throughout his "*white skin black masks* " that is a mere analysis of the psyche of the oppressed. Frantz Fanon's *Black Skin White Masks*, was the first book to investigate the psychology of colonialism, it examines how colonialism is internalized by the colonized, the way of the inferiority complex is included and the mechanism of racism through which, black people end up emulating their oppressors. He is among the first who start the process of psychoanalytic deconstruction, Fanon writes from the perspective of a colonized subject; he faced a direct experience of racism that has developed a natural and intense hatred of racism. Fanon is not a philosopher or an

academic theorist, he has a more urgent and pressing thing on his mind liberation (Sardar 17) in other words, revolution was an inescapable interruption, an intrusive continuity that was his ultimate favour. Joining the revolution to free the oppressed by European invasion was his definitive vocation (Seals 5).

Fanon demonstrates how pervasively dangerous alienation can be among the colonized populace. The compartmentalization of the colonial world has been systemically divided into a dichotomous milieu, placing one group superior over another. Alienation creates undying paradigmatic apartheid based realism. Simply, apartheid is one form of the division into compartments of the colonial world, the dominator's world that it is guarded by the army and the police (Renate 55).

Fanon sees the alienation of the Negro, the colonized as essentially socio-political alienation that has profound psychological effects (Onwuaibe 41). He speaks about the alienation of the Negro in terms of cultural imposition and the exploitation of the native by the colonists (Seals 3).

Fanon's location to alienation is firmly as the imperialist division of the world into poor countries and rich, exploiters and exploited rulers and ruled (Caute 32). In fact, fanon gave a new fixity to alienation. According to L. Adele Jian du Psychological violence then becomes a form of cultural imperialism in the context of the colonial situation, its victim is an alienated person in the strong maximum sense of man becoming a stranger to himself (48).

Therefore, the alienation of the native may take the form of assimilation; they lost their cultural identity and disruption, which drives them to imitate their oppressors (Onwuanibe 32). In this sense fanon writes,

The oppressor, through the inclusive and frightening character of his authority manages to impose on the native new ways of seeing and in particular, a pejorative judgment with respect to his original form of existing (38).

Fanon urged that alienated people recover their material and spiritual losses through violence; this is exactly what happened in the colonized nations (Seals 4). Moreover, Fanon explains the presence of mental disorders in the colonized as a result of colonialism, which led the colonized people to ask the question “*who am I in reality?*” (182). Tafoya and Vecchioa research of the etymology of mental disorders and maladaptive behaviours of the native Americans as a result of “*genocidal U.S policies toward native leading to unresolved grief*” (56); moreover, they stated that, “*the dynamics of unresolved grief; includes symptoms and manifestations that affect every aspect of an individual’s life*” (56).

Fanon’s hypothesizes that until a revolution occurs, oppressed, colonized people will turn inward and commit destructive acts amongst themselves. This means that abnormal behaviour exhibited by the colonized is due to the creation of an internal unresolved conflicts. Thus colonization alone can have detrimental effects on the identity and psyche of indigenous people.

CHAPTER TWO: PSYCHOLOGICAL OPPRESSION IN *THE BEAUTYFUL*

ONES ARE NOT YET BORN

The Beautiful Ones Are Not Yet Born is divided into two large parts. The first one shows the daily routine of the man through a typical working day. The protagonist of the novel is unnamed and simply referred to as “the man”. This man is a railway clerk carries the terrible burden of principle in a climate of ethics that permits advancement only under the table. He is confused between accepting bribery as a common method of Ghanaian upward mobility and retaining his personal standards and communal commitment with his neighbours. He represents the central image of the novel, human excrement, serves as a metaphor for the psychological oppression and mental decay of the Ghanaian nation, and by extension of Africa at large (Kayode 2).

The protagonist’s day begins with the usual bus ride to the railway Administration building where he is a traffic control clerk. There is nothing new in the man’s day, but Armah punctuates his narrative with depressing descriptions of the environment, sights, smells of human excrement, spittle, filth, and graffiti relieved only occasionally by the beauty of some natural phenomenon the sky or the sea, as yet uncontaminated by man’s touch (Kilam 9).

In the afternoon, a timber man comes to offer the man a bribe, but he leaves unsatisfied. After work the man meets an old acquaintance from school, now a government Minister, Joseph Koomson who is the Man’s classmate before becoming rich. This wealth rises from his shady activities and corrupt deeds. Koomson the illiterate man decides to live luxurious life at the expense of other’s sufferings in a society with immoral regime that will easily produce more Koomsons (Kayode 5).

Estella is Koomsons's wife; she and her husband are accustomed to comfort and gadgets that they have become uncaring to human undergoing as they have neglected the dirt and decay out of which their luxuries life comes. Estella is one of the hard ones who have succeeded. The man invites the Koomsons for dinner, the following Sunday evening, which will initiate the events in the second part of the novel (Kayode 5).

Oyo is the man's wife who is full of greed and hope for a prospered, wealthy and luxury life, she is morally compelled to her mother's ideas that drives her to think negatively about her husband and make choices that affect her life and her children. In addition, she always ignores her husband because she is no more satisfied with his honest attitude, she wishes him to be like the corrupt and wealthy Koomson that is why she describes him as a "Chichidodo". His relations with his wife, is strained because his integrity has kept her and her three children from experiencing the good life (Kayode 3).

The second part of the novel starts when, the man hardly completes his workday, he returns home on the bus. The tension, that is apparently quite common, drives him from his house to the sympathetic home of his former teacher, whom is also nameless in the novel, and who is in the same difficult situation as the man, except that he is single and has not "immersed" himself in "loved ones". He, too, has refused to follow the easy path to material comfort. Moreover, the teacher is another significant character within the sequence of the novel because he was deeply sensitive to the impact of colonial occupation. At first, he was convinced that Kwame Nkrumah is the saver of the country. Then, Nkrumah conversely, went the way of

other leaders when they lost their socialistic ideals and principles for the white colonizer (Kayode 4).

