

## Literature, revolution and healing the society

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### Abstract

Literature and revolution are motifs aimed at exploring the enormous contributions and roles played by the study of literature across Africa. This study is mostly centered on the dilemma tales of Ama Ata Aidoo's *The Dilemma of a Ghost* (1965) and Athol Fugard's *Statement Plays* (1972). The paper argues that the discipline is far above bibliolatry and it further examines the authority in which the discipline wields in the society. This preconceived power in the discipline is expressed through the study of themes and dramatic techniques as seen in the plays of the two playwrights from different regions of Africa exploring the socio-political wound that led to the reactions and concern of great writers and playwright like Athol Fugard and Ama Ata Aidoo. Fugard's *Statement Plays* (1972) especially the stapled parts appear to be neglected as a result of its complexities and dynamic socio-political situation that may be summarized as "apartheid". *The Dilemma of a Ghost* (1965) delineates on folk drama in modern theatre. It is a dramatic art of storytelling where by the theatre or environment is combined with eating and drinking, poetry reading and plays. It is the techniques and convention that matter most in this kind of drama where issues of morals are examined. This plays can also be classified as dilemma tale; a tale which poses a difficult questions of moral or legal significance on older and younger generation. The two plays therefore are a response to the various anger and attack of different sorts arising from the social and political upheavals in the society. For proper evaluation and explication of this research the theoretical framework adopted for this study is the post-colonial theory which makes the work more relevant and appropriate for the evaluation of the issues that transcends between socio-political and economic life of Africans and further reinstates that literature uses revolution to heal all kinds of debilitating wounds whether political, social or emotional.

**Keywords:** Literature, Revolution, Healing, Societal Ills, Immorality.

### Introduction

The cardinal objectives of literature as a discipline are multi-dimensional. It is for human emancipation guided by its instructive tendencies by way of creating awareness on issues that are inimical to Life. In fact, literature is life and life according to William Shakespeare in *Macbeth* (1958) is "a tale full of sound and fury signifying nothing." Of course people tell stories, sing songs and put their experiences into play for the purpose of leisure and providing useful information on how to live a descent life.

It is obvious that the study of Literature is very instructive. It gives us a vision of a flawless society and pleases the heart by the way the writer uses literary devices and techniques to navigate his experiences. The purpose of instructing and pleasing relates to the emotional wellbeing

and this makes the mind to reflect and speculate critical issues on morals and other human development, In short Literature is didactic, it provides ideas on how to live a near perfect life that negates oppression, depression and discrimination. This is why the study of literature is invaluable to mankind. It serves for delight and enjoyment of our leisure time.

From the foregoing, it is evident that the concept of Literature should be examined closely in order to tap and harness the potentials fully in it. Literature is a mirror of life that reflects the past and projects into the future. It is a branch of human Knowledge, a tool of perception as well as a process of transforming the world.

Literature, according to Wallek and Warren (1970. 94) is a social institution, using as its medium language, a social

creation. These writers reiterate their definition, according to Willy Onoriose in *Abraka Studies in African Art II* (2011) by saying that “language is the material of Literature as stone or bronze is of sculpture, painting of pictures or sound of music” (412). Egudu (1979) maintains that literature is a method of expression. He claims that literature is not just a subject that brings about a positive change in the society (1).

Nevertheless, positive change cannot be easily effected except through protest and resistance or radicalism of some sort. It is on this premise, that Literature from the onset plays its role of healing the most debilitating ills arising from political and social miasma.

Revolution in Sociology is a radical and pervasive change in society. It might be overt or covert depending on the circumstances that led to it. It is usually sudden and often accompanied by violence. Revolution and healing therefore are interrelated. Healing in its own capacity acts as a solvent whenever there is revolution. In a crisis or war situation for instance, so many things need to undergo healings, in order to transform and restore the battered dreams and aspirations of the people.

Revolution is a fundamental and relatively sudden change in political power and organization which occurs when the population revolts against the government due to perceived oppression whether political, social or economic. Revolution has been a recurrent decimal in human history and it varies in terms of methods, duration and motivating ideology. Its result includes major changes in culture, economy and socio-political institution. A society that undergoes a revolution witnesses a rebirth in the socio-political life of the people and this can be achieved through different modes such as respecting the laws of the land and shunning every other social vice that truncate the smooth governance of the society. Revolution according to Clive

Wake in his article “the Political and Cultural Revolution” mentioned that there was a fundamental refusal to accept the European occupation of Africa which was manifested by the resistance of such leaders as Samori and the Mahdi. The strong resistance sparked off world-war II. The effect of the war was to undermine the authority of the European colonial powers by showing them their weaknesses.

