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LIGNE EDITORIALE DE *PARTICIP'ACTION*

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Une courte présentation en note de bas de page des auteurs (es) ne devant pas dépasser 100 mots par auteur. On doit y retrouver obligatoirement le nom de l'auteur, le nom de l'institution d'origine, le statut professionnel et l'organisation dont il relève, et enfin, les adresses de courrier électronique du ou des auteurs. L'auteur peut aussi énumérer ses principaux champs de recherche et ses principales publications. La revue ne s'engage toutefois pas à diffuser tous ces éléments.

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Résumé en français. Mots-clés, Abstract, Keywords,
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Par exemple : Les articles conformes aux normes de présentation, doivent contenir les rubriques suivantes : introduction, problématique de l'étude, méthodologie adoptée, résultats de la recherche, perspectives pour recherche, conclusions, références bibliographiques.

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Police Times new roman, taille 12 et interligne 1,5 (maximum 30 000 mots). La revue *Particip'Action* permet l'usage de notes de bas de page pour ajouter des précisions au texte. Mais afin de ne pas alourdir la lecture et d'aller à l'essentiel, il est recommandé de **faire le moins possible usage des notes (10 notes de bas de page au maximum par article).**

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Les passages cités sont présentés en romain et entre guillemets. Lorsque la phrase citant et la citation dépassent trois lignes, il faut aller à la ligne, pour présenter la citation (interligne 1) en romain et en retrait, en diminuant la taille de police d'un point. Insérer la pagination et ne pas insérer d'information autre que le numéro de page dans l'en-tête et éviter les pieds de page.

Les figures et les tableaux doivent être intégrés au texte et présentés avec des marges d'au moins six centimètres à droite et à gauche. Les caractères dans ces figures et tableaux doivent aussi être en Times 12. Figures et tableaux doivent avoir chacun(e) un titre.

Les citations dans le corps du texte doivent être indiquées par un retrait avec tabulation 1 cm et le texte mis en taille 11.
Les références de citations sont intégrées au texte citant, selon les cas, de la façon suivante :

- (Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur, année de publication, pages citées) ; - Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur (année de publication, pages citées). Exemples :

- En effet, le but poursuivi par **M. Ascher (1998, p. 223),** est « d'élargir l'histoire des mathématiques de telle sorte qu'elle acquière une perspective multiculturelle et globale (...), d'accroitre le domaine des mathématiques : alors qu'elle s'est pour l'essentiel occupée du groupe professionnel occidental que l'on appelle les mathématiciens (...) ».

- Pour dire plus amplement ce qu'est cette capacité de la société civile, qui dans son déploiement effectif, atteste qu'elle peut porter le développement et l'histoire, S. B. Diagne (1991, p. 2) écrit :

Qu'on ne s'y trompe pas : de toute manière, les populations ont toujours su opposer à la philosophie de l'encadrement et à son volontarisme leurs propres stratégies de contournements. Celles-là, par exemple, sont lisibles dans le dynamisme, ou à tout le moins, dans la créativité dont sait preuve ce que l'on désigne sous le nom de secteur informel et à qui il faudra donner l'appellation positive d'économie populaire.

- Le philosophe ivoirien a raison, dans une certaine mesure, de lire, dans ce choc déstabilisateur, le processus du sous-développement. Ainsi qu'il le dit :

le processus du sous-développement résultant de ce choc est vécu concrètement par les populations concernées comme une crise globale : crise socio-économique (exploitation brutale, chômage permanent, exode accéléré et douloureux), mais aussi crise socio-culturelle et de civilisation traduisant une impréparation sociohistorique et une inadaptation des cultures et des comportements humains aux formes de vie imposées par les technologies étrangères. (S. Diakité, 1985, p. 105).

Pour les articles de deux ou trois auteurs, noter les initiales des prénoms, les noms et suivis de l'année (J. Batee et D. Maate, 2004 ou K. Moote, A. Pooul et E. Polim, 2000). Pour les articles ou ouvrages collectifs de plus de trois auteurs noter les initiales des prénoms, le nom du premier auteur et la mention ''et al'' (F. Loom et al, 2003). Lorsque plusieurs références sont utilisées pour la même information, celles-ci doivent être mises en ordre chronologique (R. Gool, 1998 et M. Goti, 2006).

Les sources historiques, les références d'informations orales et les notes explicatives sont numérotées en série continue et présentées en bas de page.

Références bibliographiques (obligatoire)

Les divers éléments d'une référence bibliographique sont présentés comme suit : NOM et Prénom (s) de l'auteur, Année de publication, Zone titre, Lieu de publication, Zone Editeur, pages (p.) occupées par l'article dans la revue ou l'ouvrage collectif.

