

# The Education Ministry in Retrospect: A Figural View of Armah's *Osiris Rising* and Awoonor's *This Earth My Brother*

Japhet Mokani

*English Department, S.D.A College of Education, Asokore-Koforidua, Ghana.*

## Abstract

Re-membering Africa is a sure way to guaranteeing Africa's own complete renaissance from its long existence in the whirlpools of stagnation after independence. The portrayal of the Ministry of Education in Armah's *Osiris Rising* (1995) and Awoonor's *This Earth My Brother* (1971) casts a slur on the image of the Ministry in a figural view. In spite of the wide gulf existing between these two novels in respect of their historical settings, they are very much alike in their portrayal of Ghana's education then and in prognosis. A Ghanaian proverb states: "a crab does not give birth to a bird", thus, the image of the Education Ministry in all of its branches and institutions across the country today presents no less educational topsy-turvy than those depicted in these two texts. In a comparative study of the two texts, this study employs Erich Auerbach's theory of figura (1938) to demonstrate the scathing portraiture of the Education Ministry during the colonial and post-colonial era of independence. The Ministry's institutions and workers in the colonial and early post-colonial times foreshadow the declension and stagnation of the education system of post-independence Ghana, and proportionally index the nation's porous economy.

*Keywords:* Figura, Symbol, Re-membering, Retrospect, Stagnation.

## I. Background

Ghana, like most African countries is still struggling to align itself with the comity of nations that emerged from the declension that the long dark ages of colonialism and neocolonialism have occasioned. The first Republic of the 1960 Nkrumah's regime was a momentous era in the history of Ghana. Kwame Nkrumah, Ghana's newly elected Head of State had demanded the colonial powers to make a just restitution for the years of injustice and crime committed against the African continent, as Ghana blazed the trail with the comity of nations that emerged from the whirlpools of colonialism and imperialism (Africa Renewal, August 2010). The years of exploitation and degradation were no more, and slavery was to be a thing of the past. High hopes and expectations from within and without Ghana put the nationalist stalwarts in poise for action on a clean slate in the dawn of a new era of independence. Ghana was indeed to justify her crave for freedom from British Colonial rule. Meanwhile, some of the baleful consequences of colonialism and the Second World War still lingered on among the nation's citizens. Awoonor's *This Earth, My Brother* (1971) reflects the historical events of this period. Even though the historical setting is post-independence Ghana, the novel sidetracks events of the immediate past colonial era to demonstrate the rippling effects of the Gold Coast era on the new dawn – independence Ghana. Like Ayi kwei Armah's *The Beautiful Ones Are Not Yet Born* (1968), this novel's scathing portrayal of the woes of the country mirrors a state of the nation that leaves much to be desired. The debilitating and corrosive conditions of hunger and poverty, violence and mental disorders, pollution and prostitution, bribery and corruption, murder and savagery, double-standardness and declining moral standards, immorality and ineptitudeness of the ruling class among other social evils created a state of stagnation and despondency that reflected a condition of the nation tantamount to what it was before independence and what it would be after independence. More than two decades later, Ayi Kwei Armah's *Osiris Rising* (1995) was to demonstrate the state of African independent states. It examines the struggles of independent Africa and the lingering effects of colonialism. Even though it does not focus on a particular moment in the history of Ghana, its scope, like *Two Thousand Seasons* (1973) and *The Healers* (1979) is broad, "encompassing the Ghanaian historical experience of slavery, colonialism and then neo-colonialism" (Maoui 9). Thus, the dispensation of colonial and post-colonial Ghana form the historical basis of and antecedent to the events portrayed in *Osiris Rising* in lieu of an explicit geographical setting.