It was this kind of experience that informed many African intellectuals especially those from French speaking West African countries like Leopold Sedar Senghor to write and publish his earlier poems in the volume entitled “Hosties Noires” in which, he describes his reactions as an African.

This effort along with other creative writings like Jean Joseph Rabearivelo in Madagascar in the late 19th century French Poetry inspired the launching of Negritude in Paris. This mission led to the enormous outburst of literary activity in recent times. Senghor acknowledged in his poetry how the war crystallized for him the desire to become, as he puts it “The trumpet of his people and their ambassador”.

Other politically committed writers include Nkrumah and Sekou Toure who exerted a definite influence on creative writing initiated the nature of African personality. These personalities have common political, social and literary preoccupations. It is the political and social revolution that inspired modern African creative writing which incidentally led to a change of direction since the march towards independence began. Within this period, two generations of African writings evolved. These are the pre-independence and post-independence periods and writers were equally classified to these generations and, their thematic preoccupations were created by the change in the nature of the situation.

The early novels of Chinua Achebe, Cyprian Ekwensi and Amos Tutuola were

mainly pre-occupied with the theme of cultural conflict between Africa and Europe. There was also a group of novelists such as Camara Laye, Mongo Beti, and Ferdinand Oyono whose writings seemed to create myth to the independence movement with inner momentum. Their major preoccupation is cultural conflict crafted with satire. Mongo Beti directed his satire against both Africa and Europe capturing both societies in a state of corruption and the final result is distaste for the human condition.

Literature therefore can be used as an instrument to make or mar any institution or government that fails to live up to the expectations and yearnings of the masses and when this happens, the result may be unfavorable to either the leaders or the led at a given time. The two plays as a genre of literature considered for this discourse is significant. They illuminate the anger of the people on socio-political and emotional standard. In the *Dilemma of a Ghost* (1965) Ato, the play's main protagonist is incapable of making firm choices in a society where fundamental changes pose crucial questions. He represents some of those changes having been sent to the United States for a university education only to return with a wife who could not conform to the norms and tradition of the society.

There is no doubt that the play shows a man's weakness and his alienation. This factor of alienation is also underlying in *Sizwe Bansi Is Dead*. Sizwe does not only lament his degraded status in the eye of the ruling white bourgeoisie, he also laments the state of alienation that reduces black urban workers to nothing. He however resigns to fate and inclines others to the lessons of self-interest as the best strategy for survival in a ruthless and reified world. Style on his own part, establishes a photographic studio where other black African normally come to seek refuge and get them recreated. The studio is often referred to a "strong rooms of dreams"

This demonstration in the studio appeals to the audience for sympathetic understanding of his plea for patient in the face of oppression and slavery arising from urban employment and identity. Sizwe could not condole this unending hardship as he burst thus:

What's happening in this world, good?  
people? Who cares for in this world?  
Who wants who? Who wants me, Friend what  
is wrong with me? I am a man. I've got eyes to see  
I have got ears to listen when people talk. I  
have got head to think good things. What is wrong with me? (P. 35)

The questions advanced above are purely emotional. It appeals to 'mans' better nature', a concept which manifest itself for the audience and the actors to be shared.

Athol Fugard in his *Statement Play*, (1972) vented his anger on the white administrators in South Africa. Ama Ata Aidoo's *The Dilemma of a Ghost* (1965) through the women and Ato's mother, Esikom expressed bitterness over the attitude of Ato who betrayed his kinsmen by bringing in a stranger, an Afro American girl as a wife. This is a taboo according to tradition and should be resisted. Both issues however were properly addressed and the result brought a positive change.