Dans la zone titre, le titre d'un article est présenté en romain et entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique. Dans la zone Editeur, on indique la Maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre le nom du traducteur et/ou l'édition (ex : 2nde éd.).

Ne sont présentées dans les références bibliographiques que les références des documents cités. Les références bibliographiques sont présentées par ordre alphabétique des noms d'auteur. Il convient de prêter une attention particulière à la qualité de l'expression. Le Comité scientifique de la revue se réserve le droit de réviser les textes, de demander des modifications (mineures ou majeures) ou de rejeter l'article de manière définitive ou provisoire (si des corrections majeures doivent préalablement y être apportées). L'auteur est consulté préalablement à la diffusion de son article lorsque le Comité scientifique apporte des modifications. Si les corrections ne sont pas prises en compte par l'auteur, la direction de la revue *Particip'Action* se donne le droit de ne pas publier l'article.

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BERGER Gaston, 1967, *L'homme moderne et son éducation*, Paris, PUF.

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DIAKITE Sidiki, 1985, *Violence technologique et développement. La question africaine du développement*, Paris, Le Harmattan.

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NB2 : La quête philosophique centrale de la revue ***Particip'Action*** reste : **Fluidité identitaire et construction du changement : approches pluri-et/ou transdisciplinaires**.

Les auteurs qui souhaitent se faire publier dans nos colonnes sont priés d'avoir cette philosophie comme fil directeur de leur réflexion.

La Rédaction

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AESTHETICS OF RENAISSANCE IN AZASU'S *THE SLAVE RAIDERS*: A STEP TOWARDS FREE MOVEMENT AND SOCIAL INTEGRATION IN AFRICA

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Seli Yawavi AZASU[♣]
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Abstract

This study establishes that Azasu's *The Slave Raiders* opens vistas for readers to see the way narrative elements are created to urge people's free movements and sustainable peace in the symbolic novel setting of West Africa. Hybridity of Alice Walker's Womanism is used in this study to highlight Azasu's literary construction of social integration, free movement in fiction and out here in society. The study found that attitudes of active solidarity, partnership based on win-win attitudes and strong military institutions are new paradigms needed to challenge radical postures which impede social cohesion, development and sustainable peace in African communities.

Keywords: Culture, integration, free circulation, peace.

Résumé

The Slave Raiders d'Azasu ouvre des perspectives permettant aux lecteurs de voir comment les éléments narratifs sont créés pour faciliter la libre circulation des personnes et une paix durable dans l'imaginaire créé par le romancier. L'hybridité du womanism d'Alice Walker est utilisée dans cet article pour faire ressortir la construction littéraire de l'intégration sociale, la libre circulation de ses personnages fictifs créés par Azasu. L'étude a trouvé que l'attitude de la solidarité agissante, le partenariat basé sur la relation 'gagnant-gagnant' et une institution militaire forte sont des nouveaux paradigmes qui défient les postures radicales qui entravent la cohésion sociale, le développement et la paix durable dans les communautés africaines.

Mots-clés : culture, intégration, libre circulation, paix.

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Introduction

Insecurity is a threat to integration of people all over the world. The challenges of cultural exchange and integration in fiction as well as in a real society involve serious attention to social and ethical commitment. It is obvious that people's desire to live together is a vital condition for achieving sustainable peace and development. Characters' actions and reactions in Azasu's *The Slave Raiders* account for the way in which people work out strategies to create and maintain social chaos in the depicted community. In relation to social disintegration, Azasu's *The Slave Raiders* poses the question of hatred and that of extremism which is so subtle making its consequences unforeseen for the actions to be taken. There is need, in the context, to see how free movement and social integration is crystalized in the novel through Azasu's strategic handling of literary techniques. The purpose of this work is to highlight how Azasu's literary construction of free movement sustains social integration, peace and development in his novel and out here in society. Through hybridity lens of Alice Walker's Womanism, this paper sets out to challenge radical postures which impede social cohesion, sustainable peace and development in African societies.