Armah devotes a lengthy chapter to Teacher's monologue about his past experiences, his youthful hopes and his growing despair. His function in the novel is to verify the man's dilemma and to provide him a temporary reassurance (7). This visit, however, ends with an unexpected hopelessness. The man returns to his wife seeking sexual solace but is repelled by the ugly Caesarean scar left by the birth of their third child. The first part of the novel ends with a one-chapter account of the following workday (Gillard 12).

The man awakes from a nightmare in which he is threatened with complete isolation. He moves about the silent house getting ready for work, decides to take the train instead of the bus, and he prepares himself for another routine day at the desk, but he is offered unexpected relief: A young colleague, eager to learn the trade, volunteers to take his place. He uses the afternoon off to walk along the sea, experiencing the freedom of nature, which momentarily puts him in touch with hope and beauty (14).

The climax comes suddenly. Kwame Nkrumah's government falls and Koomson loses everything. He comes to the man's home in order to evade arrest. The man is able, in the only exciting dramatic action of the novel, to usher him out the back way while the military police are entering the front. He and Koomson must, however, exit through the stool of the outhouse, they escape, reeking of excrement, along the beach to the recently purchased boat, by means of which Koomson is to leave the country. The man swims ashore from the boat, justified in his morality and now he is respected by his wife, but he realized that he will find no lasting comfort,

no relief from the pain of living day-to-day in a corrupt society. The new government will be no different from the last one (Kayod8).

1. The Search for Glean in *The Beautiful Ones*

The African leaders or the elite express the idea of intellectual , political , cultural and business world , Armah refers here to the African leadership that took over from the departing colonial foreigners , who voluntarily allow themselves to give up to the temptations and the flattering of neo-liberal capitalism, despite the communitarian principles of their traditional culture in addition to the command of neo-liberalism which compels them to satisfy their own individual desires and needs, and most importantly not extend such privileges beyond their neo-class limitations, giving example of the transformation of a simple socialist communitarian intellect once been hired in an important position in the government especially in a ministerial one (Diop 223).

How long will Africa be cursed with its leaders? There were men dying from the loss of hope and others were finding gaudy ways to enjoy power they did not have [...] these men who were to lead us out of despair, they came like men already grown fat and cynical with the eating of centuries of power they had never struggled for, old before they had even been born into power, and ready only for the grave (Armah 94-95).

From the life of mind and principles into a superficial life of extravagance and material wealth, this African elite or African bourgeoisie after colonialism, found themselves in a sociological and economic conditions not of their own making, their previous metropolitan servants of the empire were merely Europeans sharing the same culture and traditions with their ancestors in the European headquarters, however in order to protect the metropolis's interest and privileges as early

mentioned by Memmi and control the wide-profit making enterprises, they needed to recruit and usually force labour to build infrastructural systems, in order to facilitate the process, training locals in colonial schools; using education and knowledge of the colonizer helped in nurturing the colonizer's mythical portraits (Memmi 87). Those schools served as a creation of oppressor superiority and oppressed inferiority; those processes which basically meant mental colonialism were a fundamental driving force to the absolute belief in those superiority and inferiority complexes by the oppressed (Diop 224).

Mental colonialism resulted in the creation of a new category of locals widely exposed to aspects of European culture, as Memmi indicates once the oppressor finally believes and accepts his own inferiority, the oppressed finally expresses his admiration to the oppressor

The president discovers as he grows older that his real desire has been to be like the white governor himself, to live above all blackness [...] that is all anyone ever struggles for; to be nearer the white man, all the shouting against white man was not hate, it was love, twisted, but love all the same (Armah 108-109).

Armah here refers to the desire of Assimilation of the Ghanaian elite within their British governors like Memmi previously noted,

The primary ambition of the colonized is to become equal to this prestigious modal of [the colonizer] to resemble it to the point of disappearing in it (Memmi 149).

Those admirers of the Oppressor who sought to be assimilated within his prestigious culture and looked for gleam inside of it led to the creation of a new cultural layer to what existed before, finally producing a multi-acculturated African (Diop 224). *The Beautiful Ones* depicts the post-colonial Ghanaian society's

psychological transformation in regard to the blindly search for wealth and material well-being as a case study which represents most if not all post-colonial African countries, Armah who sees himself as an Oppressed man that has the capability of understanding his fellow Oppressed country man (Ayuk 1).

By the early days of independence in Ghana he was shocked to understand that the independence was only a gate towards Materialism and Westernization; not long after independence material well-being became the new religion and money the new god to which alters were created everywhere for its worship (Ayuk 1).

The “Sons of the nation” have the power in their hands now after the departure of the Oppressor, but the grief and the raillery was that the power was not being used for the good of the country and its people yet for the benefit of the privileged few, the Ghanaian elite that Armah referred to has a relation with the previous colonial elite in terms of enjoying their privileges at the cost of the mass poor community (Ayuk 03).

Since the Ghanaian elite enjoys unlimited access to different privileges left by the colonialism they turn into their people’s new Oppressors as Memmi argues that the Oppressor, necessarily lives the privileges of his role at the cost of the Oppressed (Memmi 72). In other words it meant the recreation of the oppressor oppressed duo in a neo-colonial drama. Armah widely examines this relationship throughout his novel *The Beautiful Ones* which is the result of the disillusionment and despair when discovered that ejecting the powerful, here the original Oppressors – would make no difference since the newly installed political elite were under the power of use of the same procedures of decay, brutality, greed and oppression (Ayuk 03).

