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**ANALYSING COHESION IN THREE EXTRACTS FROM AYI KWEI ARMAH'S  
THE BEAUTYFUL ONES ARE NOT YET BORN (1968)****Crépin Djima LOKO**

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**ABSTRACT**

The role of language in facilitating connections between individuals across diverse cultural and generational contexts is a matter of significant academic and societal importance. This topic merits greater attention from linguists, as evidenced by the works of scholars including Halliday & Hasan (1976), Eggins (2004), and Halliday & Matthiessen (2004). They have explored language and its functions from diverse perspectives, encompassing the various ways in which language is used among individuals. The present study sets out to examine the internal organisation of phrases, sentences and paragraphs in three selected extracts from Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* (1968). This approach facilitates the identification of the manner in which linguistic elements such as reference, substitution, ellipsis, conjunction, and lexical cohesion are interwoven to construct meaning in the selected texts. A mixed-method approach to data collection was employed, resulting in the identification, analysis and interpretation of findings that revealed the presence of all the different types of cohesive ties as described by Halliday and Hasan (1976). These ties were found to vary in terms of their distribution, with different rates observed between each extract. The analysis of the findings indicates that the novel's use of language fosters cohesion, functioning not only as a linguistic medium for textual stability, but also as a stylistic approach that unveils the moral ambiguity, disunion and psychological conflict experienced by the protagonist.

**Keywords:** Cohesion, Communication, Language, Discourse Analysis, Stylistics.

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**1. INTRODUCTION**

Language can be defined as a system of linguistic signs employed by individuals in daily interactions to fulfil a wide range of communicative functions, such as giving commands, conducting transactions, engaging in conversations, making declarations, expressing agreement or disagreement, and interacting through various media. It serves as a fundamental tool for meaning-making, both orally and in writing, and therefore warrants significant scholarly attention. Several prominent linguists, including Halliday, Eggins, Firth, and Hasan, have examined language and its functions from diverse theoretical perspectives, particularly with regard to its role in human interaction.

Halliday and Hasan (1976) define cohesion as “a set of linguistic means available for creating texture,” which they describe as the property that enables a text to operate as an interpretable whole rather than a mere collection of unrelated sentences (p. 2). Cohesion occurs “when the interpretation of some element in the text is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it” (Halliday & Hasan, 1976, p. 4). In this sense, cohesion expresses the logical relationships that link different parts of a text, thereby connecting sentences and paragraphs. Halliday and

Hasan (1976) identify five cohesive relations—reference, substitution, ellipsis, conjunction, and lexical cohesion—which can be classified into two broad categories: grammatical cohesion and lexical cohesion (p. 30).

The distinction between cohesion and coherence has been elaborated by de Beaugrande and Dressler (1981), who regard them as two of the seven standards for a text to be communicative. Cohesion, in their view, relates to the surface-level connections between textual elements, while coherence pertains to the meaningful unity of a text as interpreted by its audience. Hasan (1984) further clarifies this distinction by describing coherence as “the property of unity” (p. 181). She emphasises that coherence is relative and evaluative, shaped by the reader’s perception, whereas cohesion is objective and identifiable in the structure of a text. Thus, cohesion can be systematically analysed, while coherence remains dependent on subjective interpretation, which may vary across readers. Since this research is primarily concerned with cohesion, the subsequent sections will be devoted to its various forms.

Beyond cohesion and coherence, language has also been conceptualised as a three-level semiotic system. According to Eggins (1994) and Halliday (1977), these levels consist of the semantic, the lexicogrammatical (covering lexis, syntax, and morphology), and the phonological (phonology and phonetics) (Halliday, 1977, p. 23). Within the semantic system, Halliday (1968) identifies the experiential and logical components (under the ideational function), as well as the interpersonal and textual functions. The textual function, which is central to this study, governs the structure-generating systems of language and includes cohesive relations as a core mechanism.

From this perspective, text refers to any spoken or written passage, of any length, that constitutes a unified whole (Halliday & Hasan, 1976, p. 1). In this sense, textual elements are not assembled arbitrarily but are systematically organised to achieve meaningful unity. Cohesive devices thus guide readers in perceiving continuity across different parts of a text, reinforcing its interpretability (Tsareva, 2010). Cohesion and coherence, therefore, play a crucial role in the meaning-making capacity of texts.

The present study focuses specifically on reference, conjunction, and lexical cohesion (including reiteration and collocation) as manifested in two selected extracts from *The Beautiful Ones Are Not Yet Born* (Armah, 1968). Its main objective is to examine the internal organisation of words, phrases, sentences, and paragraphs within these extracts, thereby fostering a deeper understanding of textual analysis with respect to cohesion. The study investigates how texture is constructed to generate meaning, drawing on the theoretical framework of cohesion proposed by Halliday and Hasan (1976), along with the subsequent contributions of Eggins (2004) and Halliday and Matthiessen (2004). Ultimately, this research aims to provide a detailed account of grammatical and lexical cohesive devices in the selected extracts, with the expectation of enhancing readers’ comprehension of textual organisation and meaning-making.

## 2. THEORETICAL FRAMEWORK

Halliday and Hasan (2009) observe that cohesion can broadly be divided into two categories: grammatical cohesion and lexical cohesion (p. 1). Grammatical cohesion refers to the ways in which linguistic items are combined across sentences to form grammatical relations, whereas lexical cohesion concerns the links established between sentences through vocabulary choices.

## 2.1 Grammatical Cohesion

The configuration of cohesive devices constitutes and defines a text. Cohesion draws on semantic, lexicogrammatical, and structural resources such as reference, substitution, ellipsis, conjunction, and lexical cohesion. It involves semantic relations grounded in the central notion of presupposition, whereby one element presupposes another, either within the text (anaphora or cataphora) or in the situational context (exophora). This presupposition is crucial for text interpretation and may operate at three levels: (a) the semantic level (e.g., reference), which is linked to definiteness and specificity; (b) the lexicogrammatical level (e.g., substitution and ellipsis); and (c) the grammatical level (e.g., conjunction). The present study concentrates on two forms of grammatical cohesion: reference and conjunction.

### 2.1.1 Reference

In cohesive terms, reference involves directing the reader or listener to specific items of information within or outside the text, where successful interpretation depends on retrieving meaning from elsewhere. Halliday and Hasan (1976) identify three types of reference: personal, demonstrative, and comparative (pp. 31–87). Eggins (1994) extends this by describing reference as any textual resource used to introduce participants and track them throughout a text. Broadly, reference can be classified as exophoric, homophoric, endophoric, comparative, or demonstrative.

**Exophoric reference** points to information in the immediate situational context.

**Example 1a:** That accident at Kpota was disastrous.

**Example 1b:** Did you remember that, my friend?

In (1b), that is exophoric since its meaning is recoverable only from the shared context of situation.

**Homophoric reference** relies on cultural context, using generic items whose meaning derives from shared external knowledge.

**Example 2:** COVID-19 is still threatening people throughout the world.

Here, COVID-19 is homophoric, as its interpretation is based on shared cultural knowledge.

**Endophoric reference** retrieves meaning from within the text itself and includes:

**Anaphoric reference** (backward pointing).

**Example 3a:** Okonkwo did not have the start in life which many young men usually had.

**Example 3b:** He did not inherit a barn from his father.

In (3b), he is an anaphoric reference to Okonkwo.

**Cataphoric reference** (forward pointing).

**Example 4a:** He was happy that day as the conductor collected a lot of money from passengers.

In (4a), he refers forward to the conductor.

**Esphoric reference** (within the same nominal group). According to Halliday and Hasan (1976, p. 51), esphoric reference occurs when the presupposed item and its referent appear within the same phrase or nominal group.

**Comparative reference** relates items through similarity or contrast.

**Example 5:** Okonkwo does not look like his father, Unoka.

Here, like functions as a comparative marker.

**Demonstrative reference** uses proximity markers (e.g., this, these, that, those, here, then) to track information.

**Example 6a:** Tonoumassé went to his village last time. There he drank unclean water.

**Example 6b:** So, he suffered from cholera.

In (6b), there refers back to his village in (6a).

### 2.1.2 Conjunction

The second aspect of grammatical cohesion examined in this study is conjunction, which not only maintains cohesion in texts but also establishes logical relations between ideas. Halliday and Hasan (1976) emphasise that conjunctions function as cohesive devices not by themselves but through the specific meanings they convey (p. 226). They signal logical relations—such as additive, adversative, causal, or temporal—between discourse segments. Eggins (2004) further categorises conjunction into elaboration, extension, and enhancement (pp. 47–48). The present study focuses on additive, adversative, causal, and temporal conjunctions.