1. Social Chaos as a Predicament to Social Integration

Social chaos results right from power mismanagement and gears into social conflict. Characterization is a narrative element used by Azasu to point out social conflict which frustrates social integration. In fact, Azasu has initiated a conflictual situation between negroes and the Whitemen called Pinkmen coming from different horizons in *The Slave Raiders*. In fact, free movement is manifested when people have the choice to decide and can move without any fear of being captured and used as an object in the hands of the powerful people. In *The Slave Raiders*, free movement of people is far from been realized when the reader is told that not only the negresses

could not enjoy freely their lives but also, they are forced to become sexual object of the pinkmen in their depicted environment. Here is the illustration: […] He [Lt Bulson] decided to go for one of the negresses. He was sure tat one or two vigorous sessions with the usually unwilling savage female might lull him to sleep in spite of the mosquitoes (K. Azasu, 2004, p. 292-293). In Azasu's fictional world, the negroes who expected harmonious collaboration between them and the Pinkmen have been surprised by the Pinkmen's aggressiveness and humiliations towards them. This situation has created conditions for frustration and unhappiness which account for the lack of free movement in Azasu's depicted community. In the framework of Walker's womanism where sympathy is highly regarded, It can be said that negroes do not benefit from pinkmen's sympathy. A paraphrase of Alice Walker makes the study say that 'when negroes pleaded for understanding, their dignity has been' undermined. When they have asked for simple caring, they have been humiliated' (A. Walker, 1983, p. 237). Pinkmen's brutality towards the negroes is caused by Pinkmen's lust for material wealth. This can be read through the following:

> It's quite clear that our prosperity as a nation totally depends on this selfsame industry… Many of our young men … are sent into the African bush to capture the negroes, …We need … to accompany the hunting parties into African bush… (K. Azasu, 2004, p. 94).

It is clear from the above extract that the negroes are presented as wild animals living in the bush. It is in this context that the reader better understands the bush hunting expedition undertaken by many young pinkmen as depicted in the above extract. Hence, it can be argued that selfishness and narrow-mindedness regarding their otherness push pinkmen to work for self-interest, to amass a maximum amount of money in the created world of Azasu. Another fact of the negroes' disgrace illustrating the lack of freedom of movement can read through the following: "The pinkmen […] captured men and women after setting the town ablaze and

shooting down those who either attempted to flee or resist capture" (K. Azasu, 2004, p. 269). From the above extract, it is noticeable that for their selfish interests, pinkmen consider negroes, their fellow human beings, as objects and consequently, negroes should accept to be captured without resistance as the reader can tell from the following: "Why do the negroes resist capture?" (K. Azasu, 2004, p. 86)

In addition, pinkmen have developed aversion as a strategy to impede free movement of negroes. In fact, their hatred against negroes is expressed through their leisure in capturing negroes. By limiting fulfillment spaces for Negroes, pinkmen denied negroes their right to free movement. It can be argued in this stance that free movement is not yet achieved in Azasu's recreated society through the aggressive attitude pinkmen showed towards the negroes. The reader can feel a lack of 'compassion' and 'caring' which are important in Walker's vision of human relation regarding the dishonor and frustration negroes experienced in the hands of pinkmen in Azasu's fictional society. Through this portrayal of obstacles to pinkmen and negroes happilly living together, Azasu probably seeks to show that free movement is far from realization when hatred and humiliation become a social agenda for the powerful.

Indeed, the cruelty of pinkmen towards negroes is a human creation to obstruct harmonious cohabitation between people from different horizons in the fictional setting of Africa as depicted in the novel. Indeed, the earth of 'Anlonland' has had been destabilized because of the greed of the pinkmen that is geared towards the possession of material wealth as it is revealed in the novel through the following:

> Because the more negroes you capture, the more wealthy each of you will become […] Your main assignment is to destabilized the various negro settlements in such a way as to render them easy prey for capture. Destroy, therefore, their farms and crops, their villages and towns and poison their sources of water, so that those of them who might take shelter in the forests and jungles might have nothing to

> sustain them. This should force them to come to the plains where they can easily be captured (K. Azasu, 2004, p. 237).

This pinkmen's selfish ambition has contributed to a dehumanization of the negroes thereby hampering social integration in the Guinea Coast of the novel. Thus, readers can learn from Azasu's literary construction of the aggressive ideology that destruction of human beings and humiliation of people do not promote social integration and fairness in human relations.

The desire of a group of pinkmen to exclude negroes from their spaces and their sociopolitical agenda cause frustration in the victims. Pinkmen's posture which marks the social disintegration of negroes leads to a relational violence. In the framework of Alice Walker's vision of womanism where fairness in white and black men's relationships is highly regarded, one can assume that racism is felt through the heinous attitudes pinkmen showed to the negroes. In connection to racism in which black people's lives are downgraded, C. O. Ogunyemi (1985) argues that womanist vision is racially conscious in its underscoring of the positive aspects of black life. Indeed, pinkmen work to create barriers that block negroes to benefit from the richness of their space. In this stance, they denied humanity to the negroes. This situation does not promote social integration given that exclusion and discord cannot create favorable conditions for people to live happily in their community. Thus, Alice Walker (1983) suggests solidarity for sound intra- and interracial connectivity. One can infer team spirit in this Walker's vision of womanism opening hence room for the contribution of pinkmen and negroes to build harmonious spaces for living together. The idea of solidarity voiced through Walker's vision of Womanism, is used in this study to call for collaboration between pinkmen and negroes in the pursuit of the common welfare. Walker's call for solidarity is not intended to foster union for the purposes of domination or destruction, but rather to promote the protection of human dignity and the support of a shared humanity.