True I used to see a lot of hope, I saw men tear down the veils behind which the truth had been hidden, but then the same men, when they had power in their hands at last, began to find the veils useful, they made many more (Armah 17).

Armah therefore exhibits his country's condition which is plagued by a group of powerful people who possess ministerial and very high position in the country such as Koomson a character in *The Beautiful Ones*, who the author uses to stress that the decay and the disease of the African revolutions especially Ghana arise from the excessive desire for material well-being and wealth, which only the elite enjoys in a total absence of moral and spiritual values and the rest of the people are fully excluded from (Ayuk 04).

The Beautiful Ones is a representation of the socio-political reality of Ghana, and that of the post-colonial socio-political reality in general (Aidoo 18). And tells a story during the regime of Kwame Nkrumah at the time, right when Ghana gained its independence from Britain, It mainly deals with the social, economic and political inconsistencies in the post-colonial situation which unfortunately reinforces the absolute values of exploitation and the sense of superiority (Aidoo 26).

Armah portrays the deep-rooted sensation of oppression, pain and hurt, due to the ongoing story of exploitation and betrayals, that was left by the colonizers to their post-colonial servants, the novel is directed to exhibit the Ghanaian social reality particularly against the left overs of colonial masters, whom Fanon describes as “*black skin, white masks*”, and whom Armah treats as “*black masters, white shadows*” (Fanon 120).

The leaders of the Ghanaian society of politicians and top-ranking civil servants share a lot in common with the previous colonizers; greed, ambition,

exploitation with great ambition to be like the white man, through wasting the resources of the nation and emptying its treasury (Jones 55).

The Beautiful Ones is an expression of the voice of all those who are deprived of the waters of the springs of independence (Fanon 120). Takoradi in which the novel takes place is a Ghanaian village that Gods have vanished from , it is a place of spiritual chaos, in Armah's view, life there is only different in form not in content to the one which existed during colonialism , where men and women maintain themselves with illusory yearnings symbolized by bright cars and fancy parties , gleaming towers and shiny white buildings , these principals are epitomized by Joseph Koomson who is a previous school mate of the unnamed protagonist The Man and who occupies a ministerial position in Nkrumah 's socialist government , Koomson is a direct heir of the chiefs of the past , his main interest is with the privileges. quite contradictory he is considered a "hero" and a "big man " in Tkoradi , he enjoys all what the previous colonizers had ; a brand new Mercedes , a well-stocked liquor cabinet , a large house , a closet full of suits and a wife who "smells sweetly as perfumes " (Armah 105).

Real values for Koomson lies in his material possessions and how much his possessions amaze people, he believes that, the much people are amazed, the much they will admire him in an attempt to imitate the colonizer's "grandeur" by which they nurture their desire of becoming assimilated with the European metropolis and trigger their people's amazement using the same means used by the colonizers through evoking prestigious parties, houses..*etc.*, in order to impress them .That would finally result in their people's admiration, who would in their part accept the illegitimate actions practiced by their leaders as legitimate.

Koomson in his part tries as hard as he can to be as white as possible to gain people's admiration, his friends are white man, lawyers and merchants with whom he goes to enjoy life at the Atlantic caprice, where he has the chance to feel the separation from his true identity and the assimilation within the white one, for Atlantic refers to the ocean which separates Africa from Europe

He has come here often, but mainly like a white man or a lawyer now, swinging time at the Atlantic caprice young juicy vaginas waiting for him in some hired place paid by the government (Armah 105).

Koomson produced his wealth by illegal siphoning off the public funds, but in Takoradi the means he used for gathering wealth is no reason for shame, like "a usurper" (Memmi 72) he does not hide his corruption nor his comfort of enjoying his privileges, on the contrary he believes that those who put ideals and dedication to the public welfare over their comfort are ridiculous (Ayuk 34).

He tells the man how he could not resist falling asleep during a lecture given to "the ministers and parliamentarians and the party activists on economics and stages of growth" despite the importance of the lecture to the country's welfare. Koomson does not value it yet he underestimates the lecturer because he was dressed like "*a poor man*" (Armah 156).

Like his fellow Dockers and Ministers in the Nkrumah regime he started off his journey of rot on a note of promise to protect his people from the colonial rulers and erase all what they have done to the people replacing it with hope and prosperity, it would have been easy to protect people from the colonial rulers, but difficult to protect them from themselves.

Koomson the black-white man who finds according to Memmi his self-esteem in the colonizers modal of life which for him and the Ghanaian elite represents all that is; worthy, prestigious, honourable, powerful and wealthy due to the creation of the inferiority of the oppressed culture by the oppressor, which created a depressive self-images, in this view Koomson and the neo-colonial elite chose to belong to this new idealized culture even if it meant their own condemnation (Memmi 150).

The depressive self-image of the oppressed leads the latter to adopt change and a demand for self-esteem, which will only exist through assimilation as a first strategy to become “the other”, which means refusing all that is related to their “true self” Memmi asserts that to become the other means to reject oneself (149).

The black white man is invisible because he is merely a caricature he has no social or economic reality, no personal identity. His reality is defined solely by the objects with which he surrounds himself and from which he builds his personality (Griffiths 3).

Koomson has found much sweetness in this life in his big house with a huge garden,

his sitting room is filled with items and pieces of the western world; pistols, marble-top side tables , shelves covered with small intricate objects and musical instruments; a large television set , chairs and sofas all with red cushions and a carpet on the noiseless floor (Armah 172).

He has also westernized his family names, the man describes him saying “*he is literally the gleaming cloths he stands up in*”, his daughters speak good English calling her father “daddy”, “*the girl spoke English like a white child with the fearless direct look of a white child*” (Armah 169).