**Additive conjunctions** introduce additional information (e.g., and, furthermore, moreover).

**Example 7a:** Bob is working as a mason.

**Example 7b:** And he is also a carpenter.

**Adversative conjunctions** signal contrast or opposition (e.g., but, however, yet).

**Example 8a:** Azizonnon is sick.

**Example 8b:** But he doesn't go to hospital.

**Causal conjunctions** express cause–effect relations (e.g., so, therefore, thus, consequently).

**Example 9a:** Godonou didn't work as expected.

**Example 9b:** As a result, he failed.

**Temporal conjunctions** indicate sequence in time (e.g., then, afterward, next).

**Example 10a:** We were eating a delicious meal.

**Example 10b:** Then Adônon came in.

### 2.2 Lexical Cohesion

Halliday and Hasan (1976) define lexical cohesion as the “cohesive effect achieved by the selection of vocabulary” (p. 274). They categorise it into five types: repetition, synonymy, antonymy, hyponymy, and collocation. In their later work, Halliday and Hasan (2001) clarify that lexical cohesion serves as a cover term for the cohesion resulting from the co-occurrence of lexical items typically associated with one another because they frequently occur in similar environments (p. 287). Similarly, Bloor and Bloor (2004) describe lexical cohesion as the cohesive effect produced when lexical items in discourse are related to those previously introduced (p. 99).

Repetition occurs when a lexical item is reiterated across clauses or paragraphs.

**Example 11:** You can see Okonkwo as the hero who fails to uphold the shared responses of his clan, as a result of which the clan, like him, breaks apart. (repetition)

Synonymy involves the use of words with similar meanings.

**Example 12a:** The driver went out with his car.

**Example 12b:** At a given moment, the conductor had stopped to collect money from passengers. (synonymy)

**Antonymy** denotes a lexical relationship of opposites.

**Example 13:** Go straight, turn left at your right side, you will see the new supermarkets of this area. (antonymy)

**Hyponymy** reflects semantic relations where a superordinate term encompasses its subclasses.

**Example 14:** The house of my friend is blue; but I prefer it to be white. (co-hyponyms under the superordinate class “colour”)

**Collocation** occurs when lexical items are associated by frequent co-occurrence rather than semantic hierarchy.

**Example 15:** This woman does not like the behaviour of the man in *The Beautiful Ones Are Not Yet Born*. (collocation)

### 3. METHODOLOGY OF THE STUDY AND DATA COLLECTION PROCEDURE

This research adopts a mixed-methods approach, combining both qualitative and quantitative procedures in order to provide a comprehensive analysis of cohesion in the selected textual data. The mixed-method design is particularly suitable for this study, as it enables not only a quantitative account of the frequency and distribution of cohesive ties, but also a qualitative interpretation of how such ties contribute to meaning-making within the novel.

#### 3.1 Data Collection

The data consist of selected extracts from *The Beautiful Ones Are Not Yet Born* by Ayi Kwei Armah. The extracts were chosen on the basis of their representativeness and their potential to illustrate the diverse cohesive features identified in systemic functional linguistics. To ensure chronological consistency, the excerpts were selected in the order in which they appear in the novel.

#### 3.2 Data Preparation

For analytical clarity, the extracts were divided into numerically manageable clauses. Each clause was then coded and tabulated to facilitate both quantitative counting and qualitative description. This step was crucial in ensuring that cohesive ties could be identified systematically and compared across different parts of the text.

#### 3.3 Data Analysis

The analysis proceeded in two main stages:

**Quantitative Analysis:** The frequency of grammatical and lexical cohesive devices was recorded and tabulated. This allowed the study to establish patterns of occurrence across the selected extracts.

**Qualitative Analysis:** Each cohesive tie was then interpreted in context to uncover its role in creating textual unity and coherence. This stage of analysis highlights not only how often cohesive devices are used, but also how they function to structure meaning within the narrative.

#### 3.4 Coding Procedure

To enhance reliability, a systematic coding key was applied to identify and classify cohesive ties within the extracts. This coding procedure distinguishes between grammatical cohesion (reference, substitution, ellipsis, conjunction) and lexical cohesion (repetition, synonymy, antonymy, hyponymy, collocation). The extracts analysed in this study, along with their coded cohesive ties, are appended to the present paper for reference.

**Keys:**

Grammatical cohesion

● **Reference in bold**

**ER**=Exophoric reference; **HR**=Homophoric reference, **AR**=Anaphoric reference; **CR**=Cataphoric reference; **DR**=Demonstrative reference; **COR**=Comparative reference.

● Conjunction is underlined

AC=Additive conjunction; ADC=Adversative conjunction; CC=Causative conjunction; TC=Temporal conjunction.

*Lexical cohesion is in italics*

REP=Repetition; SY=Synonymy; COH=Co-hyponymy; AN=Antonymy; COL=Collocation

#### 4. DATA PRESENTATION, ANALAYSIS AND INTERPRETATION OF THE FINDINGS

**Table 1: Recapitulation of the Cohesive Ties in the Selected Extracts**

Cohesion types															
	Reference					Conjunction				Lexical Cohesion					
	ENDR		ER	HR	DR	COR	AC	ADC	CC	TC	R				COL
Extract 1	AR	CR	18	03	12	09	14	11	05	16	REP	SY	AN	COH	00
	165	16	08.0	01.34	05.3	4.03	30.4	23.91	10.8	34.7	117	02	02	04	00
	73.99	07.17	7%	%	8%	%	3%	%	7%	8%	93.6	1.6	1.6	3.2%	%
	%	%									%	%	%		
223					46				125						
Extract 2	ENDR		ER	HR	DR	COR	AC	ADC	CC	TC	R				COL
	AR	CR	23	15	21	04	04	14	01	08	REP	SY	AN	COH	00
	81	02	15.7	10.27	14.3	02.7	30	30%	10%	30%	38	00	05	03	00
	55.48	01.37	5%	%	8%	3%	%				93.51	0.92	00	2.77	%
146					27				46						
Extract 3	ENDR		ER	HR	DR	COR	AC	ADC	CC	TC	R				COL
	AR	CR	08	15	12	05	03	10	00	06	REP	SY	AN	COH	00
	100	03	05.5	10.49	08.3	03.5	15.7	52.63	00 %	31.5	139	00	02	04	00
	69.93	02.10	9%	%	9%	0%	9%	%		8%	95.86	00 %	01.3	02.7	%
143					19				145						

#### 4.1 Analysis and Interpretation of Grammatical Cohesion: Reference

The analysis of Extract 1 reveals a total of 223 reference items, though their distribution is uneven. The extract comprises 165 (73.42%) anaphoric references, 16 (7.17%) cataphoric references, 18 (8.07%) endophoric references, 3 (1.34%) homophoric references, 12 (5.38%) demonstrative references, and 9 (4.03%) comparative references. Clearly, anaphoric reference is the dominant subcategory, indicating a strong reliance on previously mentioned participants to maintain textual cohesion.

Extract 1 also displays 36 head items, with two chains spanning the entire extract. The first long chain revolves around “the conductor”, using reference items such as he, his, him,

himself, and I anaphorically. The second chain centers on “the man”, with references including I, me, my, he, him, her, and you.

Exophoric references, such as it and they, are significant in this extract, as their meaning is recoverable only from the immediate situational context. Homophoric references—e.g., cigarette (4), money (13), morning (14)—highlight cultural context and shared knowledge.

For Extract 2, the total number of reference items is 146, with an uneven distribution: 23 (15.75%) exophoric, 15 (10.27%) homophoric, 81 (55.48%) anaphoric, 21 (14.38%) demonstrative, and 3 (1.34%) comparative references. As in Extract 1, anaphoric references dominate, forming two significant chains: one centered on “the man” and the other on “the taxi driver”. Exophoric and homophoric references indicate situational and cultural context, respectively.

Extract 3 contains 143 reference items, distributed as follows: 8 (5.59%) exophoric, 25 (10.49%) homophoric, 100 (69.92%) anaphoric, 3 (2.10%) cataphoric, 12 (8.39%) demonstrative, and 5 (3.50%) comparative references. Three major chains span the extract: “the man”, “messenger”, and “the sleeper”, each linked to personal pronouns (he, his, him, I, me, you). Again, anaphoric references predominate.

The analysis across all extracts demonstrates the predominance of personal anaphoric references, characteristic of prose fiction. Cataphoric references are present but less frequent, serving to arouse curiosity and encourage the reader to continue. Exophoric and homophoric references contextualize meaning in situational and cultural terms. Comparative and demonstrative references enhance textual specificity and provide relational details about participants.