Another aspect of solidarity that needs a critical examination in this study is the form that is mobilized for the restriction of negroes' spaces and the destruction of the common good, as is illustrated in Azasu's *The Slave Raiders*. In the novel, solidarity is used to achieve an unrevealed agenda that maintains social chaos. It is established that social integration is weakened by the solidarity of a minority group represented by the evil group. The novel makes the point that the minority group includes pinkmen, the clergy and their coconspirators who build together to impede free movement of negroes and destroy the social harmony of the depicted community. The conspiracy of the minority group reads through the following:

> This morning, Hokihunshi, the chief of the pinkmen, sent us an ultimatum with a clear message[…]He also demands that we[negroes] should abdicate to make way for a man[Adjoblasin, a negroe accomplice] he has chosen to become the Awomefia of Anlo […] Kaptn Hokins is determined to replace rhe Awomefia with a man he calls Dzon Blackson or Adjoblasin (K. Azasu, 2004, p. 257-259)

To achieve their private goals, members of this minority group support one another, use negroes accomplices against their people in order to amass the maximum of profit by hook or crook. They create conditions for members of their minority group to succeed in their assigned mission. Here is the description of condition set in place to maintain the less privilege in the status quo, and deny free movement to negroes, the less privilege people:

> The invincible English Navy… is at the disposal of any enterprising group of seamen like Captain John Hawkins and his gallant men who wish to engage in the acquisition of the valuable cargo for the profitable trade? It must be remembered that the New World of America cannot be profitably exploited without the trade in Negroes. Above all, the prosperity of all our cities, namely; London, Dover, Leeds and Liverpool … totally depend on this valuable trade. No obstacle should therefore, be allowed to disrupt the free flow of the said cargo. (K. Azasu, 2004, p. 92)

From the above excerpt, it is clear that it is a group of white people, empowered by their warfare capability, who submitted negroes and forced them to work for the prosperity of the Western world. Given that a possession of material goods has become the criterion that traces the value of people in the contemporary society, pinkmen accumulate the maximum profit at the expense of the negroes through social and economic exploitation. In order to maintain their hegemony, pinkmen organize and plan actions that can allow them to dominate negroes at all costs. Pinkmen and their accomplices support each other even in the most abject actions as long as these actions contribute to the subjugation of the less privilege whom they consider as less than human beings. This situation does not favor social cohesion. It creates rather antagonist groups in communities where one group develops strategies to exploit the other, and the latter fight for their survival. The situation inspires readers in the sense that they realize that humanity can only survive when relational violence can be avoided in the communities.

Moreover, hatred towards another human is destructive. Alice Walker wants to stop it for the welfare of the society when she argues that: 'there is hatred, dislike, distrust between us. Should this continue […] (A. Walker, 1983, p.321). The spirit of hate does not promote integration anywhere in the world. Hatred can lead to massive destruction of people and their property that Walker qualifies as 'shameful horror' (Ibid.:344). Azasu exhibits the destructive aspect of hatred in *The Slave Raiders*. It should be noted that hatred is not natural but is a result of the frustration, humiliation and insatiability experienced by the pinkmen. In the context of the novel, it is established that hatred is a product of the frustration and dissatisfaction of the pinkmen. The hatred of pinkmen, which is a result of the deterioration of the black slavery market, will quickly turn into a program of genocide of

negroes who want to free themselves from slavery. Here is the description of the pinkmen's agenda of genocide of negroes:

> 'Father Superior,' Sir Hawkins addressed the priest seriously.' 'I hope you understand that this is an all-out war. We'll have to destroy all the negro settlements along the route to Awoonagan. The Guinea Coast doesn't seem viable as a negro-hunting ground anymore. We'll have to wipe out the whole species here and sail to the Congo […] (K. Azasu, 2004, p. 300)

The above quotation exhibits the pinkmen's agenda of genocide given that it highlights a well-planned destruction of all the Negroes simply because slavery is no more viable. Integration is threatened in the context where pinkmen plan to destroy others. They create social chaos in achieving their sadistic agenda. Readers can learn from Azasu's depiction of the bad aspect of hatred to readjust their attitudes for the sake of social harmony in the community.