Mastering the colonizer's language could not be a greater proof of the amount of humiliation Koomson has towards his native language believing that it would make him feel inferior (Memmi 136). For him and his family the ability of speaking and living like Europeans is a reassurance of their self-esteem, as well as an achievement of being as close to the white man as possible, therefore a magnified self-image and great admiration in society.

Estella, Koomson's wife, represents the false values of the elite wives, who indulge in luxurious living. She imitates the European woman to the point of losing the real values of African wives; she proudly declares that only European wines are good enough for her. In her own words: "This local beer does not go with my constitution" (Armah 155). Armah also satirizes the grotesque attempts of Estella to behave like a European. She imitates the colonizers by wearing a wig with a curl, which she constantly pushes back into the mass of false hair in the "*manner of the languid woman in the films*" (Armah 155). Despite for Estella's emptiness, women in Trakodi call her "*a glittering diamond*" (Armah 131). She was quiet racist to those who did not belong to the neo-colonial elite where she belongs, as means of having the feeling of superiority over them ,she behaved in a racist manner towards the man when she and her husband visited them (Amala 33).

Estella Koomson's hand shake was limp, and she withdrew her hand in an insulting hurry and wiggled back in the chair, making it quite plain that she was used to softer, more caressing material beneath and behind her (Armah153).

Oyo, the man's wife is one of those with great admiration for people like Koomson, she thinks of him as her ideal and constantly points out her husband 's inability to earn money like Koomson, and has no sympathy for him. She is quiet indifferent about the means by which wealth is gathered, and does not believe in the

involvement of principals in money making, she tells her husband, “*maybe you like this crawling that we do but I am tired of it, I would like to have someone drive me where I want to go*” (Armah 44).

Oyo’s desire to lead a better life made her in a constant search to earn money in “other” ways, due to her great admiration for the neo-colonial elite and her envy of Estella, Koomson’s wife, as well as the luxurious life that she enjoys Oyo says “*it is nice, is it clean the life Estella is getting*”(Armah44) and whispers in her husband’s ear about Koomson’s smell.

Oyo who the life of the elite caused her to have a depressive self-image, believes that her salvation can only be fulfilled through having the same possessions and enjoying the same material wellbeing as Koomson and his wife, Oyo in *The Beautiful Ones*, represent the Oppressed role of the Neo-Colonial drama as Memmi argues she suffers; “self-rejection” as she is not satisfied with her self-image; she rejects her social and economic reality because of being a poor citizen who lives on a meagre salary with her husband and children.

She constantly blames her husband for being the reason behind her and her children’s misery, since he refuses to take bribes and gives up his principals, for that she strongly believes her husband’s behaviour is absurd. Since she is an admirer of the elite’s ideal westernized lives, she has a great ambition to imitate them, she strongly that “corruption” and “other” practices by which they made their fortune are legitimate, thus she urges the man to accept bribes in order to supplement his weak salary, she explains this striking analogy,

Life was like a lot of roads: long roads, short roads
.wide and narrow, steep and level, all sorts of roads and
the human beings were like so many people driving

their cars on all the roads .those who wanted to get far had to learn to drive fast Accidents would happen but the fear of accidents that never keep men from driving, and Joe Koomson had learned to drive” (Armah 58-59).

The Beautiful Ones is a bitter satire of the oppression realities, that did not disappear with the departure of the European oppressors, Armah realizes that the post-colonial scientists such as Memmi and Fanon’s prophecy is true ,with devastating effects of deep-rooted corruption on the misuse of power he states,

African politicians love flashy scenes and high-flauntin’ words. That is only a partial exploration. More important is the historical fact that in a very radical sense the nationalist leaders of Africa have found themselves sucked into the role of hypocrites, actions involved in a make-believe situation (Armah 28).

Putting the novel in proper perspective through the perceptive comments of Fanon:

The national bourgeoisie of underdeveloped countries is not engaged in production, nor in invention, nor building, nor labor; it is completely canalized into activities of the intermediary type. Its innermost vocation seems to be to keep in the running and to be part of the racket. The psychology of the national bourgeoisie is that of the businessman, not that of a captain of industry” (120).

2. Otherness and the Alienated Oppressed

Armah has written, about the dawn of independence of Ghana in his *The Beautiful Ones*,

“The promise was so beautiful. Even those who were too young to understand it all knew that at last something good was being born. It was there. We were not deceived about that” (Armah 81-85).

People in Ghana and Africa look back at twenty five years with the great expectations that attended the process of decolonizing and liberation with great hope , yet the vicious fact is that African people’s expectations have not even come close to being fulfilled, in Ghana where Nkrumah took the lead After independence in 1957, with a promise of retaining “the African identity” calling it an era of African unity, and restoring strength, pride and humanity, the Ghanaian people received instead the opposite ; fragmentation, weakness, social violence and social inequality , they finally discovered that the leaders who shouted against the enslaving things of Europe like Nkrumah used the same power for chasing after the same enslaving things (Lazarus 52).

Independence in Ghana as well as in other previous African colonies has failed to bring peace and prosperity to Africa, yet succeeded to provide the people with social and economic stagnation (Lazarus 51).

The Beautiful Ones shows the state of independent Ghana ,exposing a society who’s hopes and aspirations dropped into disillusion, it represents the pain and depression people have due to the realities of moral decay in their society , in place of “the greatly beautiful” they sacrificed for ,they are rewarded with “the greatly ugly” (Soloman 25).

Armah insists that with the state of independent Ghana , there will be no saviour , if each will not save himself , there are only the hungry and the fed , since there are no saviours, he gives careful attention to individual attempts to devise an escape from the disillusionment , he also puts an emphasis on individual ethics , standing aside with those who persistently resist totalitarian rule and moral collapse by refusing to adopt “other” ways of gathering wealth and accepting bribes , he is there for deeply committed to the order of goodness and the sense of right (Solomon 25).