The two novels: *This Earth, My Brother*, and *Osiris Rising*, have much in common. Beside a common historical setting, the themes of colonial and post-independence Africa that reflect the woes of African societies including Ghana such as corruption, degradation, poverty and squalidness among others are very rife in the two texts. Regarding African Education, the two novels delineate an African Education complicit in the root causes of the declension and stagnation of African States. The scathing depiction of the state of Ghana's education during the colonial era in *This Earth, My Brother* and the replication of it in a more deplorable state two and half decades later in Armah's *Osiris Rising* (1995) shows that the type and quality of education delivered by the Ministry of Education and its agencies across the country is adversely counterproductive to the vision of the nationalist agitators. The educational institutions created

by the colonialist during and prior to their departure from the shores of Africa are detrimental to the future of the continent and her independent states. They hoisted, as Prah notes, new identities on the colonial subjects in defiance of their age-long histories and identities to the result that Africans were let loose on the world as partially independent states with no histories, no cultures, except what was imposed and defined by the retreating colonial powers. As a consequence, the history of Ghana and other African post-independent states including Zambia, Malawi, Kenya, and Nigeria were “hurriedly conjured-up” by the elites (Prah 30). This colonial-oriented legacy subjected independent African states to the wrong account of their cultural history. It was the motive of the colonialist to keep colonized African states perpetually “underdeveloped and dependent” (*Osiris Rising* 213) when they delivered to Africans a Eurocentric system of Education. It was intended to maintain a state of backwardness and stagnation described as ‘Hiatus’ – African Middle Ages, when Africa was dismembered from her past, history (Wa Thong’o 15). The Trans-Atlantic voyage distorted African education and identity as it rendered Africans rootless, nameless, and homeless. Consequently, the great Pan-Africanism vision among other things was the remembering of Africa from its dismemberment in the trail of colonization and neo-colonization. The pursuit of this enthralling agenda requires a rekindling of African value system, tact and commitment, and a total overhaul of the school curriculum (Debrah, 2020; Ozoh, 2018; Mustapha, 2017; Mami, 2017; Maoui, 2012; Amuta, 2011; Aning, 2010; Balogun, 2003; Ayivor, 1999).

In retrospect, independence Ghana manifests a state of disillusionment in whose somber portrayal of scatological regimes of waste lay forebodings of some final apocalypse than freedom and regenerative deliverance (Ryan 54; Wright 25). Acclaimed as the authors’ masterpieces, these novels illuminate an oddly menacing portrait of the nation Ghana requiring tracing to ascertain their conjectures. In this trail, this study employs a figural means to identify imprints of those facial contortions of Ghana foretold. The portrayal of the events in these two novels foreshadows the deplorable state of the nation in many years to come. The Education Ministry, per its portrayal in the two texts epitomizes the declension of the state then and a gloomy prognosis about its stagnant state.

Against this background, this study adopts Auerbach’s *Figura* (1938) to demonstrate the extent to which the Colonial Education and the post-colonial Education Ministry foreshadows its corruption and the corruption of the country in later years after independence. The study essentially awakens the leaders of the state governing bodies to the urgent need of a more African-oriented educational system devoid of all foreign and political incumbrances. Specifically, it proffers a blueprint to policy makers of Ghana’s Education to step up measures to erode the Education offices across the country of the piles of files created for data keeping, and to introduce a more scientific system of keeping and updating data in the Ministry. Consequently, questions compelling this study are: how does the Colonial Education in *This Earth, My Brother* foreshadow the corruption of the Ministry of Education in post-colonial Ghana? How does the Ministry of Education in *Osiris Rising* prefigure a corrupt post-colonial Ghanaian Education system? How do the institutions of Education in *This Earth, My Brother* and *Osiris Rising* symbolize the

stagnation of post-colonial Ghana? Findings to these enquiries indicate that Ghana's post-independence educational system is practically much like the colonial model in which the learner was a perpetual victim of pedantic pedagogy and pedagogues. The corruption of the nation's education is an index of the stagnation of the nation during and after independence. Consequently, a form of overhauling of the Education Ministry and its service operations is required to fine-tune it for better performance.