Healing is a relative term which involves achieving or acquiring wholeness as a person. According to Cassel in his study; "Annals of Family Medicine" he maintains that to be whole again, "is to be in relationship to your body, to the culture and significant others' This postulation attests to the fact that when one is whole amongst others, the individual status has to be

acknowledged as involving physical, emotional, intellectual, social and spiritual wellbeing. In fact, the word 'wholeness' is quite holistic and hydra-headed, it must be treated with caution because the total wellbeing of an individual in any society is measured by his psychological development. The society on the other hand, does not thrive in isolation, if an individual or group of persons act on the contrary, then the centre cannot hold. This phenomenon is usually noticed in political and social spheres of life where the political class or the elite not only expropriate the masses but also dehumanizes them and after due perseverance, and agony, the people begin to protest and resist whatever form of attack or oppression meted on them. So before every healing there must be a debilitating ill in the society, though it might be painful, it could be endured, the result however, is often catastrophic

A society that is ridden by social ills cannot develop and such actions in its entirety should be resisted by a collective will. This is the case of South African society during the apartheid regime. Thus, Sunday Times maintains that:

When the entire population has risen together to combat some social ills, all doubts are swept away and the truth can become inconvenient.

In the light of the above, it is this debilitating social problem or issues that literature has come to address by playing its role of providing information through various techniques and literary devices. This was how Athol Fugard in his *Statement Plays* (1972) bemoaned South African society that was bedeviled by recklessness, immorality, poverty and other reprehensible crimes too numerous to mention. Fugard was very apt in painting the scenario and he

was acclaimed to be one of the best dramatists in contemporary Africa.

The play 'Sizwe Bansi Is Dead' (1972) is set in Port Elizabeth; it is a play that featured Style in a dramatic monologue where he worked in a Ford car assembly plant. It is a humorous play where Style and other workers were preparing for the visit of Mr. Henry Ford, the greatest boss. As he was coming for general inspection, a lot of cleaning, sweeping, clearing and painting was required. Style therefore was made the mouth piece that would translate vital instructions to the African workers about their expected behavior and work plan. The workers were encouraged to put up smiling face and double their effort since that too would lead to increase in their wages.

It is significant to note that after all the activities and inspection, there was nothing new. This is nothing but slavery. Style on the other hand decided to establish a photographic studio for himself rather than being treated like a slave continually. The studio is quite symbolic. Kani making a family to 'smile' in the studio is a reflection of the white bosses making Africans to look stupid and have no choice just as he says we own nothing but ourselves...". He continues that,

this world and its laws, allow us nothing except ourselves there is nothing we can leave behind when we die, except the memory of ourselves (P.16)

This is for us to understand the extent of oppression the black man is facing in the hands of the racist, one cannot even own the expression on ones faces because of servitudes. It is a painful and dehumanizing experience. At this point; Bansi enters into the studio to send a photo to his wife in his village, King Williams's town. The photograph would help to show his looks

and condition of life but Style had to bring in his ingenuity by giving him a cigarette making him to pose relaxed with a beaming smile on his face.

Other issues concerning the welfare of the blacks were usually discussed in this studio and Bansi presented his case by requesting for a help since his pass book has expired and he would be returned to King Williams town where there is no work. Styles intervened by sending him to Buntu who says “there is nothing to be done but go out and get drunk”. On their way home, they find the corpse of a murdered man whose passbook was duly stamped with a valid permit to work in Port Elizabeth. Buntu advised Sizwe to cash on this golden opportunity by assuming the dead man’s identity. Sizwe Bansi was reluctant to act. He says “he is a man, he, himself will not surrender his name and take on the character of a ghost. Buntu insist, but Bansi was defiant instead he lowers his trousers and grasps his genitals proclaiming:

Look at me! I’m a man. I’ve got legs. I can  
Run with a barrow full of cement? I’m strong!  
I am a man. Look got a wife  
.I’ve got four children.  
How many has he got lady...  
is he a man? Does he have that I haven’t? (P. 35)

Buntu prodded him further by saying that all Africans are ghosts because they strip them of everything Sizwe feared that at the Labour Bureau, the N.I number would be detected with machine and so he would want to stay out of trouble. Buntu reiterate thus, “it is impossible to stay out of trouble, our skin is trouble”. Incidentally everything was done and they all retired to the studio for a new photo for his new passbook and the play ended with a ‘smile’

This is a complete work of art, well-crafted with literary devices and complementary roles. Sizwe Bansi shows what life is for African workers and how hard they have to struggle to keep out of trouble. The Island takes up the point that trouble is unavoidable and shows what happens when you fall into it. You go to jail.

Besides, Biodun Jeyifo in *Truthful Lie: Essays in Sociology of African Drama* (1985), Athol Fugard has been adjudged as the greatest South African playwright and is known for using few characters within the range of five to six; anything above that is a crowd. Other Literary devices employed in his plays include symbolism, repetition, irony, humour, metaphor, satire, stream of consciousness, dramatic monologue to mention but a few.