The Man who is the protagonist of *The Beautiful Ones*, is presented differently by Armah, he represents the sense of morality, honesty and uprightness, he is an alienated character torn between his morality and the demands of his family and society, who have taken a leap towards the gleam, The Man is a character of unquestionable integrity and is left nameless in order to represent the everymen of Ghana, and the only beautiful one among the whole lot. He is also identified throughout the novel as “The Watcher”, “The Giver” and “The silent one”, even though he represents the only beacon of hope for a positive change in his corrupted society. He is a deeply oppressed individual who neither his family nor his society accepts him for what he is, which eventually led him to feel as a stranger in his own land (Amala 32).

He felt like a stranger from a country that was very far away , seeing everyone and himself also involved in a slow sad game that would never end (Armah154).

At the beginning of *The Beautiful Ones*, the readers see The Man, sleeping on a crippled old bus on his way to work. Unfortunately, he dirties the seat with his spittle and has to clean it. But he does not have a handkerchief and he “*leaned against the back leather and, moving his trunk sideways a few times, wiped the*

moisture off” (Armah 6). The conductor insults the man, and at the top of his voice asks him to “*get out! [...] Were you waiting to shit in the bus?*”(Armah 6).

When The Man is followed from the bus stop to his office at the Railway and Harbor Administration, the readers become aware of the filth that litters the street despite the waste receptacles “*K.C.C. RECEP-TACLE FOR DISPOSAL OF WASTE*” which we are told are set up to keep the country clean because “*the dirt was undesirable and must be eliminated*” (Armah 7).

This campaign, managed over by a doctor, a Presbyterian priest, and a senior lecturer from the University of Legon, whose aim is to “rid the town of its filth” has brought hope at first but this hope is shattered in the end.

In the end not many of the boxes were put out, though there was a lot said about the large amount of money paid for them. The few provided, however, had not been ignored. People used them well, so that it took no time at all for them to get full. People still used them, and thoroughly sucked-out oranges and the chaff of sugarcane and most of all the thick brown wrapping from a hundred balls of kenkey. People did not have to go up to the boxes any more. From a distance they aimed their rubbish at the growing heap, and a good amount of juicy offal hit the face and sides of the box before finding a final resting place upon the heap” (Armah 9).

The beginning of the novel is only a depiction of the Ghanaian society, throughout this passage, Armah uses the distorted bodily imagery to allow the reader to picture the decayed societies prefiguring. The banister or the society is also parallel to “*a very long piece of diseased skin*” (Armah 13).

Away from the natural rot and decay of the banister, it is men’s activity that quickens its decomposing. The unretreivable decay of the banister is the image of the

inevitable moral decline of society against which nothing can be done because “*the wood would always win*” (Armah25).

Ironically, corruption becomes a means of existence, a value and an ethic that everyone must embrace in order to find a place in society. The filth on the streets demonstrates the failure of development and the omnipresence of corruption because the money allocated to clean the city is wasted and misused (Awitor 48), “*in the end not many of the boxes were put out, though there was a lot said about the large amount of money paid for them*” (Armah 9).

It is by portraying the daily routine of the man that Armah presents every side of the Ghanaian society, which is shield in dirt and even the air is “*misty with the presence of familiar particles suspended in it*” (Armah 105). During his journey on a bus from his office to his house, the man offers snap-shots of the malaise of his society:

Past the big public lavatory the stench claws inward to the throat. Sometimes it is understandable that people spit so much, when all around decaying things push inward and mix all the body’s juices with the taste of rot.[...] Hot smell of caked shit split by afternoon’s baking sun, now touched by still evaporating dew. Across the aisle on the seat opposite, an old man is sleeping and his mouth is open to the air rushing in the night with how many particles of what? So why should he play the fool and hold his breath? [...] Here there are only the stale soapsuds merging in grainy rotten dirt from everybody’s scum, a reminder of armpits full of yellowed hair dripping sweat down arms raised casually in places of public intimacy. [...] Here are waves of spice from late pots of familiar homes, spices to cover what strong meat?” (Armah 41-42)

Armah drags the reader’s attention to the wretched conditions in which the “*walking corpse(s)*” (3) or the “*living-dead*” (23) like “*the man*” are obliged to live, and the physical and moral rot of the Ghanaian society (Awitor 49).

The Man carries a terrible burden of principals in an atmosphere where advancement is permitted only under the table, he constantly fights against odds to keep his soul clean, encountering times of frustration, lowliness, defeat and despair but remains firm to the end in his resolve, he suffers public shame and family disapproval, his wife is uninterested and apathetic to him, and his mother in law is openly hostile.

Armah represents The Man as the inferior role in the neo-colonial drama , the oppressed who holds tightly to his identity and communitarian principles despite the neo-colonial elite's idealization of their inherited lives and to have him assimilated within their role, yet he deeply refuses to be a part of their corrupted means of life , rejecting bribes no matter what terrible poverty he has himself and his family living in , he therefor grows frustrated and resentful by the postponed expectations out of independence (Awitor 15).

The sensitive perception of the man allows him to closely observe his people, and his manners help him in his judgment of the beautiful and the ugly as well as the moral choice between good and bad, and his awareness with the social realities especially the problem of corruption, are what sets him apart from his society and othering him "The rest of us" (Armah113). So he prefers to keep a distance from the mad crowds who are looking for personal gain and comfort at any cost, this society with its decaying moral values is real hell to The Man, who is humble, honest and sincere, these facts led to his inevitable alienation believing that his existence in and belonging to such corrupt society is wrong, and the latter considers the man's existence with in them is wrong as well (Awitor 45).