## II. The Relevance of Auerbach's Figura

Auerbach's "figural hermeneutics" treats events in a text as prophetic, foreshadowing future events. It establishes a connection between two events or persons, both of which are mutually referential. It presents a historical reality that presages a historical object, event or person, proclaiming them in advance. The figura as a method of interpretation is essentially a Christian mode of reading in which Old Testament events are viewed as prefigurative of the events of the New Testament. Moses, Isaac, and the pascal lamb in the Old Testament for instance are prefiguration of Christ in the New Testament, while Christ, Moses and the pascal lamb are concrete historical entities. Everything tragic was viewed as a figure or reflection of a single complex of events, into which it necessarily flowed at last, "the complex of the Fall, of Christ's birth and passion, and of the Last Judgment" (Auerbach, 1946; cited in Trask 317). The two poles of the figure are separate in time, but are both real events and figures within the stream of historical life, whether past, present, or future. Thus, the two entities limned in figura are "historically real in equal measure" (Auerbach 53, 79, 80, cited in Hovind 258; Porter 86). Its application in the Hebrew Bible affirms the historicity and integrity of the Bible. The figura is a contrast to allegory in the sense that it does not embody spiritual or abstract concepts or morals, and does not connote multiple metaphorical senses. While the figural maintains the reality of the historical event and reframes it as the symbolic announcement of some later event, allegorical reading wipes out the concrete historical event told by a story in favour of its symbolic and extra-temporal meaning (Baetens, 2017). On this basis, all figural entities could be considered allegorical, while we may not view or classify all allegories in the domain of figura.

In a nutshell, the historicity of events, characters or objects are crucial in Auerbach's figurality. In a figural view, reality is viewed on dual levels: the concrete figure symbolizing or signifying an external reality occurring concomitantly, and secondly, the concrete figure prognosticating latter ones in similar or different form. In this process, the concrete thing is placed in the perspective of historical timelessness. The concrete elements depicted in a narrative account have a double relevance of representing their own unique essence and foreshadowing their recurrence in future. The real and historical entities presented have no more significance than the real and historical entities they herald, and on this note, both figural objects: the real signifier and the real signified are the fulcrum of all surrounding events in the narrative. The colonial school presented in *This Earth, My Brother* is a child of its invisible mother: The Ministry of Education, and in *Osiris Rising*, The Manda College of Education is a chip off the old block – The

Ministry of Education, and both figures – the schools and the Ministry are the indexes of a porous postcolonial educational system of Ghana, indexing and portending the stagnation and declension of the nation and her leaders.

### **III. Deme and Manda: The Indexes of Ghana's Colonial and Post-Colonial Education**

The two major settings of *This Earth, My Brother*: Deme in the Volta North, where a cross-section of Ewes (Anlos) are based and Nima in Accra, where the working class and leaders of the new Ghana are based present a juxtaposition of the colonial and post-colonial experiences in Ghana. This rural urban dichotomy provides a suitable balance of the traditional African culture in Deme and the blasted urban ghetto of Nima in Accra, representing a correct image of the socio-political landscape of Ghana before and after independence. Deme and Nima are the fictional indexes of the rural-urban squalor of colonial and post-independence Ghana. In *Osiris Rising*, no specific geographical setting is limned or implied in the text, but Manda College of Education where Ast radically restores an African educational system to better the lot of an African society entranced in the whirlpools of stagnation. The state of Deme Colonial Education indexes the system of education bequeathed to Ghana and colonized African states. Awoonor records the sad history of the school system:

The history of colonial education is one long war between the young and arrogant white school inspectors and the teachers. This was eventually brought to the mission that administered and ran a particular school. It was a sad dismal war in which the young pupils were caught, the veritable first victims of every first volley from the cannons of the pedagogues (p. 37)