#### 4.2 Analysis and Interpretation of Grammatical Cohesion: Conjunction

Conjunctive relations in all extracts demonstrate logical organization. Four types of conjunctions—additive, adversative, causal, and temporal—were identified:

Extract 1: 46 conjunctive items were identified, with temporal (34.78%) most frequent, followed by additive (30.43%), adversative (23.91%), and causal (10.87%). Additive items (and) reinforce information, while adversative items (but, however, yet) signal contrast. Temporal items (when, then, until, now) indicate event sequences, and causal items (as a result) express reason or purpose.

Extract 2: Out of 27 conjunctive items, adversative (51.85%) dominate, followed by temporal (29.63%), additive (14.81%), and causal (3.70%). The prominence of adversative conjunctions suggests a focus on oppositional points, while temporal items maintain narrative sequence.

Extract 3: 19 conjunctions were identified: adversative (52.63%), temporal (31.38%), and additive (15.79%). No causal conjunctions were present.

The distribution indicates that conjunctions primarily structure relationships between ideas, reflect narrative sequence, and emphasize contrast, thereby supporting the logical and coherent presentation of events.

#### 4.3 Analysis and Interpretation of Lexical Cohesion

Lexical cohesion is characterized predominantly by repetition, with limited presence of other subcategories.

Extract 1: 123 lexical cohesion items, all (100%) reiteration. Within this, repetition is dominant (117/95.12%), followed by co-hyponymy (4/3.25%), and antonymy (2/1.63%). Repeated lexical items such as the conductor (18 times), the man (16 times), watcher (11 times),

and coins (8 times) encode the extract's field and central participants, highlighting focus and thematic consistency.

Extract 2: 46 lexical cohesion items, all reiteration. Repetition (38/82.61%) dominates, followed by antonymy (5/10.87%), and co-hyponymy (3/6.52%). Frequent lexical items include the man (8 times), taxi driver (5 times), the banister (4 times), and said (3 times), indicating focal participants and actions.

Extract 3: 145 lexical cohesion items, with repetition (139/95.86%) predominant, followed by co-hyponymy (4/2.76%), and antonymy (2/1.38%). Synonymy and collocation are absent.

The dense use of repetition reflects the author's strategy for developing thematic continuity and emphasizing key participants and objects. Lexical chains such as the man, the conductor, and coins highlight recurring participants and their roles, while reinforcing the extract's socio-cultural and narrative context.

Overall, the analysis shows that anaphoric reference and repetition are the most dominant cohesive devices across the four extracts. Thus, these findings indicate four features in the selected depicting the language of the characters. These are:

Narrative focus on key participants: Pronouns and repeated lexical items ensure that the reader continuously tracks central characters and their actions.

Textual cohesion and coherence: Conjunctions and lexical repetition create logical relationships between sentences, establish sequence, and reinforce thematic continuity.

Contextual meaning: Exophoric and homophoric references anchor the narrative in situational and cultural contexts, enhancing reader comprehension.

Stylistic function: Cataphoric references engage the reader, while comparative and demonstrative references provide descriptive specificity.

The study confirms that Halliday and Hasan's framework effectively captures the interplay between grammatical and lexical cohesion, illustrating how Armah constructs meaning and maintains textual unity in prose fiction.

## 5. CONCLUSION

The present study has investigated the use of grammatical and lexical cohesion in four selected extracts from Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* (1968), with the aim of understanding how these cohesive devices contribute to meaning-making. The study was guided by the taxonomy of cohesive features proposed by Halliday and Hasan (1976) within the framework of Systemic Functional Linguistics, which provided a robust model for analyzing textual cohesion.

The analysis revealed the presence of references, conjunctions, and lexical cohesion across all extracts, demonstrating their central role in structuring the text. Within lexical cohesion, reiteration was the dominant device, while other subcategories, such as collocation, were either absent or minimally employed, as observed in Extract 2. This uneven distribution reflects the selective deployment of cohesive resources by the author to maintain textual unity and thematic emphasis.

Armah's strategic use of both grammatical and lexical ties enables readers to follow the narrative and understand the complexities of post-independence Ghana. The novel, set between Passion Week in 1965 and February 25, 1966 (the day following the overthrow of Kwame Nkrumah), recounts the struggles of an unnamed protagonist, referred to as "The Man," who attempts to navigate life in a politically and morally turbulent society. Through extensive

internal dialogues, the Man reflects on materialism, moral decay, and the pervasive corruption of the newly independent Ghanaian society.

The recurrent lexical items and cohesive devices identified in the analysis underscore the thematic focus of the novel, particularly on corruption, complicity, and societal disillusionment. The title, *The Beautiful Ones Are Not Yet Born*, aptly reflects the moral and ethical challenges faced by the characters, suggesting that true integrity and incorruptibility remain absent in that historical context.

While this study has focused primarily on the full spectrum of cohesive ties, future research could explore specific types of cohesion or other textual resources, such as modality, thematic progression, or discourse structure, to gain further insights into Armah's stylistic and narrative strategies. Overall, the findings underscore the significance of cohesion in textual meaning-making and highlight the value of Systemic Functional Linguistics as a tool for literary analysis.

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**Appendice: Identification of cohesive features in the selected extracts****Extract 1 (*The Beautiful Ones Are Not Yet Born, 1968:1-7*)**