In *Sizwe Bansi is Dead*, (1972) a few characters are found, they are Styles, Sizwe Bansi and Buntu. Its plot however is not segmented in acts, scenes or movement it’s a continuous action-packed play which incidentally makes the play more interesting and enjoy wide readership.

The playwright uses symbolism too to bring to the fore the bumps black man faces in order to realize his dreams of dignified existence. An instance is seen where Style in *Sizwe Bansi is Dead* was turning the photographers studio to an emergency refuge for blacks who are psychologically depressed. Bansi took refuge in this studio at the time, he was classified an illegal immigrant by the obnoxious apartheid Laws. Buntu’s house on the Other hand symbolized a place of rehabilitation and himself assumes the role of a rehabilitation officer.

Another remarkable technique used in *Sizwe Bansi is Dead* that helped to revitalize dramatic monologue is the effective use of stream of consciousness. At the beginning of the play Style was all alone watching the activities at the Ford plant

during the inspection of Mr. Henry as he grandstands. Style's declares:

I kept my eye on the front  
office. I could  
See them – Mr. 'Baas'  
Bradley, the line  
Supervisor – through the big  
glass window,  
Brushing their hair,  
straightening the tie. There  
was some general cleaning  
going on (P.8)

He imagined how the blacks were subjected to untoward hardships and says to himself as an oppressed African:

You are a bloody monkey  
boy!  
What do you mean? You're a  
monkey man  
Go to hell! Come on Styles,  
you are a monkey  
Man and you know it. Ran up  
and down the  
Whole bloody day! Your Life  
doesn't belong to you  
You have sold it. For what.  
Styles gold wrist watch...  
twenty five years' time...  
(P.9)

In the other part of the play, *Statement after an Arrest under the Immorality Act* (1973) repetition is used to show how inferior the black man looks before the white oppressor. For instance, when the lovers who are racists are caught, the man pretends to be sick and in that condition, he tries to stop his lover from confessing what transpired between them. Here he introduces another parody by saying

There is no water in Bontrug.  
The dam is empty. (P.98)

Towards the end of the play, the couple realized why they could not make love; they are bound by law because of their colour differences.

*The Island* (1973) explains the hardship the African prisoners went through in Robben Island. Athol Fugard condemns the atrocities and called for a change in South African prisons. *The Island* as a title is symbolic and metaphorical. Fugard uses the character John to talk about white domination. The two actors, John Kani and Winston had been acting the hard labour to which they had been subjected. Winston could not tolerate the oppression any longer, so he would want Hodoshe to read his warrant having known that he was sentenced to life, not to death. He lamented as Winston tends his wounded ear, through clenched teeth.

News Bulletin and weather  
forecast. Black  
domination was chased by  
white domination  
black domination lost its  
shoes collected a  
bruises. Black domination  
will ran  
barefoot to the quarry  
tomorrow...Else where  
find warm (P. 48)

The use of satire in these plays testifies to the anger Athol Fugard though a white man used to fight the injustices and slavery in apartheid government. Satire became an essential tool to discharge the Marriage Act of 1949. *Statement after an Arrest under the Immorality Act* shows the love relationship between a black man and a white woman is considered a taboo. In *Sizwe Bansi is Dead*, job opportunity is an exclusive right of the white man. The black has no place except he possesses the work permit which would be supervised and duly stamped by a white man.

These techniques were deployed to douse tension and absurdities that portray various wounds and enigmas. It is an attempt to mitigate the pains of the black man in South Africa. *The Dilemma of a Ghost* (1965) has so many things in common with Athol Fugard's *Statement Plays* (1972). The two plays explore immorality in the highest order and this act of immorality is vigorously pursued through a dramatic technique known as a play -within- a -play structure.

In Aidoo's *The Dilemma of a Ghost* there is a situation where a boy and a girl plays the game of "The Ghost," holding hands and skipping in circles as they sing the ghosts story, it depicts a love scene where the vignette appears like a dream and Ato is the "Ghost" falling in love with the girl whose ancestry he could not truly discern. The Black American bride, Eulalie is so controversial and arrogant because of cultural differences between both families. She could not adapt to the terms of marriage in Africa especially in the areas of birth control just because the lover (Ato) has willingly accepted her and made his choice on the ground of western individualism as opposed to commitment to family and community. He believes that marriage is a continuation of romance rather than continuation of family and so his decision is final. Eulalie though had some doubt, at the initial stage of their marriage which Ato cleared when he declares *they will create a paradise with or without children*" and insists.