The Man's journey begins and ends with a bus ride at a time Armah calls "*into the darkness of the dawn*" which implies a reference to the reality of the Ghanaian independence, the bus in which the man rides does not look like a vehicle but a wrap of rust; The money that the conductor handles is old and rotten, and The Man is quiet convinced that just like rotten money, the society is rotten (48).

Armah represents his protagonist as an Anti-Hero, by demonstrating his passive impotence and weakness, even if the man possesses high ideals , he could not lead an anti-corruption movement of any sort, his despair and alienation led him to suffer many psychological as well as social issues with an unstable mental state he tends to isolate himself from everyone surrounding him whenever possible .

He lacks the guts to replay or defend himself even against the worst insults, many people –The bus conductor, the wolfish-teeth timbre merchant, and his Mother in law - insult him; He is furthermore quiet conscious of his impowerlessness and lack of will he asserts,

I have been walking along paths chosen for me, before I had really decided, and it makes me feel the way I think impotent men feel (Armah 61).

The Man's Alienation of his society increased his sensation of being the other, which helped in his conviction of being less a human than they are , he feels like a criminal and the guilty one especially after refusing The merchant with the wolfish-teeth's attempt to bribe him :

The man was left alone with thoughts of easy slide and how everything said there was something miserable, something unspeakably dishonest about a man who refused to take and give what everyone around was taking and giving: something unnatural, something very cruel, something that was criminal for who but a

criminal could ever be left with such a feeling of loneliness? (Armah 31-32).

After not having a convincing answer to why he did not want to accept the bribe, he grows more conscious that his society regards as a fool.

That has always been the way the gleam is approached: in one bold, corrupt leap that gives the leaper the power to laugh with contempt at those of us who still plod on the daily round, stupid, honest, dull, poor, despised, afraid. We shall never arrive. Unless of course, we too take the jump (Armah 113).

He is caught in a dilemma whether to accept the bribe, ally himself with his society and prove his mental balance, or remain firm to his principles, he analyses his depression and his inability to play the national game in spite of his familial oppression. He explains his feelings to the Teacher:

I feel like a criminal. Often these days I find myself thinking of something sudden I could do to redeem myself in their eyes. Then I sit down and ask myself what I have done wrong, and there is really nothing. "You have not done what everybody is doing," said the naked man, "and in this world that is one of the crimes. You have always known that" (Armah 54).

The man's wife Oyo calls him "onward Christian soldier" for not accepting bribes, and thinks of him less of a man than his old classmate Koomson who represents a total violation of ethical standards, and those who "*Spent their lives struggling to imitate*", she is convinced that her husband's morals are absurd and calls him "*the nobody*", the man says "*I am asking myself what is wrong with me. Do I have some parts missing*" (Armah 57).

Oyo fails to understand that her husband can never be like Koomson. It is true he would like to be rich and have a prosper life "*But Teacher what can I want? How can I look at Oyo and say I hate long shiny cars? How can I come back to the*

children and despise international schools” (Armah 109). But he can never adopt the corrupted means, which Koomson uses, she responds by resembling him to the Chichidodo bird that eats worms but hates excrement

...The Chichidodo is a bird. The Chichidodo hates his excrement with all its soul .But the Chichidodo only feeds on maggots, and you know the maggots grow best inside the lavatory (Armah 44).

The man believes that his destruction lies within accepting his wife’s temptations *“You have to leave her enjoy her own sorrow. Unless you are eager to destroy yourself to feed her desires”*(Armah 110); he seeks means to relief himself from her nagging, in his friend the Teacher’s company who is the man’s sound of reason and debating conscience. He singularly dramatizes the troubled conscience and cynical haplessness of the man in full measure (Awitor 51).

The Teacher like The man is alienated, but he has withdrawn from life, from family and work, and advocates passivity and negation “the mystic path” as an alternative to the inevitable corruption he tells the man

Then let us keep quiet and not get close to people. People will make you very sad that you do not have a house to make onlookers stumble with looking , or a car to make every walker know that a big man and his concubine have just passed .Let us keep quiet and just watch (Armah109).

However the Teacher considers the Man braver than he is .Because he has a family even though his family is no different from their society he further adds:

O you brave married man .In the end you have to see the redness of her gums .If it frightens you, you don’t get married at all .You run away like a coward , like me .But you are brave .You have chosen to fight her .And the whole society is behind her(Armah 110).

When the teacher is introduced, he is naked exhibiting all that is contrasting to Koomson the corrupted one, if he is the gleaming suit he stand up in and he is reduced to what he wears, the teacher's life has had a reductive effect, yet the teacher like Koomson shows the extremes that have not succeeded to meet the necessity of life within the society, The Teacher's nakedness is a pure symbol of innocence. The Africa to which he is attuned is an idealized Africa, the Africa of self-conscious purity. The music he plays is "*at once very far away and very African*":

Those who are blessed with the power
And the soaring swiftness of eagle
And have frowned before.
Let them go.
I will travel slowly
And I too will arrive (Armah 51).

The man finally realizes that the comfort and understanding he has found in the Teacher are no longer the same, for his withdrawal did not have reason to challenge the decay and corruption, the self-alienation of the teacher made him a man with no hope, and he is slowly being destroyed by his society, he now has a depressive self-image and a loss of faith in everything, his vision of saving the society has disappeared. All he sees now is death, the living death, he informs the man: "*It is not a choice between life and death, but what kind of death we can bear, in the end. Have you not seen there is no salvation?*" (Armah 56). The depression, the teacher suffers from is due to the misunderstanding of his society "*No one wants what I happen to have. Its only words after all*" (Armah79).