The light from *the bus* (REP/COH) moved uncertainly down the road until (TC) finally the two vague circles caught some indistinct object on the side of *the road* (REP) where **it** (AR) curved out in front (1). *The bus* (REP) had come to a stop (2). **Its** (AR) confused rattle had given place to an endless spastic shudder, as if **its** (AR) pieces were held together by too **much** (CR) rust ever to fall completely apart (3). *The driver* (REP/ SY) climbed down onto *the road* (REP) from **his** (AR) *seat* (COH), took a crumpled packet of Tuskers from **his** (AR) shirt pocket, stuck a bent **cigarette** (HR) in **his** (AR) *mouth* (COH), and lit a match (4). *The head* (COH) refused to catch, however (ADC) **there** (DR) was only the humid *orange* (COH) glow as the driver resignedly threw away the stick and took out another (5). After the third try a *yellow* (COH) flame sputtered briefly (6). *The driver* (REP) caught **it** (AR) quickly with (7). The end of the cigarette before **it** (AR) died, cleared **his** (AR) *throat* (COH) and spat out a generous gob of mucus against the tire, and (AC) began unhurriedly to inhale **his** (AR) smoke (8). Inside *the bus* (COH), *the conductor* (SY/COH) took down **his** (AR) bag and (AC) slowly rubbed **his** (AR) *neck* (COH) just above the patch where the long strap had been pressing *down* (AN) (9). Then (TC) **he** (AR) sat down heavily with **his** (AR) *legs* (COH) dangling down the front steps and (AC) closed **his** (AR) *eyes* (COH/REP) (10). *The passengers* (COH/REP) shuffled up the center aisle and (AC) began to lower **themselves** (AR) gently *down* (AN), one after the other, into the darkness of the dawn (11). When (TC) the soft scraping of sleepy *feet* (COH) on the hollow metal of the steps had stopped (12). *The conductor* (REP) sat up (AN), **his** (AR) *eyes* (COH) wide open, took **his** (AR) bag from off the floor, drew from within **it** (ER) **his** (AR) day's block of *tickets* (REP/COH) and (AC), laying **this** (DR) on the seat beside **him** (AR), poured out all the **money** (HR) **he** (AR) had collected so far beside **it** (ER) (13). Then (TC), checking the *coins* (REP) against the *tickets* (REP), **he** (AR) began to count **morning** (HR)'s take (14). **It** (AR) was mostly what **he** (AR) expected at **this** (DR) time of the **month** (HR): small *coins* (REP), a lot of pesewas, single *brown* (COH) pieces, with some *fives* (COH), a few *tens* (COH) and (AC) the occasional *twenty five* (COH) (15). Collecting was always easier around *Passion Week* (REP) (16). Not **many** (CR) *passengers* (REP/COH) needed *change* (REP/COH) (17); **it** (ER) was enough of a struggle looking round corners and (AC) the bottoms of boxes to find small *coins* (REP) somehow overlooked (18). So (CC) mostly people held out the exact fare and (AC) tried not to look into the receiver's face with **its** (ER) knowledge of **their** (DR) impotence (19). Collecting was certainly easier, but (ADC) at the same time not as satisfactory as in the swollen days after pay day (20). **There** (DR) was not **much** (COR) in **it** (ER) at a time *like* (COR) *that* (ER) (21). True, people were still only bodies walking in **their** (AR) sleep (22). But (CC) what could a *conductor* (REP) take, even from a body that has yet (ADC) to wake, when (TC) all **this** (DR) walking corpse holds out is the exact fare **itself** (AR), no more, no less (23)? **Much** (COR) better the days after pay day much, **much** (COR) better (24). Then (TC) the fullness of the month touches each old sufferer with a feeling of new power (25). The walkers sleep still, but (ADC) **their** (AR) nightmares in which **they** (AR) are dwarfs unable to run away and (AC) little insects caught in endless pools, **these** (DR) fearful dreams are gone (26). The *men* (REP) who dreamed **them** (AR) walk *like* (COR) rich *men* (REP), and (AC) if **they** (AR) give a *fifty* (COH) pesewa (HR) coin **they** (AR) look into the collector's eyes to see if **he** (AR) acknowledges **their** (AR) own importance (27). **They** (AR) do not look in **their** (AR) palms to see how much change is **there** (DR) (28). Much better the swollen days of the full **month** (HR/REP), much better (29). The *conductor* (COH) separated the **money** (HR) into little piles and saw that **there** (DR) was not a single fifty pesewa *coin* (REP) (30). No wonder (31). The *coins* (REP) had yielded nothing (32). **He** (AR) had not thought **they** (AR) would, but (ADC) then sometimes a simple check like **that** (DR) could reveal hidden profit (33). **It** (ER) was not very likely though, that **he** (AR) would make anything from the *coins* (REP) today (34). **There** (DR) was something still (35). Someone had at **this** (DR) time of *the month* (REP) held out a *cedi* (HR/REP) for **his** (AR) fare (36). **He** (AR) had looked into the face of the giver, and sure enough, the *eyes* (REP/COH) had in **them** (AR) the restless happiness of power in search of admiration (37). With **his** (CR) own *eyes* (REP) *the conductor* (REP) had obliged *the man* (REP), satisfied **his** (AR) appetite for the wonder of others (38). **He** (CR) had not lowered **his** (AR) *eyes* (REP): **that** (DR) would have brought the attention of the potent *giver* (REP) down to the *coins* (REP) in **his** (AR) palm, and (AC) the magic would have gone, and with **it** (ER) the profit (39). So (CC) the *conductor* (REP) had not lowered **his** (AR) *eyes* (REP) (40). Instead **he** (AR) had kept **them** (AR) fastened to the hungry *eyes* (REP) of the *giver* (REP) of the *cedi* (REP), and fed **them** (AR) with admiration (41). **He** (AR) had softened **his** (AR) own gaze the better to receive the masculine sharpness of the *giver* (REP)'s stare (41). **He** (AR) had opened **his** (AR) *mouth* (COH) slightly so (CC) that the smile that had a gape in **it** (ER) would say to the boastful *giver* (REP) (42). 'Yes, *man* (REP) (43). You are a big *man* (REP) (44).' And (AC) **he** (AR) had fingered the *coins* (REP) whose value was far short of what **he** (AR) should have given (45). The happy *man* (REP) had just dropped the *coins* (REP) into **his** (AR) shirt pocket (46). **He** (AR) had not even looked at **them** (AR) (47). The *cedi* (REP) lay **there** (DR) on the seat (48). Among the coins **it** (ER) looked strange, and (AC) for a moment the conductor thought **it** (AR) was ridiculous that the paper should be **more** (COR) important than the shiny metal (49). In the weak light inside the bus peered closely at the markings on the note (50). Then

(TC) a vague but persistent *odor* (SY) forced **itself** (AR) on **him** (AR) and rolled the cedi up and deliberately, deeply smelled **it** (AR) (51). **He** (AR) had to smell **it** (AR) again, **this** (DR) time standing up and away from the public leather of the bus seat (52). **But** (ADC) the *smell* (REP/SY) was not **his** (AR) mistake (53). Fascinated, **he** (AR) breathed **it** (AR) slowly into **his** (AR) *lungs* (COH) (54). **It** (ER) was a most unexpected *smell* (REP/SY) for something so new to have: **it** (AR) was a very old *smell* (REP), very strong, and so very rotten that the stench **itself** (AR) of it came with a curious, satisfying pleasure (55). Strange that a *man* (REP) could have so many *cedis* (REP) pass through **his** (AR) *hands* (COH) and **yet** (ADC) not really know **their** (AR) *smell* (REP) (56). After the note the *conductor* (REP) began smelling the *coins* (REP), **but** (ADC) **they** (ER) were a disappointment (57). Not so satisfying, the *smell* (REP) of the metal *coins* (REP) (58). The *conductor* (REP) starting stuffing **them** (AR) into **his** (AR) bag, first checking everything against the tickets to make sure how much **he** (AR) had gained (59). **He** (AR) felt reasonably contented (60). **It** (ER) would, **he** (AR) hoped, be a good day for **him** (AR) (61). *Passion Week* (REP) or no *Passion Week* (REP) (62). Again **his** (AR) *nostrils* (COH) lost the smell of the cedi's marvelous rottenness, and **they** (AR) itched to refresh **themselves** (AR) with **its** (AR) ancient stale *smell* (63). **He** (AR) took the note, unrolled **it** (AR) **this** (DR) time, and pressed **it** (AR) flat against **his** (AR) nostrils (64). **But** (ADC) **now** (TC) **his** (AR) satisfaction was mixed with a kind of shame (65). In **his** (AR) embarrassment he turned round, wishing to reassure **himself** (AR) that *the bus* (REP) was empty **and** (AC) **he** (CR) was alone in **it** (CR) (66). A pair of wide open, staring *eyes* (REP) met **his** (CR) (67). *The man* (REP) was sitting in the very back of *the bus* (REP), with **his** (AR) body angled forward so that **his** (AR) *chin* (COH) was resting on the *back* (AN) of the seat in *front* (AN) of **him** (AR), supported by **his** (AR) *hands* (COH) (68). The *eyes* (REP) frightened the *conductor* (REP) (69). Even the mere remembered *smell* (REP) of cedi was not painful, **and** (AC) the feeling in **his** (AR) *armpit* (COH) had suddenly become very cold (70). Was **this** (DR) the giver turned *watcher* (REP) already (71)? Had **his** (AR) own game been merely a part of the *watcher* (REP)'s larger game (72)? Vague fears of punishment drove **their** (AR) way into **his** (AR) mind (73). **He** (AR) had not thought **it** (ER) possible that so many different shapes of terror could come to him in **such** (COR) a little time (74). **And** (AC) **now** (TC) the crime seemed so little and so foolish and the possible punishments so huge that **he** (AR) could only pity **himself** (AR) (75). **He** (AR) was about to go down as the victim of a cruel game (76). The *watcher* (REP) only continued to stare (77). **He** (AR) did not need to hurl any accusations (78). In the conductors mind everything was already too loudly and too completely said (79). 'I (AR) have seen **you** (AR) (80). **You** (AR) have been seen (81). **We** (AR) have seen all (82).' **It** (ER) was not the voice of any human being the *conductor* (REP) knew (83). It was a large voice rolling down and everywhere covering empty spaces in the mind and really never stopping anywhere at all (84). **So** (CC) **this** (DER) was **it** (ER) (85). The *watcher* (REP) (86). What could a poor man say to the voices (87)? What was there to reply to tricks and the deception of the innocent (88)? **And** (AC) *so words and phrases so often thrown away as jokes reveal their* (AR) *true meaning* (89). **And** (AC) *Jesus* (REP) *wept* (REP) (90). *Aha, Jesus* (REP) *wept* (REP) (91). In **his** (AR) own moment of despair the *conductor* (REP) did not weep (92). **He** (AR) opened **his** (AR) *mouth* (COH) and uttered the fullness of **his** (AR) outrage (93). 'What? (94)' **But** (ADC), perched on **his** (CR) seat in the back of the shuddering *bus* (REP), the *watcher* (REP) did not stir (95). Only **his** (AR) *eyes* (REP) continued **their** (AR) steady gaze, and the *conductor* (REP) felt excruciatingly tortured as **they** (AR) drilled the message of **his** (AR) guilt into **his** (AR) consciousness (96). Outrage alternated a sweaty fear **he** (AR) had never before felt (97). Something, **it** (AR) seemed to **him** (AR) (98). Was being drained from **him** (AR), leaving the body feeling **like** (COR) a very dry sponge, very light, completely at the mercy of slight toying gusts of wind (99). **Then** (TC), very suddenly, the silence of the *watcher* (REP) filled him with an exhilarating kind of hope, and looking back into the moment just lived through, the *conductor* (REP) wordlessly chided **himself** (AR) for the childishness of **his** (AR) fears (100). For, after all, how had **he** (AR) so frightened into thinking of the *watcher* (REP) as the bringer of **his** (AR) doom (101)? Why had **he** (AR) placed the silent one above **himself** (AR) (102)? Was **it** (ER) not likely, most probable, indeed, quite certain, that the *watcher* (REP) was **himself** (AR) also a *man* (REP) of skin and fat, with a *stomach* (COH) and a *throat* (COH) which needed to be served (103)? Calmly, the *conductor* (REP) slipped and into **his** (AR) shirt pocket and took out a packet of Embassy cigarettes (104). **He** (AR) had not thought **he** (AR) would have to open it (AR) so soon, but now there was a cause (105). The soul of a *man* (REP) was waiting to be drawn (106). An important bargain was hanging in the air (107). The *conductor* (REP) cleared **his** (AR) throat and ate the phlegm (108). 'Brother', **he** (AR) said, inclining the prized cigarettes toward **his** (AR) desired accomplice, 'brother, **you** (AR) care for jot (109)?' Still the staring *eyes* (REP) seemed to be holding for a better price (110). The *conductor* (REP) felt some of the first fear come back (111). **He** (AR) began walking as calmly as **he** (AR) could to the back of the bus (112). '**You** (CR) see, **we** (AR) can share,' **he** (AR) said, as **he** (AR) came up to the *man* (REP) (113). **But** (ADC) only the unending rattle of *the bus* (REP) answered and absorbed **his** (AR) words (114). The *man* (REP) in the back seat just sat and **his** (AR) *eyes* (REP) just stared, even when the *conductor* (REP) brought **his** (AR) cigarettes to within about a *foot* (COH) of **his** (AR) *face* (COH) (115). The giver's discomfort **now** (TC) gave place to keen curiosity, **and** (AC) **he** (AR) bent *down* (AN) to look into the staring *face* (REP), a conciliating smile upon **his** (AR) own (116). **Then** (TC) a savage