Furthermore, threats and pressure do not favor social cohesion. Intimidation and terrorism are forms of aggression which hinder a harmonious cohabitation. Indeed, if a menace is put into action as a form of terror with a purpose to create fear in people, it becomes a danger for humanity. Any inhuman act that contributes to create and maintain fear in people can be considered as an act of terrorism. Azasu exhibits terrorists' activities which do not promote social integration through the following: 'Pinkmen had destroyed a whole town and carried off the survivors of the carnage.' (K. Azasu, 2004, p. 272) The above statement highlights act of terror associated with pinkmen. Indeed, the pinkmen think that it is easy to create social chaos by impoverishing and opposing the African people. Impoverishing a village, a town or a region through arson is a curious way to challenge harmonious living together. In fact, when people come to burn others' houses and food that allow them to live and fend for their family, they are preventing them from considering their social peace and

development. In the context of the novel, I can say that the horrible action of the Pinkmen is a way to hinder the free movement of negroes and their goods.

In addition, the destruction of historical memory is an obstacle to a better programming of the present and future of Africa. Azasu has used killings and bomb launching on populations to build a discourse on historical ignorance as predicaments to free movement and social integration. In fact, killing people breaks stability that is needed for the harmonious living together of people in a community. Azasu makes it clear through the following: 'It was in the night before the last. I was in bed with my wife. We suddenly woke up to the sound of gunfire. By the time we got up, our house was on fire.' (K. Azasu, 2004, p. 269). It can be felt from the extract that the gunfire breaks the peace the narrator and his wife were enjoying. This situation symbolizes the western use of gunfire to weaken social peace in Africa. I can assume that the destruction of the town is used for a purpose. I can reasonably argue that the gunfire is used to destroy the couple's memory that symbolizes the historical memory of African people including children, women, traditional therapists, traditional architects, engineers, guarantors of the habits and customs and the transmission of traditional techniques. This situation creates hence a delay in the socio-economic development of the destroyed area. In this perspective, I belive that the destruction of houses stands for the root causes of the disintegration of the African family and the cancelling of cultural memory of Africans that previously united African people.

Another point is that human being is a first capital that is necessary to preserve sustainable social integration in the world. However, capitalists prioritize the material wealth above all. They are ready to humiliate human beings or sacrifice human lives to achieve their selfish ends. Here is the description of Boko Agozi, one of the characters who witness pinkmen's

atrocity: 'I saw some of them [pinkmen, the c apitalists] rape a woman who was big with child. They split the heads of those who were too injured to be marched away and killed the babies by dashing their heads on tree trunks…" (K. Azasu, 2004, p. 270). Cruelty can be felt through the actions of pinkmen. This brutality of pinkmen associates them with the characteristics of the contextual evil people of Azasu's making.

To understand the logic of the events related to the bloodshed that is felt from the foregoing extract, it is important to ask a "why and how" question about the massacre which occurs with an incredible violence. I can assume that the how and why questions can be felt through the following dialogue between the slave raiders: 'The prison door is wide open. The negro's not there.' 'What about the prison guards?' I didn't see any.' Look for them. And I'll teach them a lesson they' ll never forget, not even in hell' (K. Azasu, 2004, p. 297). An analysis of this passage shows the carnage and the inhuman violence perpetrated by pinkmen as an answer to the "how" question. And this is meant to achieve a selfish objective that is to tell any member of the depicted society as well as African leaders and the new generation in the real in which we live in, that any person who will try to oppose a resistance to white people will experience a horrible death. The massacre enables them to erase all traces of traditional leadership models that can inspire positive social change leading to negroes' liberation. In doing so, the pinkmen ensure the destabilization of African society through the destruction of the crafts that could contribute to the making of the essential tools for agriculture that could promote agriculture and its related activities capable of providing job opportunities to people in the destroyed areas, leaving behind desolation and misery.

The destabilization of African society as it is revealed in the novel dispossessed Africa of what A. Nkwocha (2006) called by 'political stability, exemplary and visionary leadership, adequate mobilization of

abundant natural and human resources as well as marked improvement in indigenous technology contributing to Africa's economic transformation.' Given that the African artist no longer exists because of the carnage of the pinkmen as it is revealed in the novel hence, the development and prosperity of the depicted community are doomed to failure. Moreover, the reader is told that the rest of the workforce is imported to build and contribute to the prosperity of London, Leeds, prosper and Liverpool as it is revealed in the novel (K. Azasu, 2004, p. 92). If there is no life in Azasu's imaginary setting, there will not be any social integration. Hence, there is need to take actions to bring back the captives. Questioning people's responsibility where there is injustice so as to motivate them to take initiatives leading to their freedom, A. Walker (1983, p.324) challenges the human conscience through the following introspective questioning: "In what way have we not been responsible?" It is not enough claiming innocence when things go wrong. It is better to seek how much contribution a person has brought to avoid the chaos.