The characters of *The Beautiful Ones*, who are oppressed , alienated ,and witness the rejection of their society , in addition to their inability to live energetically survive in a morally decayed , corrupted society ,which finally resulted in their isolation ,has had them paralyzed in addition to the feelings of "shame" and "self-

hatred” . Because they cannot live with others in the corrupted world , and at the same time they cannot live without them , The Man return to his society just at the moment when he has escaped from it , and the naked Teacher who has dismantled of all social bonds , still knows he cannot live fully without love and hope ,with the guilt of having rejected his “loved ones”. Their tragedy represents the oppressed tragedy of life Because their deep-seeing eyes recognize the tragedy of existence as truth, because they comprehend the dilemmas inherent in the life of the individual and because they are ever so aware of the depressing facts about and around them, Teacher and the man suffer a double alienation, from within and from with- out , another example of this tragedy and double alienation are the sister Maanan and Kofi Bili, who were too weak to face society and accept its reality , they represent the severe effects of alienation , for the sister Maanan became a wee addict and gone crazy , and Kofi Bili committed suicide , as an attempt of their side to escape reality (Mamudu 08).

3. Armah’s Symbolic Tinge of Beauty

The Symbolic interpretation of different issues and events can be an open door or an imitation to the world of reality and decay, symbolism is what shows the importance of human imagination. In accordance with that Armah carefully demonstrates through the symbolism in *The Beautiful Ones* the reality and disillusionment of the post-independent nations of Africa (symbolism3).

The novel is a production of the author’s deep imagination and a reflection to his real society’s state; he builds up his novel on the images which portrays the sad and depressed life in post-independent Ghana, due to its rotten leadership in which he considers corruption a daily life activity. Opening the plot with a description of a Bus

and the people riding in it, a bus conductor who is very abusive and corrupted, and has no respect to the passengers nor the driver, in fact the bus symbolizes Ghana right after independence which is held by its corruption like the bus is held with too much rust, and the abusive conductor symbolizes the immorality of the Ghanaian leaders (4).

Armah carries out his novel on the symbols of corruption which became real infection in the neo-colonial web for example: *“Banister at the railway, administration building, the public lavatory, the toilet in the man’s house, and the Chichidodo bird, that eats maggots but hates shit”*, and decay which is symbolized by the interconnection of opposites: light and darkness, gleam and gloom, newness and decay, sameness and difference (Armah 10-15). He also uses the symbols of “Filth” and “Vomit” to refer to the evil society of independent Ghana, in order to confirm the devastating effects of this evil on the people using the man which in his turn symbolizes the majority of the people who suffer poverty, oppression, alienation and self-destruction, because of the rich white resembling leaders who inherited the role of oppressors (6).

Another symbol of the major side effects of the oppression practiced on the people by their neo-colonial leaders like Koomson, whose in his part a symbol for the corrupted elite, is the people’s mental and psychological decay that can be translated through the deep change in their African identity’s values and communitarian principles, such as the praise and respect they have for their politicians and ministers simply because of their power, money and fake honor, people no longer admire the intellect and the inner worth of a person (7).

The gleam is a symbol for imitation of the European philosophy of the life style in which excessive pleasure and material richness , as encouraged combined with apparent lack of general nil to engage in moral indemnification helps to conclude that the newly attained independence of Ghana to nothingness(7).

The Beautiful Ones Are Not Yet Born as a title represents an important symbol in Armah's novel, that provides a fascinating set of artistic and socio-political implications , the meaning of the title finds its basis in the three paragraphs of the last chapter , when the reader witness the last of Armah's scenes of disillusionment , failure and despair , A scene when Ghana misses another chance that could be the last ,after witnessing a Policeman accepting a bribe after the military coup , for being free and unharmed by the manipulators of the dirty game of politics (8).

The title's words were not even taken but just borrowed from the bus behind which "*The green point was brightened with an inscription carefully lettered to form and oval shape*" (Armah 183). Borrowed but not even taken because the bus was not stopped there , but to continue its cursed trip , taken as it is with the spelling mistake , the title was not to be ashamed of for the Ghanaian people, and more specifically for the person who wrote it, who is an example of all those like the man made out what was going on ,but had no real solution except a comment written behind the bus with a spelling mistake of "Beautiful" that seems to have no reason throughout the book at first glance , yet it contrasts those who are desperately trying to emulate the white man and his values through mastering their language and its pronunciation , so the mistake is a reinsurance of their African culture and identity according to the way Africans pronounce "beautiful" with long vowel to exhibit the difference between African and European pronunciation.

There is definitely more hidden meaning to *The Beautiful Ones* it stands for clean , honest, righteous and trust worthy people , in addition to those who fought for freedom and sought independence, and led the revolution against the white's colonialism and segregation.

Additionally, the title of the novel is itself ironic; it means it does not portray direct meaning ,rather it shows that in African societies ,beautiful ones are being born every day ,but they are destroyed by their societies when engaging themselves in filth. Armah chooses to indicate his largely pessimistic vision of the state of society of the country before, during and immediately after the reign of Kwame Nkrumah (shaban 1).

AyiKwei Armah describes a society where in order to obtain something in life one need to accept bribes, to worship the occasional politician, to get a position of prestige, or to break of the law and get together with power, money is necessary to have trust of one's friends and family .Hence the masses are left to suffer poverty as wearing of rags, being illiterate and hardly get sufficient social services. According to Armah; the blame is to the leaders; so good leaders have not yet come or been elected, therefore the author has used the title to summarize what happens in the novel (Mechika16).

CONCLUSION

Neo-colonialism and oppression are two faces of the same coin; they are the post-colonial plague which is left by colonialism. Post-colonialism is mainly connected to the study of different theories, in order to analyse a particular situation in a historical context. Armah's novel *The Beautiful Ones* marks the beginning of a major talent in the African literary scene determined by its individuality and by the consideration of many traditional forms, sense of oppression, practices and intentions. It is considered to be the first Ghanaian novel that clearly identifies the image of newly independent African situations and represent an example to a contaminated African country suffering from disillusionment mainly due to colonization.