indignation filled the *conductor* (REP) (117). For in the soft vibrating light inside the *bus* (REP), **he** (AR) saw, running down from the left corner of the watcher's *mouth* (COH), a stream of the man's spittle (118). Oozing freely, the oil-like liquid first entangled **itself** (AR) in the *fingers* (COH) of the watcher's *left* (AN) *hand* (COH), underneath which **it** (AR) spread and touched the rusty metal lining of the seat with a dark sheen, then descended with quiet inevitability down the dirty aged leather of the seat itself, losing **itself** (AR) at last in the depression made by the joint (119). The *watcher* (REP) was no *watcher* (REP) after all, only and *sleeper* (REP) (120). Words shot out angrily from the *conductor* (REP)'s *mouth* (REP) with an explosive imperiousness that woke the *sleeper* (REP) (121). 'You (AR) bloodyfucking sonofabitch (122)! Article of no commercial value (123)! You (AR) think the *bus* (REP) belongs to your (AR) grandfather (124)? The *sleeper* (REP) awoke and looked up (AN) at his (AR) accuser, understanding nothing of the words at first (125). He (AR) licked the wetness around his (AR) chin, but operation was unsuccessful (126). The mess was more than he (AR) had realized, and (AC) he (AR) had to wipe it (AR) off with his (AR) *palm* (COH) (127). He (AR) looked at his (AR) *hand* (REP), all covered with his (AR) own viscous ooze (128). The *conductor* (REP), now (TC) thoroughly furious, stood above him (AR), sternly pointing to the seat in front (129). 'Are you (CR) a child (130)? You (CR) vomit your (CR) smelly spit all over the place (131). Why (132)? You (CR) don't have a bedroom (133)? The *man* (REP) looked down on his (AR) glistening offense (134). Shame dwarfed him (AR) inside and he (AR) hastened to clean it (AR) (135). For some reason, perhaps out of sheer absence of mind, he thrust his *right* (AN) *hand* (REP) into his (AR) trouser pocket (136). When (TC) the *hand* (REP) emerged, it (AR) dragged after itself (AR) not a *handkerchief* (REP), but (ADC) the gray baft lining of the pocket, together with a small mess of old *bus* (REP) *tickets* (REP) (137). Apologetically the *man* (REP) stuffed the lining back into its (AR) hiding moment he (AR) made up his (AR) mind (138). Sitting deliberately on the seat, ways a few times, wiped the moisture off (139). The *conductor* (REP) laughed a crackling laugh (140). 'So (CC) countryman, you (AR) don't have a *handkerchief* (REP) too (141).' The *man* (REP) did not answer (142). He (AR) looked at the seat and saw that it (AR) was as dry as (COR) it (ER) could be under the circumstances (143). But (ADC) the *conductor* (REP)'s ridicule had turned to hostility again (144). 'Well', he (AR) shouted above the death rattle of the *bus* (REP), 'get out!' (145). The *man* (REP) had already started out of the *bus* (REP), saying not a word (146). As he (AR) got to the bottom step, the *conductor* (REP), sitting down on a *seat* (COH/REP) next to one of the *windows* (COH), looked out of the bus and shouted his farewell to him (AR) (147). 'Or were you (AR) waiting to shit in the *bus* (REP) (148)? The *man* (REP)'s foot hit the street and he (AR) moved slowly down the side past the front of the *bus* (REP), peering ahead in the misty dawn air (149). The *conductor* (REP)'s voice rolled out its (AR) message, enveloping the man with it (ER) (150). As he walked by the *driver* (SY/REP), the *driver* (REP) coughed a short, violent cough which ended with a hoarse growl as he (AR) cleared his (AR) stuffed *throat* (REP) (151). Then (TC) he (AR) collected his (AR) full force and aimed the blob far out in front of him (AR) (152). The *man* (REP) who had come out of the *bus* (REP) felt the accompanying spray settle on his (AR) *cheek* (COH) and on one side of his (AR) upper *lip* (COH) (153). He (AR) looked back in the anger of the moment, only to see the *driver* (REP) unrepentantly preparing his (AR) *throat* (REP) and *mouth* (REP) for one more effort (154). He (AR) quickened his (AR) pace somewhat (155).

### Extract 2 (*The Beautiful Ones Are Not Yet Born*, 1968:7-13)

The shimmering circles of dim *light* (AN) coming from the stationary bus, focused with oblique haziness on the side of the *road* (REP), caught in their confusion what seemed to be a small pile of earth with a sort of signboard standing nonsensically on top of it (1). As the *man* (REP) got closer, the mound assumed a different shape and the signboard acquired the dimensions of a square waste box (2). The thing had been a gleaming *white* (COH) sign when it (AR) was first installed, and that (ER) was not so very long ago (3). Now (TC) even the lettering on it (AR) was no longer decipherable (3'). It (AR) was covered over thickly with the juice of every imaginable kind of waste matter. But (ADC) once the letters had said in their (AR) brief brightness (4): K.C.C RECEPTABLE FOR DISPOSAL OF WASTE (5) That (ER) was printed in *blue* (COH) (6). Underneath, in bolder capitals executed in lucent *red* (COH), was the message (7): KEEP YOUR *COUNTRY* (HR/REP/AN) *CLEAN* (REP) (8) BY KEEPING YOUR *CITY* (AN/HR) *CLEAN* (REP) (9) The box was on the few relics of the latest campaign to rid the town of its (AR) filth (10). Like others before it, this (DER) campaign had been extremely impressive, and admiring rumors indicated that it (AR) had cost a great of *money* (HR) (11). Certainly the papers had been full of words informing their (AR) readers that dirt was undesirable and must be eliminated (12). On successive days a series of big shots had appealed to everybody to be *clean* (REP) (13). The *radio* (HR) had run a program featuring a doctor, a Presbyterian priest, and a senior lecturer brought down from the *University of Legon* (HR) (14). The three had seemed to be in agreement about the evil effects of *uncleanliness* (AN) (15). People were impressed. Judging by the volume of words printed and spoken, it (ER) was indeed, as the *principal secretary* (HR/REP) to the *Ministry of Health* (HR) stated at the *darbar* held to round it off, the most magnificent campaign yet (ADC) (16). It (ER) was at the *Durbar* (HR) that the little boxes had been launched (17). In the words of the