The condition of the colonial education in Deme is equivalent to the proverbial two elephants' fight which renders the ground suffering. The innocent pupils bear the brunt for the banter between the teachers and the arrogant colonial supervisors. When the teachers fail to deliver to the satisfaction of the colonial supervisors, it is the pupils who pay the price for the bad report issued by the supervisor on the teachers' poor performance. They vent their anger on the defenseless victims for failing to demonstrate knowledge before the colonial supervisors of the content they apparently couldn't master due to the teachers' own handicapping conditions and the resultant poor delivery. The essence of the teachers' performance is to please the supervisor, while the pupils who are the target ones per the provisions of the school curriculum languish in the long run. The essence of the 'unpopular' existence of Deme Primary School since 1936 was to instruct the pupils in "writing, reading and arithmetic, the three Rs". The inclusion of catechism made them four altogether. But sadly, the instructors of these subjects are "cheerless old men who were

scarcely literate” and whose “instructions were brisk and accompanied by the rod” (ibid 31). The apparent essence of the rod is to intimidate the innocent pupils. Awoonor describes the sad event of a bad school inspection report whose immediate and remote causes had nothing to do with the school pupils, but the teachers descend heavily on the pupils:

That day Deme Roman Catholic School went into mourning. Teachers caned whole classes on the slightest provocation and pretext. Old offences were dug up and the appropriate lashes administered promptly...It was a weary day of loud noises, of lashes, of screams, tears and no joy. A few of the little ones pissed in their clothes (p. 36).

Deme Roman Catholic School, which exemplifies the colonial education in Gold Coast, prefigures the system of Education practiced in post-independence Ghana. The basic school curriculum produced by the National Council for Curriculum and Assessment (NaCCA) under the auspices of the Ministry of Education of Ghana in 2020, still emphasizes a “Learning-Centred Pedagogy” with the three Rs - writing, reading and arithmetic, and an additional R for ‘creativity’. The curriculum categorically states: “The learner is at the centre of learning. At the heart of the national curriculum is the learning progression and improvement of learning outcomes for Ghana’s young people, with a focus on the 4Rs – Reading, wRiting, aRithmetic and cReativity” (NaCCA 11). It has a direct correlation with the colonial curriculum practiced five decades ago in Deme Roman Catholic School. Moreover, the paradigm shift to innovative practices and learner-centredness has informed the design and implementation of a new curriculum for teaching and learning in line with which the B.ED programme in the Colleges of Education emphasizes more learner-centered pedagogical skills in the teaching and learning process. The National Teacher’s Standard (NTS), and the National Teacher Education Curriculum Framework (NTECF) requirements for the B.ED Programme clearly stipulate that courses “will be delivered using various inclusive learner-centred approaches such as discussion, pair work, brainstorming and presentations” (p. 25; cited in *FourYear B.Ed. Course Manual, Introduction to Language and Literacy* 1). However, the presence of The West African Examination Council (WAEC) and its syllabus makes the essence of the new curriculum practically void. The Council’s examination transitions the Ghanaian learner from Basic and Senior High Education to the tertiary, but it is exam-focus, and its syllabuses are seriously out of tune with the provisions of the New Curriculum of NaCCa and the Ministry of Education in terms of their learning outcomes. Therefore, despite the learner centred pedagogy of the GES syllables, the focus on examination of the WAEC syllables content predisposes the teacher to the same pedantic pedagogy of Deme Roman Catholic School whose pedagogues employed the rod in teaching and impelled the pupils to memorize content to please the colonial supervisors on supervision days. In the long run the learner of the 21<sup>st</sup> century GES new curriculum fails the examination for which a different syllable emphasizing different learning outcomes was used to prepare him/her. Thus, the teacher is compelled to please the WAEC Syllable at the expense of the GES which promotes among other things critical competences including

cross-cutting issues, gender and inclusivity etc by particularizing learner centredness. The confusion created by the colonial education system still persists today in post-colonial Ghana. The sheer dereliction of duty, ineptitudeness, and vindictiveness of the colonial and early post-colonial Gold Coast teacher still linger with the Ghanaian teacher of today. The corruption of the system then and now reflects the state of affairs in the country and across African post-independence states. Awoonor bemoans this horrible state of affairs in this novel: "Look at African education. Look at the corruption of our politicians, look at the moral decay that has engulfed our beloved homelands. Yes, Africa needs a revolution" (p. 136).

Thirty eight years after independence, Armah's scathing portrayal of the Ministry of Education in *Osiris Rising* corroborates the corruption and stagnation of the institution as presaged by Awoonor in the colonial school of Deme. The representation is symbolic of its excesses then and now:

The Ministry of Education was a long, khaki-coloured rectangle, four stories high. It was cleverly constructed to shut out sunshine, making electric lighting necessary (p. 156).