I love you, Eulalie, and that's what matters, your own sweet self should be ok for any guy. And how can a first born child be difficult to please? Children, who wants them? In fact, they will make me jealous. I couldn't bear seeing you love someone else

better than you do me. Not yet, darling, and not even my own children (P.245)

This display of love is mindless and conceived out of infatuation which must have been aroused by sexual feeling. This act is quite immoral and vicious. It should therefore not be tolerated because the couple involved would make an everlasting mistake that could affect not only themselves but also their parents for lack of proper upbringing. This is a trait of immorality if not what then is immorality?

The Statement Play of Athol Fugard discusses immorality based on wickedness. In one of the stapled plays titled' *Statement after an Arrest Under the Immorality Act*" (1972) Fugard talks about the clandestine love affairs between a white woman and a coloured man, the headmaster of a local school, though married to someone else. "Coloured" in this context means mixed race". In South Africa, sexual intercourse is forbidden between people of different races and this aggravated the tension in the play. One striking thing here is the feeling one would get about the grim texture of life of the oppressed South African people. They live under a system of law and order that strip them of everything, as Style declares:

You must understand one thing. We own nothing except ourselves. This world and its laws, allows us nothing, except ourselves. There is nothing we can leave behind when we die, except the memory of ourselves (p.16)

Death and wickedness is a common phenomenon in Fugard's *Statement Plays*. In *Sizwe Bansi is Dead* (1972) one cannot find employment except he possesses a pass and that is the case of Sizwe who stumbled

across a dead man with permit, only for him to doctor the document and assumes the identity of a dead man to survive.

*The Island* (1972) deals with the poor prison conditions in apartheid South Africa where prisoners do not have any right at all. They cannot complain about their conditions no matter the circumstances. Hard labour is part of their life until John could no longer tolerate, just as he complains.

I'm a man, brother, a man.  
But if  
Hodoshe had kept us at those  
wheels  
Barrow five minutes  
longer.... There would  
Have been a baby on the  
island to night.  
I nearly cried (P.49).

From the above the notable themes highlighted include oppression, poverty, sexism, exploitation, immorality and other social ills associated with apartheid regime.

The case is not too different in *The Dilemma of a Ghost* (1965). It is a portrayal of moral weakness. Eulalie found herself in a situation where she does not bargain for and she becomes hostile and incomprehensible because of her American upbringing in Ato's family whose culture is alien to her. Ato's reaction to her was indifferent because his love for her is unconditional even when the women were nagging over Eulalie's rumoured pregnancy. Ato was not worried, his interest matters most to him irrespective of the communal perspective of the women on the alien individualism from both Ato and Eulalie. Thus, the women exclaims:

2<sup>nd</sup> woman: As for you my  
sister! She uses machine.  
This woman uses machine for  
doing everything.

1<sup>st</sup> woman: But this is too  
large for my head. Or is the  
wife pregnant with a machine  
child?

2<sup>nd</sup> woman: Pregnant with  
a machine child? How can  
she be? Does she know what  
if is to be pregnant? Even  
with a child of flesh and  
blood?

1<sup>st</sup> woman: Has she not  
given birth to a child since  
they married? (P.264-65)

This gossip reveals the diverse cultural practices between Ato in his Odumna clan and Eulalie's American culture. Ato irrespective of his westernization is expected to understand the norms of his society. He would have encouraged his lover to adapt but he was weak and could not control the situation until the whole thing got deteriorated. This is the source of the theme where African culture clashed with western culture in the areas of child birth, belly washing, and other heinous practices just as Ato's mother, Esikom, declares:

'I have not heard anything  
like this before. ....human  
beings deciding when they  
must have children '(P274).

Ato's moral weakness was also brought to bear when Eulalie refuses to accompany her husband to a traditional thanksgiving festival which resulted to a serious conflict. Although, Eulalie's attitude wins Eskioms' admiration at this time, as she says:

"I would have refused too if I  
were her. I would have  
known that I can always  
refuse to do things" (P.273)



Eulalie's abusive nature compounds issues. Repeatedly, she insults Ato and his people calling them names like "bastards, uncivilized? More savage than dinosaurs, stupid and narrow minded people", and she says their land is rotten. Incidentally Ato lost his tempers and snaps at her and she exclaims:

"Do you compare these bastards, these stupid, narrow-minded savages with us? Do you dare.....?  
(P.271)

It is significant to note that Ama Ata Aidoo's play is full of morals and preoccupied with a number of themes. These include bride price, love and forced marriage, marriage and child birth, traditional food, superstition, wife beating or domestic violence extended family incursion and lack of birth control to mention but a few.