Therefore, the study has explored individual isolation, unequal development, corruption and moral decay in newly independent African nations against a backdrop of centuries of colonial rule. There is no clear resolution in the novel, and the outlook of it can be easily perceived as miserable. Armah mocks with great forcefulness and vulgar language all that is rotten in a hypocrite world, which is characterized by lost opportunities and the enormous gap between oppressed and their oppressors. Hence, the theme that is Armah's main focus is oppression that existed in various forms through either assimilation or alienation.

In the first chapter the study has shed light on the socio-historical framework of *The Beautiful Ones*. It has reflected life in Ghana before and after colonialism particularly during the regime of Kwame Nkrumah. Armah's purpose is to describe the Ghanaian elite after independence through portraying the corrupt activities of all officials and the president in focus. Most characters represent the moral, social and physical decay that occupied the period after independence. Additionally, this

chapter has provided data about postcolonialism, postcolonial theory and postcolonial psychoanalytical theory.

Postcolonialism refers to the breakdown of the oppressive colonial invasion by Westerners. Consequently, postcolonialism has resulted from colonialism, and can be considered as a vehicle to express the aftermath period of social, cultural, and political changes, which is often depicted as fragmented, rot, and corrupt. Postcolonial theory is linked more closely to the appearance of third world intellectuals in the Western educated society, the different concerns of postcolonial theory are then thought to be those of nomadic world. Moreover, postcolonial theory comes from the inability of European theory to deal adequately with the complexities and varied cultural provenance of postcolonial writing.

Postcolonial psychoanalytical theory attempts to analyse the psychology of colonialism. It offers an exploration and a description of the psychological effects caused by colonialism on the colonized and the colonizer, operating the minds of both the oppressor and the oppressed.

The second chapter has examined post-colonial the Ghanaian society's psychological transformation in regard to the blind search for wealth and material well-being, which represents most if not all post-colonial African countries. By the early days of independence in Ghana, Armah was shocked to understand that independence was only a gate towards materialism and Westernization. Not long after independence, material well-being became the new religion and money the new god, to which alters were created everywhere for its worship.

The "Sons of the nation" as Armah call them in his *The Beautiful Ones* have the power in their hands after the departure of the Oppressor, unfortunately the power

was not being used for the good of the country and its people, yet for the benefit of the privileged few, the Ghanaian elite that Armah referred to has a relation with the previous colonial elite in terms of enjoying their privileges at the cost of the mass poor community.

Since the Ghanaian elite enjoy unlimited access to different privileges left by colonialism they turn into their people's new oppressors. In other words, it meant the recreation of the oppressor-oppressed duo in a neo-colonial drama. The study has widely examined this relationship throughout the novel, which is the result of the disillusionment and despair when discovered that ejecting the powerful, here the original Oppressors, would make no difference since the newly installed political elite were under the power of use of the same procedures of decay, brutality, greed and oppression.

Armah portrays the deep-rooted sensation of oppression and pain due to the ongoing story of exploitation and betrayals that was left by the colonizers to their post-colonial servants. The novel exhibits the Ghanaian social reality particularly against the leftovers of colonial masters, whom Fanon describes as black skin, white masks, and whom Armah treats as black masters, white shadows.

The Beautiful Ones shows the state of independent Ghana, exposing a society whose hopes and aspirations dropped into disillusion. It represents the pain and depression people have due to the realities of moral decay in their society, in place of "the greatly beautiful" they sacrificed for, they are rewarded with "the greatly ugly".

Oppression, alienation, and assimilation in addition to the inferiority complex, are the psychological results which colonialism has left within the African individual.

The latter, in his turn, witnesses the rejection of his society, in addition to the inability to live energetically and survive in a morally decayed, corrupt society, that are as well rooted in the colonial legacy. This results in the oppressed's isolation, in addition to the feelings of shame and self-hatred.

The study concludes that despite the darkness of post-colonialism, there are still seeds of hope. This notion comes from the idea that democracy can still be saved, even when the rulers of democracy have been destroyed. Armah's nameless character nourishes the seeds of democratic future through his commitment to rebuilding a public realm in which people can once again interact in their plurality.

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الملخص

تهدف هذه الدراسة إلى شرح العلاقة بين الإضطهاد النفسي و مرحلة ما بعد الإستقلال ، في رواية أبي كواي أرماء "الجميلون لم يولدو بعد " ، و إلى طرح محاولة الكاتب لعلاج نفسية الشعب الإفريقي المضطهد بعد الإستقلال ، و تصوير التغيرات التي أحدثتها الإستعمار في غانا ، كما تهدف إلى التركيز على خصائص الشعب الغاني و وضعيته الإجتماعية و النفسية في مرحلة ما بعد الإستقلال باستعمال التحليل النفسي لنفس المرحلة و ذلك للمساعدة على تحليل نفسيات كل من المضطهد و المضطهد و ذلك في سياق مرحلة الاستعمار الجديد ، الفصل الأول للدراسة يتناول الخلفية الاجتماعية و السياسية وكذلك النظرية للرواية ، أما الفصل الثاني فيعالج محتوى الرواية من زاوية منهج التحليل النفسي الخاص بمرحلة ما بعد الإستقلال . للختام نستنتج من هذا البحث بأن مرحلة ما بعد الاستقلال في الدول الأفريقية تختلف من الناحية الشكلية و ليس من المضمون بالنسبة للإستعمار الأوروبي من جميع الجوانب خاصة النفسية منها .