The imposing four-story building is depicted in dull unpleasant colour - (khaki) – indicating its stagnation and abhorrence. Similarly, its malfunction and inefficiency is presented in its shutting out sunshine and calling for artificial machinery in the use of (electric lighting) to get it to function. Armah gives the impression that the Ministry of Education has been deliberately made by its makers to thwart learning and the opportunity to advance knowledge which Providence has provisioned for the edification of humanity. The educational system is supposed to shed light on the citizens in its constant service delivery so that the darkness created by the long arms of slavery and colonization may be forever eradicated. Ironically however, the Ministry of Education in post-colonial Africa, the container and agency of African education, civilization, socialization, edification, moralization, and fortification against all forms of colonialism and neocolonialism, has symbolically become the mother of deprivation, darkness, drudgery, declivity, backwardness, decay, and death. The dullness of the khaki colour, and the shutting of sunshine reflects Kofi Awoonor's scathing portrayal of "the huge senseless cathedral of doom" which supplanted the "tree shedding incense on the infant corn" in *The Cathedral*. The defunct structure also mirrors the state of the colonial school at Deme, which seems to be working but practically producing counterproductive results. The wastefulness of the Ministry of Education is replicated in the description of its Registry:

The Registry was a large room, its walls lined with shelves. The shelves were empty. Files, hundreds of them, lay jumbled on the floor. There were five people in the Registry: three men and two women. The women sat at tables. Hunting and pecking at brute force typewriters. Two of the men just sat at their tables. One was picking his way through the labyrinth of files... (p. 156).

The doldrums in the Ministry's Registry, created by the gross malversation of its members produces repugnance. The empty shelves symbolize the emptiness of the Education Ministry, while numerous jumbled files on the floor symbolize its professional incompetence and malpractices. The brute force typewriters also symbolize the fossilization and stagnation of the Ministry's administration. It is in a state that makes "electric lightening necessary", the same requirement needed for operation of the entirety of the Ministry of Education. In the Ministry's state of stagnation, Armah uses 'electric light' symbolically to denote the application of an external force or pressure to activate the educational machinery to function as it was intended to be, the same way the presence of the colonial supervisor at Deme instills mechanical power to enforce compliance with curricular objectives. The Ministry's defunct state necessitates the application of artificial 'push' or as Armah puts it "electric lightening" in the form of bribe to its workers before official services could be executed. Those who offer such gifts to precipitate action in the Ministry get their needs met while those who are not privy to the way things work in this manner "wait till the Sahara turns green" to be attended to. Anybody willing to help uplift the image of African education can potentially be demotivated by the drudgery and frustration created by the bureaucratic practices in the civil service which the civil servants themselves created. The practical implication of this system is that clients who visit the facility with good intentions are potentially put off through incessant frustration. It is a situation which threatens Ast's passion and commitment to salvage the deplorable African educational system when she visits the Ministry of Education to fill an application form for employment as a teacher. On this occasion, Ast was greeted with the usual demoralizing boorishness that characterizes service delivery in the Ministry as she was asked to come back in two weeks because the new files hadn't reached the registry (p. 156). Certain rudimentary conditions of service in the Ministry are coined into Civil Service Codes:

Rule One in the Civil Service Code says never take less than a month to finish a day's work. Rule Two says never begin work on a file unless you see the person concerned in front of you. The files just lie there on the floor until someone hunts them out. To get things done, you have to be physically present. If you fill out forms and wait for action, you'll wait till the Sahara turns green again (p. 55).