*principal secretary* (REP), **they** (AR) would be placed at strategic points all over **the city** (HR/REP), and **they** (AR) would serve, not just as containers for waste matter, but as shining examples of *cleanliness* (AN) (18). 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** (AR) (19). The few provided, however (ADC), had not been ignored (20). People used **them** (AR) well, so that **it** (ER) took no time at all for **them** (AR) /to get full (21). People still used **them** (AR), and (AC) **they** (AR) overflowed with *banana* (COH) peels and *mango* (COH) seeds and thoroughly sucked- out *oranges* (COH) and the chaff of *sugarcane* (COH) and most of all the thick *brown* (COH) wrapping from a hundred balls of kenkey (22). People did not have to go up to the boxes any more (23). From a distance **they** (AR) aimed **their** (AR) rubbish at the growing heap, and a good amount of juicy offal hit *the face* (REP/COH) and sides of the box before finding a final resting place upon the heap (24). As yet (ADC) the box was still visible above **it** (ER) all, though (ADC) the writing upon **it** (AR) could no longer be read (25). As **he** (AR) passed by the box, the walker put **his** (AR) *hand* (REP) in **his** (AR) *right* (REP) trouser pocket and pulled out the debris of used *tickets* (REP) and threw everything on the heap (26). At the curve in the road **he** (AR) stopped a while, **his** (AR) gaze directed downward as if **he** (AR) was trying to make up **his** (AR) mind about something (27). When (TC) **he** (AR) began to cross over to the other side of the road, **his** (AR) *eyes* (REP) were still fixed on the tar in front of **him** (AR), and **he** (AR) walked quite slowly (28). Abruptly the headlights of a fast-advancing car caught **him** (AR) in **their** (AR) powerful brightness (29). In **that** (DR) *hasty second* the *man* (REP) was far too startled even to move (30). Instead, he raised **his** (AR) *eyes* (REP) in a puzzled, helpless gesture and got in **them** (AR) the full blinding force of the light (31). The scrape of braking tires on the hard *road* (REP) and the stenen of burning rubber hit **him** (AR), bringing **him** (AR) out of **his** (AR) long half-sleep (31'). Just in front of **him** (AR) the car stood with **its** (AR) tires sharply arced toward the safe center of *the road* (REP) (32). **It** (ER) was a shiny new taxi, and **it** (AR) was still bobbing gently *up* (AN) and *down* (AN) from the sudden halt (33). The *man* (REP) recovered from **his** (AR) numbness, and took the few remaining steps to the side of the road 34. There, away from the overpowering glare of the headlights, **he** (AR) saw the dim outline of *the taxi driver* (REP)'s *head* (COH) as **it** (AR) thrust **itself** (AR) out through the *window* (REP) (35). For long moments of silent incredulousness the taxi driver stared at *the man* (REP), doubtless looking **him** (AR) up and down several times (36). Then (TC) in a terrible calm voice **he** (AR) began, 'Uncircumcised baboon' (37). *The taxi driver* (REP) spoke as if the words **he** (AR) was uttering expressed only the most banal of truths 38. 'Moron of a frog. If **your** (AR) time has come, search for someone else to take **your** (AR) worthless life (39). *The man* (REP) took a step forward in order to be closer to *the taxi driver* (REP), and *said* (REP) apologetically (40), '**I** (AR) wasn't looking (41). **I** (AR) m sorry (41)'. But (ADC) the apology only seemed to inflame *the taxi driver* (REP)'s temper (42). 'Sorry my *foot* (REP), **he** (AR) *said* (REP) with a cutting softness in **his** (REP) voice (43). 'Next time look where **you** (AR) re going (44). **He** (AR) started **his** (AR) engine running again, and as *the car* (REP) began to ease **itself** (AR) forward, **he** (AR) exploded in a final access of uncontrollable ire (45), '**Your** (AR) mother's rotten cunt!' (46). The engine's smooth sound rose evenly as *the car* (REP) gathered speed, gradually dying down as the distance absorbed the speeding vehicle (47). *The man* (REP) moved a little less slowly now, keep into the *dark* (AN) *earth* (HR/SY) beside the gutter that ran the length of the *road* (REP) (48). **He** (AR) passed by the gloomy building of the Post Office, and **his** (AR) pace quickened involuntarily as **he** (AR) began descending the steep little hill beyond **that** (ER) (49). Across the *road* (REP) at the bottom the street lamps perfunctorily gave a certain illumination to the shapes of the row of old commercial buildings, and **their** (AR) light bounced dully off the corrugated iron shelters in front of the shop gates beneath which the watchmen slept (50). **He** (AR) passed by the U.T.C. the G.N.T.C, the U.A.C, and the French C.F.A.O. (HR) the shop had been **there** (DR) all the time, as far back as **he** (AR) could remember (51). The G.N.T.C, of course, was regarded as a new thing, but (ADC) only the name had really changed with Independence (52). The shop had always been **there** (DR), and in the old days **it** (ER) had belonged to a rich Greek and was known by **his** (AR) name, A.G. LEVENTIS (53). So (CC) in a way the thing was new (54). Yet (ADC) the stories that were sometimes heard about **it** (ER) were not stories of something young and vigorous, but (ADC) the same old stories of money changing hands and throats getting greased (55). Only **this** (DER) time if the old stories aroused any anger, **there** (DER) was nowhere for it to go (56). The sons of the nation were now in charge, after all (57). How completely the new thing took after the old (58). Behind the firms the dim mass of Yensua Hill rose from **the ground** (HR) (59). Where its form ended, it was now (TC) possible to see **the sky** (HR), still dark but not so dark as the earth beneath (60). On top of the hill, commanding **it** (ER) just as **it** (AR) commanded the scene below its sheer, flat multistoried side an insulting white in the concentrated gleam of the hotel's spotlights, towered the useless structure of the Atlantic -Caprice (61). Sometimes **it** (ER) seemed as if the huge building had been put there for a purpose, like that of attracting to itself all the massive anger of people in pain (62). But (ADC) **then** (TC), if there were any angry ones at all **these** (DR) days, they were most certainly feeling the loneliness of mourners at a festival of crazy joy (63). Perhaps **then** (TC) the purpose of this white thing was to draw onto **itself** (AR) the love of a people hungry for just something such as **this** (DR) (64). The gleam, in moments of honesty, had a power to produce a disturbing ambiguity within (65). **It** (ER) would be good to say