Walker's call for people's responsibility makes it clear to understand the episode of struggle for survival in the novel. Indeed, in the situation where some African people are taken by force to unknown places as depicted by Azasu, the struggle for survival appears as a solution. Here is the description of the reaction of negroes who are victims of aggressions and humiliations: 'We should prevent them reaching the sea and taking our brothers away to that place of theirs where they say their sins prevent the sun from rising?' (K. Azasu, 2004, p. 272). This statement highlights the importance of the negroes' struggle for their liberation. It is obvious that the pinkmen work to have control over the psyche of the negroes. The carnage of the pinkmen is not for granted. It can be argued that it is a way to affect psychologically the negroes, Awadada and his people in the context of the novel. In fact, the shock negroes felt from the brutality of pinkmen's killing

has harmfully impacted negroes' psyche so that they start believing that there is no way out of pinkmen's dehumanizing actions. In this context, people are trapped in fear and distrust. The doubt about Awadada and his people's capability to challenge and defeat the pinkmen can be felt when 'Awadada asked seriously, Boko Agozi, how can they get rid of this pink menace in our own god-given land?' (K. Azasu, 2004, p. 273). The pinkmen are not God. However, because of their military superiority, they frighten, intimidate, humiliate and exploit negroes to enrich themselves as much as possible. Because of their military superiority (K. Azasu, 2004, p. 269), they scare, intimidate, humiliate and exploit others. Their harassment and violence are so recurrent and obvious that some negroes think that they are gods on earth and that only the deities could help get rid of them. This is felt through the following statement: 'No human being is capable of getting rid of pinkmen. It is only the divinities? […] (K. Azasu, 2004, p. 273). For the betterment of humanity, readers can learn that they should not be discouraged by a noble struggle even if the repression is atrocious.

Indeed, pinkmen atrocious repression is a way to have some negroes work against the interest of their brothers and sisters. Social tragedy started by the time some negroes from Anloga are convinced that their salvation can only come from the pinkmen's assistance. The tragedy is manifested here by the psychological barrier animated by the fear of being humiliated in which the oppressed people are imprisoned and which does not allow them to be released from the mental alienation and think of their liberation under the yoke of the pinkmen. Antagonism is set in the Azasu's fictional setting when people from the same community are ideological opposed to one another as it can be felt in the following: 'While Boko Agozi, Awadada and the rest were something under the outrage of the raiders, strange things began to happen at Gavedzi, a town due east of Anloga. The man at the center of the strange happenings was Adzoblasu' (K. Azasu, 2004, p. 26).

From this passage, it is clear that there are two categories of people belonging to the antagonist group. On the one hand, the group of Adzoblasu who refuses to fight for their liberation and found that it is better to serve the interests of the pinkmen to be safe from humiliation and benefit from the pinkmen's privileges and protection. On the other hand, a group of Awadada, Boko Agozi and the rest of the people who think that they should overcome or die with dignity. There is every indication that Azasu shares the belief of the people of honor who are those who choose to take initiatives that can contribute to the free movement and the respect of human dignity he creates conditions for the latter to triumph over the group of oppressors at the end of the novel. Readers can learn from Azasu's literary construction of free movement through the thematic of the fight against any evil that impedes social integration.

2- Misdeeds as Impediments to Social Integration

The reversal of the order that centers humans' preoccupation on material wealth is perceived as a crime by the pinkmen in the novel. Even Mr. Savage who is a member of the privilege group who stands against inhuman behaviors has been a victim of intimidation. Mr. Savage is threatened to be fired when he is determined to discourage captain Hawkins from engaging in his humiliation of the negroes (K. Azasu, 2004, p. 205). In fact, he tried to challenge the orders of the captain by refusing to bring the negroes to deck to entertain the guests because he thinks that the negroes are tired. He finally gives up because of the Captain's threat which as follow

> 'Consider yourself fired if you don't produce the negroes within one and a half minutes.' There was nothing else the veterinary man could do. The wages he was paid for looking after the negro-labour pool of the Royal Africa Company was a fortune he could never get anywhere in the United Kingdom of England, Wales, Scotland and Ireland!

> Thus, in order to keep his lucrative job, he was forced to go to the dark cargo hold for the negroes. (Ibid.)

The above quotation suggests that Mr. Savage is bound by his salary. In fiction as well as in real life, it is noticeable that many people who are faced with injustice hesitate to react because they fear to be fired. In this situation, it can be argued that Mr. Savage is restrained in his actions. The anguish experienced by Mr. Savage does not promote free movement and social cohesion. Azasu's description of the distress-inducing situation inspires the need to question moral and ethical institutions that guide people actions and reactions in African communities. With regard to Mr. Savage's fear to be fired if he refuses to obey Sir Hawkins orders which break birth rights and free movement of the negroes, this situation requires regulations that protect people who found themselves in such a dilemma. It is important to note that the implementation of article 21 of '*La Constitution de la IVe République du Togo* (1992)' appears as a solution.