The daily routine scenes of the educational offices are depressing and potentially repellent to the patrons and well-meaning citizens who visit the Ministry of Education for employment, support or investment. To

"wait till the Sahara turns green" to receive attention is a symbolic reference to inattention, an indication of the gross insensitivity to needs of the citizens for whom the Ministry was established. In a real sense, nothing works in the Ministry of Education. Filing is a major feature of the Ministry of Education. But in Armah's view, the Ministry specializes in creating labyrinths of files supposedly for keeping data on its clients, but in reality it is an established artificial bureaucratic system operated by some sycophants of the



ruling government who have neither vision nor expertise for advancing the goals of nation's educational ideals and policies. Under the pretext of arranging files and keeping data on clients, officials in the Ministry have built catalogues of files that obstruct smooth data processing on clients. The end result of this artificial filing system is that workers in the Ministry tend to serve the files rather than the clients whom the files should serve. Long hours, days and weeks are spent to expedite the process of data transaction on individuals who visit the Ministry for personal and collective educational needs. This system is a bane to effective implementation of educational policies directly bordering on the welfare and development of teachers and patrons of the Ministry of Education.

The corrupt nature of African Educational system, which Awoonor and Armah respectively bemoan and confront, is linked to the creation of pedantic pedagogy and pedagogues and the prevalence of selfish sycophants whose perverting influence, creeping into the fabric of African education, has engendered crumb-hungry civil servants in the Ministry of Education. The educational curriculum operated in the Manda College of Education reveals adverse discrepancies between pedagogical knowledge and curricular content, as "syllabuses and teaching approaches are modeled on European practices", putting "emphasis on theory" (p. 103). This colonial order of education still holds sway among independent African states at the expense of promoting the cultural values of Africans and developing the minds and potentials of the African students. With such conservative villains in the Education system, the whole educational system in the views of Armah and Awoonor needs total overhauling. Blyden and Hayford lit the fires of nationalism and Pan-Africanism and the politics of cultural identities, when they recommended an educational model for independent African states that rejects all the errors and falsehoods about the African; one in which the medium of instruction would be an African language and to meet the needs of the relevant material; one in which scholars would be employed to translate books into African languages. (Wa Thiong'o 2-4). Ghana is not ready for this exclusively African Education, as much needs to be done to streamline her current Euro-African system of education.

#### **IV. Conclusion**

The Ministry of Education and its institutions and services in the colonial and early post-colonial times foreshadow the declension and stagnation of the education system of post-independence Ghana and Africa in Awoonor's *This Earth, My Brother* and Armah's *Osiris Rising*. The imagery of stagnation produced by the physical representation of its edifice symbolizes the bungling and blundering in the Ministry of Education. The Ministry is a mirage of an independent African education free of colonial and neocolonial ramifications that Deme Colonial Education system exemplified. Its stagnation is the direct result of the maladministration of its civil servants and a pedantic pedagogical practice, and innocent clients, pupils, and students of the Education Ministry are the victims of this stagnation. Overhauling the Education Ministry's operations would erode it of manual filling system of data keeping for more proactive, and innovative ways of storing information that can respond to the needs of its clients. The manual process

The Education Ministry in Retrospect: A Figural View of Armah's *Osiris Rising* and Awoonor's *This Earth My Brother*

creates a backlog of files that occasions the labyrinth that impedes speedy customer service delivery. The long queues of teachers and workers seeking promotions, appointments and data updates in all branches of Ghana's Ministry of Education and GES offices today are partly the result of this artificial filing process. Awoonor and Armah demonstrate that the development of Ghana and African independent states is directly linked to their education, as the state of the education indexes the state of the economy.