that the gleam never did attract (66). **It** (ER) would be good, but **it** (ER) would be far from the truth (67). **And** (AC) something terrible was happening as time went on (68). **It** (AR) was getting harder to tell whether the gleam repelled more than it attracted, attracted **more** (COR) than it repelled or just did both at once in one disgustingly confused feeling all the time **these** (DER) heavy days (69). Down from the C.F.A.O., the food stands opposite the block were all deserted, save for long orange rinds with their white insides strangely visible in the darkness, **like** (COR) some kind of fat worms lying around on the lip of the gutter before the *road* (REP) and the less discernible corn husks that had held together now long –swallowed balls of kenkey (70). *The man* (REP) stopped uncertainly as **he** (AR) came to the large building opposite the stands (71). The block (72). **This** (DER) was the block (73). The building never ceased to amaze with **its** (AR) squat massiveness (74). **It** (ER) did not seem possible that **this** (DER) thing could ever have been considered beautiful, and **yet** (ADC) **it** (ER) seemed a great deal of care had gone into the making of even the brick of which **it** (AR) was made (75). Each brick had on **it** (AR) the huge imprint of something **like** (COR) a petal of the hibiscus flower slanted diagonally across **it** (AR) (76). Where the individual blocks met, a clear groove ran between **them** (AR), so that from some angles the whole building looked **like** (COR) a pattern of vertical and horizontal lines (77). **But** (ADC) this impression was to be hard from certain chosen angles only (77'). From most other points the picture made by the walls of the Block was much less pleasant (78). For years and years the building had been plastered at irregular intervals with paint and distemper, mostly of an official murk yellow color (79). In the intervals, between successive layers of distemper, the walls were caressed and thoroughly smothered by brown dust blowing off the road- side together with swirling grit from the coal and gravel of the railroad yard within and behind, and the corners of walls where people passed always dripped with the engine grease left by thousands of transient hands (80). Every new coating, then, was received as just another inevitable accretion in a continuing story whose beginnings were **now** (TC) lost and whose end no one was likely to bother about (81). The spaces between the bricks were still **there** (DR), but from most points **they** (AR) seemed about to get lost in a kind of waxen fusion (82). The flower patterns also had **their** (AR) crusts of paint, so that the whole thing gave a final impression of lumpy heaviness (83). Even in the daylight **this** (DR) impression persisted, and was in fact made deeper by the unnecessary boldness of the cement relief lettering out in front (84): RAILWAY & HARBOUR ADMINISTRATION BLOCK (85) MCMXXVII (86) *The man* (REP) disappeared through the gigantic opening in the front of the building and turned up the broad cement stairs to the right (87). **He** (AR) moved absently to the left of the staircase and reached for the support of the banister, but immediately after contact **his** (AR) hand recoiled in an instinctive gesture of withdrawal (88). The touch of *the banister* (REP) on the balls of **his** (AR) fingertips had something uncomfortably organic about it (89). A weak bulb hung over the whole staircase suspended on some thin, invisible thread (90). By **its** (AR) light **it** (ER) was barely possible to see *the banister* (REP), and the sight was **like** (COR) that of a very long piece of diseased skin (91). *The banister* (REP) had originally been a wooden one, and to **this** (DER) time **it** (ER) was still possible to see, in the deepest of the cracks between the swellings of other matter, a dubious piece of deeply aged brown wood (92). **And** (AC) **there** (DER) were many cracks, but all rounded out and smoothed, consumed by some soft, gentle process of decay (93). In places the wood seemed to have been painted over, but that must have been long ago indeed (94). For a long time only polish, different kinds of wood and floor polish, had been used (95). **It** (ER) would be impossible to calculate how much polish on how many rags the wood on the stair *banister* (REP) had seen, but **there** (DER) was certainly enough Ronuk and Mansion splashed there to give the place its now indelible reek of putrid turpentine (96). What had been going on **there** (DER) and was going on **now** (TC) and would go on and through all the years ahead was a species of war carried on in the silence of long ages, a struggle in which only the keen, uncanny eyes and ears of lunatic seers could detect the deceiving, easy breathing of the struggler (97). The wood underneath would win and win till the end of time (98). Of that **there** (DER) was no doubt possible, only the pain of hope perennially doomed to disappointment (99). **It** (ER) was so clear (100). Of course **it** (ER) was in the nature of the wood to rot with age (101). The polish, **it** (AR) was supposed, would catch the rot (102). **But** (ADC) of course in the end **it** (AR) was the rot which imprisoned everything in **its** (AR) effortless embrace (103). **It** (ER) did not really have to fight (104). Being was enough (105). In the natural course of things **it** (AR) would always take the newness of the different kinds of polish and the vaunted cleansing power of the chemicals in **them** (AR), and **it** (ER) would convert all to victorious filth, awaiting **yet** (ADC) more polish again and again (106). **And** (AC) the wood was not alone (107). Apart from the wood **itself** (AR) there were, of course, people **themselves** (AR), just so many hands and fingers bringing help to the wood in **its** (AR) course toward putrefaction (108). *Left* (AN) hand fingers in **their** (AR) careless journey from a hasty anus sliding all the way up *the banister* (REP) as **their** (AR) owners made the return trip from the lavatory downstairs to the offices above (109). *Right* (AN) hand fingers still dripping with the after-piss and the stale sweat from fat crotches (110). The calloused palms of messengers after **they** (AR) had blown **their** (AR) clogged *noses* (COH) reaching for a convenient place to leave the well-rubbed moisture (111). Afternoon hands not entirely licked clean of palm soup and remnants of kenkey (112). The wood would always win (113).

**Extract 3 (*The Beautiful Ones Are Not Yet Born*, 1968:14-19)**

The dimness of *the morning* (AN) made all colors inside the office **itself** (AR) look very strange (1). The windows to the *left* (AN) and *right* (AN) now (TC) had an oily *yellow* (COH) shine which hid **their** (AR) underlying color (2). Near the center, where the day clerks' huge *table* (COH/REP) stood, all the wooden *chairs* (COH/REP) had been placed in two long rows, leaning forward against the long edges of the *table* (REP) (3). As *the man* (REP) passed by *the table* (REP) *his* (AR) hand brushed against the backrest of one of *the chairs* (REP) and slid to the end joint (4). **There** (DER) were spots on *the chair* (REP) that had almost the same feel as the banister, and, without actually thinking of **his** (AR) movements at all, *the man* (REP) found **himself** (AR) rubbing **his** (AR) *thumb* (COH) against *the finger* (COH) that had touched *the chair* (REP) most closely, as if **he** (AR) expected to find some soft, moist piece of *the chair* (REP) or the banister sticking to **it** (ER) (5). From the office floor the light came dully, **like** (COR) a ball whose bounce had died completely (6). In between the individual wooden tiles accumulated dirt and polish had a color that seemed even in the dimness a little lighter than that of the wood (7). In a few places **it** (AR) actually stood up in thin ridges, causing *the feet* (COH) to drag just a little (8). At the control *desk* (COH) *the night* (AN) *clerk* (REP) was still in **his** (AR) seat, but **he** (AR) had fallen asleep (9). **His** (AR) *head* (COH) was resting heavily on **his** (AR) right *arm* (COH) which **he** (AR) had tried to bend into a comfortable pillow (10). *The arm* (COH) had slipped to one side, so that the *clerk* (REP)'s *head* (COH) was now (TC) touching the top of *the table* (REP) in the crook of **his** (AR) *arm* (REP) (11). The other *arm* (REP) hung loose, now (TEC) and then swinging almost imperceptible by the exhausted *clerk* (REP)'s *chair* (REP) (12). *The man* (REP) walked noiselessly toward *the sleeper* (REP) and touched **him** (AR) very gently (13). At first **there** (DER) was no response, but (ADC) *the man* (REP) kept a gentle pressure on the *clerk* (REP)'s *shoulder* (COH), increasing *it* (AR) till **he** (AR) woke up (14). *The sleeper* (REP) woke up in the grip of a brief, strong terror (15). As **he** (AR) came up from **his** (AR) easy darkness **his** (AR) *face* (COH) lost *its* (AR) softness and became strained, **like** (COR) *the face* (REP) of a person who had just arrived at a decision to do something terribly painful but also very necessary (16). And (AC) **his** (AR) *mouth* (COH) was twisted, out of control (17). 'What? What?' *the clerk* (REP) asked, **his** (AR) voice uneasy, almost shouting (18). *The man* (REP) looked levelly at the waking *sleeper* (REP) and smiled (19). The smile seemed to reassure *the clerk* (REP), and the terror vanished from **his** (AR) *face* (REP) (20). 'Ah, contrey, ' **he** (AR) *said* (REP), '**I** (AR) *tire*.' As **he** (AR) spoke **he** (AR) drew two *fingers* (COH) across **his** (AR) *cheeks* (COH) and *mouth* (REP) in a slow, pensive gesture (21). '**there** (DER) was a lot of worf last *night* (REP)?' *the man* (REP) asked (REP) (22). 'No, contrey, ' *said* (REP) the other, 'not work. But (ADC) when *man* (REP) is alone here all through the *night* (REP) . . . (23)' '**I** (AR) *know* (REP), ' *said* (REP) *the man* (REP), also shaking **his** (AR) *head* (COH) (24). 'Oh, **you** (AR) don't *know* (REP) how last *night* (REP) was bad for **me** (AR) (25). 'What happened? (26)' For a long while *the clerk* (REP) gave no answer, only staring at *the man* (REP) as if something about **him** (AR) aroused a huge amount of suspicion (27). Then (TC), with a suddenness that amazed the listening *man* (REP), **he** (AR) *said* (REP), 'Nothing (28). Nothing, contrey, nothing (29). But (ADC) **I** (AR) sat here alone, and **I** (AR) was wishing somebody would come in and all night long **there** (DER) was nobody (30). **Me** (AR) alone. (31)' '**This** (DER) was very true of the *night* (REP) shift (32). Very true of the dead *nights* (REP) when whole long hours could go by pierced only by the departing sounds of good trains, lone and empty (33). On certain *night* (REP) **these** (DER) last days **they** (AR) were not only **Saturday** (HR) *nights* (REP), but (ADC) other nights as well – the loneliness was made a bit more bitter by the distant beat of bands on the hill creating happiness for **those** (DER) able to pay **money** (HR/REP) at all time of the **month** (HR), to pay **money** (REP) and to get change for **it** (AR) – the men of the Atlantic – Caprice (34). Sometimes also the sudden blast of car horns coming briefly and getting swallowed again forever, each particular sound going somewhere very far away (35). And (AC) underneath **these** (DER) single cries the night **itself** (AR), a long, unending sound within *the ear* (COH), just too low to disturb the captive hearer (36). Then (TC) the mocking rattle of the Morse machine mercifully breaking now (TC) and then into the frightening sameness of the lonely time (37). 'Once, ' *the clerk* (REP) *said* (REP), '**I** (AR) wanted to stop and get out (38). About two in the morning (39). 'Where did **you** (AR) go (40)?' '**I** (AR) didn't go (41). When **I** (AR) thought of **it** (ER), where could **I** (AR) go? (42)' '*Home* (REP), ' *the man* (REP) *said* (REP), laughing a little (43). '*Home* (REP)? 'The other made a sound much **like** (COR) dry paper tearing (44). Was **it** (ER) meant as an answering laugh (45)? '**I** (AR) thought of *home* (REP) (46). 'The brightness in **his** (AR) *eyes* (COH) went down and the eyeballs **themselves** (AR) seemed to retreat inside, getting darker (47). **He** (AR) paused, unable to make up **his** (AR) mind about something, then **he** (AR) added, '**I** (AR) can almost like **it** (AR) here when **I** (AR) think of *home* (REP) (48). ' *The man* (REP) laughed a much softer laugh and let **his** (AR) silence swallow up the words (49). 'Anyway (50). ' **He** (AR) *said* (REP) finally (51). 'Nothing went wrong (52)?' 'No, ' *the clerk* (REP) *said* (REP) (53). 'At *kojokrom* (HR/REP) the control telephone is dead again (54). 'As usual (55). 'Yes, as usual (56). 'And the others (57)?' 'Some trouble with most of the line, ' *said* (REP) *the night clerk* (REP) (58). 'Benson was all right at first, but went dead from time to time (59). **Esuaso** (HR) too (60). ' *The man* (REP) sighed (61). 'Always the same old things not working (62). ' '**You** (AR) can use the Morse. ' *Said* the *clerk* (REP) (63). 'Nothing wrong with **that** (DER) (64). 'Fine. ' *said* (REP) *the man* (REP) (65). '**I** (AR) haven't