Some of these themes however would be discussed briefly to point out the virtues of African traditions and customs as it affects Ato Yawson, the main protagonist in the play. Bride price in African context is a necessary condition and rite for a man to fulfill before a woman is given out to him for marriage. This belief was the case between Ato and his family but the only hitch here was the attitude of the young man, Ato who returned from America with a wife. To Ato's family, it is an abuse and total neglect for when a man is mature for marriage his family especially the mother could intercede on his behalf. A family meeting was incidentally held and it was revealed that a wife had already been wooed for Ato and that the bride price had already been set. This is clearly seen in the discussion between Akyere and Esikom on where she kept the money for the sales of the sheep, Esikom was rearing and she says:

"I have not done anything with it. It Had a good market and I thought I would find some more money and add to it to give to Ato's father to pay the bride price for its owner.(P.249)

Apart from this clash of culture, there is also the theme of forced marriage. In Odumna clan, it is a tradition for parents to choose the spouses for their children to marry and Ato is expected to conform to this canon. On the contrary, he overlooked the fact when he told Eulalie:

"Eulalie Rush and Ato Yawson shall be Free to love each other eh? This is all you understand or should understand about Africa". (P.245)

According to Ama Ata Aidoo, the society can decide the marriage of their children both male and female. It is not wrong if a mother dictates who should be married to the son or the daughter, until Esikom discovers the betrayal as the 2<sup>nd</sup> woman informs us:

But I heard them say that his mother had gone to knock the door of Yaw Mensa To ask for the hand of his daughter for him (P.253,)

They were all disappointed and surprised that Ato comes with a wife he loves without the consent of his family. They all wonder:

ALL: You are married? Married! Married (249).

Another interesting theme that is prevalent in this modern era and domesticated in this play is wife beating or domestic violence. Wife beating in his play is minor but it was used by Ato to silence the wife for her insubordination and gross misconduct. Domestic violence is common among Africans. It should not be encouraged however, but it lends credence to most of the conflicting issues in the drama. The simple slap given to Eulalie by Ato makes her to disappear from the house and Ato himself faces another challenge of searching for her and the mother intervenes by asking him some question surrounding her sudden disappearance. See the excerpt below:

ESI: But why should she behave in such a strange way?

ATO: I slapped her?

ESI: What did she do?  
(P.273)

Ato reacted in this way because Eulalie referred to his people as uncivilized coupled with her refusal to accompany him to the thanksgiving service of a dead cousin who died a year ago. The analysis of these texts is unending considering the magnitude of the ills in the society and that is the major reason why the playwrights adopted almost a comparable technique or style to address both the oppressors and the oppressed, as in the case of Fugard's Plays. In Ama Ata Aidoo's play, the use of dialogue, soliloquy, flash back, slang, abusive language, satire were widely used to buttress the kind of individuals the plays revolves around.

Satire is an essential tool used by these writers to shun the immoral behaviour especially that of Ato and his chosen wife. The first and second women's role in the Dilemma of a Ghost was significant. They projected the importance of children in Akan traditional marriage and the financial

situation of Esikom after the return of Ato from America.

Some notable issues satirized include government workers who receive salaries that do not equate their effort like Esikom notes that "you know some of us are not lucky enough to be paid to sit in an office doing nothing" (P.29).

Eulalie was also criticized for not adapting to the new culture of her husband as Monka calls her "Ato morning sunshine". The same device was also used by Eulalie to show the superiority between her culture and Ato's culture as she says:

Do you compare these bastards, these narrow... Savage with us, do you dare  
(P.48) (P.271)

The African tradition and their food was not spared as Eulalie adds:

"With theirs snails and potions! You Afterwards told me, didn't you, that They wanted me to strip before them and Have my belly washed? Washed in that Fifth!"... (P.271)

### Conclusion

Literature is a mirror of life where people learn from the experiences of others. Though some of these experiences might be bitter and cruel some, as a discipline, it teaches moral and ensure that the pervading decadence in a society is obliterated by reflecting on myriads of issues and experiences of mankind. Literature as it is, is a *key to life*; it is capable of healing the most debilitating ills in the society as established in this paper.

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