On the one hand, it can be argued that the portrayal of Mr. Savage, a member of the privilege group who has a will to reduce the humiliation of negroes inspire the readers' aim to protect leaders who work for the liberation of their people. On the other hand, it can be said that Mr. Savage's sympathy for the negroes can facilitate free movement and social integration of the pinkmen and the negroes given that sympathy, love and mutual respect are reinforced human relationships and the harmonious living together in Azasu's fiction as well as in the real society.

Alice Walker's vison of womanism rejects duplicity. Azasu's portrayal of Adzoblasu is an epitome of violent figure who breaks the social norms and creates trouble in a society. The reader is informed that: 'Adzoblasu grew to be a shame, even to his immediate family. He stole. He told lies. He relished fights and seemed perpetually looking for trouble' (K. Azasu, 2004, p. 27). This passage clarifies that Adzoblasu is associated with

the identifiable antisocial values which constitute an obstacle to social integration in the depicted community. The counter values Adzoblasu embodied are in conflict with social norms which guide Azasu's depicted community. In this context, it can be said that telling lies, stealing people's goods and robbing them do not promote social integration. To paraphrase Walker, I can say African people failed because they copied white men's hypocrisy (A. Walker, 1983, p. 331). By pointing out the deviant behaviours of Adzoblazu which constitute a barrier to social harmony in the invented community, it appears that it is a call for African people to value the need to avoid hypocrisy, theft, robbing and telling lies in this contemporary time. In this vein, mistrust leads to social disintegration. Trust in human relation is vital in the integration process. Trust is necessary to social cohesion but it is so fragile that it is difficult to be mended when it breaks. People trust the religious and political authorities to whom they entrust their destiny. These authorities are judged by the people through their actions in society. Thus, some authorities enjoy a great audience because of the good values and virtues which they incarnate. On the other hand, other authorities are discredited because of the bad actions they undertake in the society. Priests are moral authorities who enjoy a great audience with regard to their fair attitude they show to their people. But as soon as the priest's behavior is no longer in harmony with ethics and morals, trust is broken between the priest and the members of his community. This situation hinders smooth living together, especially if the priest indulges in acts of adultery and debauchery, which are considered to be counter-values in society. Azasu uses distrust to build a discourse that makes it clear that those counter values constitute an obstacle to social cohesion. A priest who is considered to pray to God for people's salvation loses his honor before the people who are aware of his debauchery. In Azasu's novel, the reader is told that people do not believe in Father Elias, because 'he likes dragging negresses into his vicarage too much' (K. Azasu, 2004, p. 300). It can be argued from the quotation that

Father Elias's behavior is contrary to the moral values he advocates. It can be argued through the portrayal of Father Elia's moral offences that any social agent who acts strangely against the moral norms that govern the society cannot be trusted in the society in which he lives.

Marriage is a form of social integration. Obstacles to marriage between two parents can be perceived as a barrier against social cohesion. Human behavior is highly regarded as far as marriage is concerned. Parents can decide to refuse a marriage between their daughter and a boy if one of them, especially the boy has a bad behavior. Azasu clarifies that because of the deviant behavior Adzoblasu's people do not want to cope with him. He is isolated. Even the reader has been told that parents refuse to have him as a son-in-law. The folowing is the description:

> […] It is my brothers from Dziehe who say they have come to take your [Aku's mother] daughter [Aku] to wife[…] 'My lord! Have I not told you several times already that I will not have Adzoblasu for a son-in-law? If it is because of Adzoblasu that they are here, then tell them that I am too busy. The children have gone to farm and I am trying to cook something to take to them. I have no time to waste on[…]' (K. Azasu, 2004, p. 40).

The statement above exhibits the disgust that Aku's mother has vis-à-vis Adzoblasu. This refusal is related to Adzoblasu's bad behavior towards members of the society. Through his bad behavior, the parents deduce that he cannot be a model father for their son. As every parent aspires to having an exemplary husband for their daughter, Adzoblasu does not fulfill this condition of a model father and an ideal husband. Consequently, Aku's parents refuse him categorically. It can be said that Azasu has used Adzoblasu's case to raise people's awareness about the importance of good behavior for the good future of the humanity. The situation in which Adzoblasu appears as an agent who destroys the family does not promote social integration. Condemning any agent or situation contributing to the destruction of the family that is a microcosm of the society, M. Kadhafi

suggests : "Toute situation, circonstance ou mesure provoquant la dispertion, la dislocation ou la disparition de la famille est en fait inhumain et antinaturel" (Kadhafi, 1999/1984, p.71). The quotation argues that that family ties inspire social integration, hence, there is a need to preserve the family unit for a harmonious integration.