finished logging everything yet (ADC). 'The clerk (REP) said (REP) (66). 'I (AR)'m going to do it (ER)now (TC) (67). 'He (AR) turned again, took out a pen stuck between the center pages of the thick logbook, and began to write (68). The man (REP) looked at the control graph above the big desk (69). The lines were not too many, and only two of them were red (70). Passenger **trains** (HR/REP) (71). One of **these** (DER) red lines went evenly from the bottom terminus, **kansawora** (HR/REP), all the way up to **Kumasi** (HR) with only a couple of brief stops (72). The **red** (COH) line came down just as evenly, making the same number of brief stops (73). Express **trains** (REP) (74). The rest were goods and **manganese** (HR/REP) **trains** (REP) (75). The night clerk (REP) had chosen to mark the goods **trains** (REP) with **green** (COH), not lead, and look at (76). The goods and **manganese** (REP) **trains** (REP) had sometimes had to wait long periods for other **trains** (REP) to pass (77). In places **they** (AR) had to be shunted aside for the express **trains** (REP) to pass, but (ADC) there were other places where **they** (AR) seemed to have stopped for nothing at all (78). The night clerk (REP) took a long time completing the log (79). When at last **he** (AR) had finished, **he** (AR) closed the book and got up off the center **chair** (REP) (80). As the night clerk (REP) said (REP) good-bye and walked out, the man (REP) moved over to the center **chair** (REP) facing the graph (81). From the drawer to **his** (AR) **left** (AN) **he** (AR) took out a whole handful of **pencils** (COH), then got up and walked over to the **pencil sharpener** (COH) fixed to the table at **it** (AR) **right** (AN) end (82). When **he** (AR) stuck a **pencil** (REP) into the sharpener and turned the handle, the handle sped round and round with the futile freedom of a thing connected to nothing else (83). The man (REP) stopped trying and went back to **his** (AR) seat (84). Searching deep inside the drawer, **he** (AR) found an old blade (85). **He** (AR) began to sharpen the pencils at the same time reading over the night clerk (REP)'s log, just checking (86). The night clerk (REP) had not written the date, but everything else was carefully written down in a neat hand (87): On duty. 10 P.M. – 6 A.M (88). Control telephones: Faulty at kojokrom (89) Benson (90). Esuaso (91). Carrier faulty (92). Other **stations** (REP) in good operating order (93). **Manganese** (REP) (94): Four **trains** (REP) tonight (95). No **trains** (REP) tomorrow (96). Goods **trains** (REP) canceled 9739G No power 98.29G No guard (due accident en route) (99). Allocation of tracks (100): Rail car leaving kansawora station (REP) tomorrow for esuaso (101). Occupant, section engineer (102). Leaves 08.00 A.M (103). Accident: class B, between Benso and Esuaso (104). J. K. Ackonu (105). Night control clerk (106). The man (REP) added **his** (AR) own signature to that of the night clerk (REP) and opened the logbook at a fresh page (107). Just the door opened and the first **messenger** (REP) entered, smiling (108). 'Hello controller, 'he (AR) said (REP) cheerfully (109). 'Hello (110).' The control telephone rang (111). 'Control, Kansawora,' the man (REP) said (REP) into the mouthpiece 112. 'Ah, **you** (AR)'re **there** (DER),' said (REP) the voice at the other end (113). 'Station (REP)- master, Angu, here (114). 'Yes (115). '15 G arrived Angu 6:02 A.M. Out 6:11. Book time (116). 'Fine,' The man (REP) put the receiver down (117). The messenger (REP) came over to the control desk (118). **He** (AR) still had **his** (AR) smile (119). '**You** (AR) look happy (120).' The man (REP) said (REP) to **him** (AR) (121). The messenger (REP) continued to smile, in the embarrassed way of a young girl confessing love (122). '**I** (AR) won something in the lottery. '**He** (AR) said (REP) (123). 'Lucky **you** (AR), 'the man (REP) said (REP) (124). 'How much (125)?' The messenger (REP) hesitated before replying (126). 'One hundred **cedis** (HR) (127). '**That** (ER) is not very much,' the man (REP) laughed (128). '**I** (AR) know (REP), 'said (REP) the messenger (REP) (129). 'But (ADC) so many people would jump on **me** (AR) to help **me** (AR) eat **it** (ER) (130). '**They** (AR) 'll come, anyway (131). 'No. Nobody will **know** (REP) (132). '**You** (AR) used a nickname? (133) 'Help **Me** (AR) Oh **God** (HR) (134). '**He** (AR) smiled (REP) (135). '**I** (AR) hope **you** (AR) have a nice time.' The man (REP) said (REP) (136). The messenger (REP) frowned (137). '**I** (AR) am happy (138). But (ADC) **I** (AR) 'm afraid.' **He** (AR) said (REP) (139). 'Juju?' the man (REP) smiled (REP) (140). 'No, not **that** (ER),' said (REP) the messenger (REP) (141). 'But (ADC) **you** (AR) know (REP) **our** (AR) **Ghana** (HR/REP) (142). 'Ah yes (143). 'And (AC) everybody says the **Ghana** (REP) lottery is **more** (COR) Ghanaian than **Ghana** (REP) (144). '**You** (AR) 're afraid **you** (AR) won't get **your** (AR) (money REP) (145)?' '**I** (AR) know (REP) people who won **more** (COR) than five hundred cedis last year (146). **They** (AR) still haven't got **their** (AR) money (REP) (147). 'Have **they** (AR) been to **the police** (HR) (148)? 'For what (149)?' 'To help **them** (AR) get **their** (AR) money (REP) (150). '**You** (AR) 're joking.' Said (REP) the messenger (REP) with some bitterness (151). '**It** (ER) costs **you** (AR) more money (REP) if **you** (AR) go to the police (REP), that's all (152). 'What will **you** (AR) do?' the man (REP) asked (REP) (153). '**I** (AR) hope some official at the lottery place will take some of **my** (AR) hundred cedis as a bribe and allow **me** (AR) to have the rest (154). The messenger (REP)'s smile was dead (155). '**You** (AR) will be corrupting a public officer.' The man (REP) smiled (REP) (156). '**This** (DER) is **Ghana** (REP), 'the messenger (REP) said (REP), turning to go (157). The Morse machine sprang to life (158). '**Kojokrom Station** (HR/REP) (159). '**Kansawora** (HR/REP) here (160). 'Checking. What time Ch. Eng. Coming? (161) 'Leaves **Kansawora** (REP) 08:00 A.M (162). 'Thanks (163). 'Righto (164). 'After eight the office began filling up rapidly as the day clerks came in with **their** (AR) little jokes and the talk of brief pay days and perennial passion weeks (165). Then (TC) the work of the day ended the talk, and even **those** (DER) who had little to do were reduced to silence because the rising heat was **itself** (AR) a very tiring thing (166).