## Works Cited

- Amuta, Chidi. "Ayi Kwei Armah and the Mythopoeisis of Mental Decolonization". *Ufahamu: A Journal of African Studies*, Vol. 10, No. 3, 1981, 44-56.
- Aning, John. "Armah's Linguistic Mythopoeisis". *Journal of Science and Technology (Ghana)*, Vol. 30, No. 2, 2010, 105-113.
- Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Willard R. Trask Translation, Princeton University Press, 2003.
- Ayivor, Kwame. "The Prodigal hero returns to his aboriginal home: a reading of Kofi Awoonor's *This Earth, My Brother*". *Alternation*, Vol. 6, No. 2, 1999, 58-79.  
Available: [https://journals.co.za/doi/pdf/10.10520/AJA10231757\\_153](https://journals.co.za/doi/pdf/10.10520/AJA10231757_153)
- Baetens, Jan. "Mimesis as Anti-Figura", *Online Blog*, 2017.  
available: <https://culturalstudiesleuven.net/2017/10/25/mimesis-as-anti-figura/>
- Balogun, Fidelis Odun. "Ayi Kwei Armah: Radical Iconoclast: Pitting Imaginary Worlds against the Actual". *Research in African Literatures*, Vol. 34, No. 3, 2003, 194-195.
- Debrah, Michelle. "Growing Wise Concerning Old Origins: Mythopoeisis in Ayi kweiOsiris Rising". Armah's *European Journal of English Language and Literature Studies*, Vol. 8, No. 4, 2020, 1-13
- Hovind, Jacob. "Figural Interpretation as Modernist Hermeneutics: The Rhetoric of ErichAuerbach's Mimesis". *Comparative Literature*, Vol. 64, No. 3, 2012, 257-269.
- Mami, Fouad. "Beauty and Education: Two Prerequisites for Africa's Rebirth in Ayi KweiArmah's Major Fiction". *Journal of Pan African Studies*, Vol. 10, No. 7, 2017, 197-225.
- Maoui, Hocine. "Re-Narrating the Past: Historical Reconstruction and the Postcolonial Novel: The case African of Ngugi and Armah". *Revue El-Khitab*, Vol. 7, No. 10, 2012, 7-22.
- Mustafa, B. "Regaining Original Identity and Change in Ayi Kwei Armah's *Osiris Rising*". *Euroacademia International Conference*. Vienna, 8 – 10 December, 2017.  
[https://euroacademia.eu/wordpress/wpcontent/uploads/2017/04/Benzahra Mustapha - Regaining Original Identity and Change in Ayi Kwei Armah-s Osiris Rising.pdf](https://euroacademia.eu/wordpress/wpcontent/uploads/2017/04/Benzahra_Mustapha_-_Regaining_Original_Identity_and_Change_in_Ayi_Kwei_Armah-s_Osiris_Rising.pdf)
- NaCCA, Ghana. *Common Core Programme Curriculum (Basic 7 – 10)*. Ministry of Education, 2020. Available: <http://www.nacca.gov.gh>

The Education Ministry in Retrospect: A Figural View of Armah's *Osiris Rising* and Awoonor's *This Earth My Brother*

Ozoh, Ngozi Jacinta. "Diaspora writers and social activism: a study of Isidore Okpewho's *Call Me By My Rightful Name* and Ayi Kwei Armah's *Osiris Rising*". *Creative Artist: A Journal of Theatre and Media Studies*, Vol. 12, No. 1, 2018, 120-136.

Porter, James I. "Disfigurations: Erich Auerbach's theory of figura". *Critical Inquiry*, Vol. 44, No. 1, 2017, 80113.

Prah, Kwesi Kwaa. *African languages, African development and African unity*. No. 14. Centre for Black and African Arts and Civilization (CBAAC), 2009.

Ryan, Connor. "Regimes of waste: aesthetics, politics, and waste from Kofi Awoonor and Ayi Kwei Armah to Chimamanda Adichie and Zeze Gamboa". *Research in African literatures*, Vol. 44, No. 4, 2013, 51-68.

T-Tel Ghana. *Introduction to Language and Literacy: Four-Year B.Ed Course Manual*. Ministry of Education, 2019. <https://t-tel.org/knowledge-hub-old/b-ed-materials-reading-and-resources/>

United Nations. "Visions of Independence, Then and Now". *Africa Renewal*, (2010).

<https://www.un.org/africarenewal/magazine/august-2010/visions-independence-then-and-now>

wa Thiong'o, Ngugi. "Europhonism, universities, and the magic fountain: The future of African literature and scholarship". *Research in African Literatures*, 2000, 1-11.

Wright, Derek. "Scatology and Eschatology in Kofi Awoonor's *This Earth, My Brother*". *International Fiction Review* Vol. 15, No. 1, 1988, 23-26.