3. Social Reconstruction as an Asset to Social Integration and Sustainable Peace

The policy of reconstruction is an advantage that results from social integration. Cruz-Saco (2008) defines social integration as a highly desirable outcome that reflects the existence of social cohesion, a strong institutional foundation and a culture of acceptance. This definition addresses values contributing to social transformation for free movement and peace. Social integration can connote people's ability to work together for a noble cause. It is also the agreement of people from different horizons to work for a common purpose and enhance the noble aspirations of humanity for an inclusive peace, mutual progress and the harmonious living together. It is important to create strong institutions that can secure social integration and peace in African communities which are prey to Western imperialism as it is revealed in Azasu's *Slave Raiders*. To meet the challenges of freedom and peace in Anlonland, Azasu points to the need to have a strong military institution given that the imagined community experience humiliation and inhuman treatment because of the military superiority of the raiders. The context of the novel shows that the negroes are militarily inferior to the pinkmen. Under these conditions, a good partnership is required. In the context of the novel, a winning partnership has been negotiated between the emissary of Abosomi and the pinkmen. Here is the description of the win-win partnership that helps the negroes change the situation in their favor:

> 'It was quite clear to him now that it was the fifty accursed negroes, brought by the innocent-looking emissary of the Abosomi chieftain who were responsible for this outrage. […] Sir Hawkins realized the foolishness of the whole transaction at last. 'And I gave him all those arms and ammunitions'… 'You see, 'Said Sir Hawkins trying to be firm. But his firmness simply failed to materialize. 'You see,' he repeated, what happened so far shows that the negroes we're pursuing are of a violent type. Moreover, they're armed. Armed with guns they stole from the guards they murdered so savagely (K. Azasu, 2004, p. 297-298).

The above passage shows that the deal between the emissary and the pinkmen has turned things in favor of the negroes. The fear has changed sides. Now, the pinkmen start fearing the negroes who become more violent towards their enemies because they possess arms and ammunitions. Azasu's portrayal of the need of strong military institution and win-win partnership to secure peace and social integration can inspire the contemporary African community that is prey to Western imperialism, radicalism, extremism and terrorism that weaken social peace and harmonious living together in Africa.

Social integration connotes a respect to human dignity and humility. Indeed, the awareness of the fragility and weaknesses of human beings can create humility in human relations for the benefit of African communities. Azasu has used the strategy of shock to convey the fragility of the human being so as to make the reader aware of the need to respect human dignity. In the context of the novel, he showed the weakness of the human being by the description of the atrocious death of the guardian of the slaves, considered as the most powerful one because he possessed a gun which allowed him to subject the slaves to his orders. Sir Hawkins was stunned to discover the corpse of the soldier, the keeper of the slave prison. Below is the description

> […]They [Father Elias, Lt. Bulson, Dr. Sulfer and Sir Hawkins] reached the empty male dungeon […] They walked round the stenchful dungeon and found two almost decomposing bodies at its

> extreme end […] It was when they climbed out of the dungeons and turned towards the alley, which led to the great hall, that they saw the dead guard. Sir Hawkins gaped at the dead soldier in the candle-light and something gave way in his chest' (K. Azasu, 2004, p. 295).

The reversal of situation can be read from the above extract. That is the slave was free from their dungeon and guards found tragic ends. Sir Hawkins who found that there was no offence in raping and treating cruelly negroes, remained speechless in front of the murder of his collaborators. His lack of words is expressive of the panic that overwhelmed him. It appears that Hawkins realizes the weakness and limitations of their security system and realizes that he could also find himself any time in the same situation as the soldier. This description by Azasu of the weakness and limitations of the men who believe they are invincible is a call to humility, an attitude which favors integration and social peace. It should be noted that this tragic end of the guards could be avoided if the raiders had maintained a good neighborly relationship with the negroes. The reader can learn from this situation depicted by Azasu that by creating a good living condition for others, people prepare for a better living together in the future.

Human being and nature are glued together. Discussing womanism in literature, A. Pewissi (2017, p.64) suggests that 'womanism is a social networking device, for a human being is connected to both other human beings and nature.' It is observable that the harmony between human being and nature inspire happy cohabitation and free movement. In Azasu's novel, the setting exhibits the relation between human being and nature. Time and space are literary devices used by Azasu to show the ups and downs of human beings with the aim to inspire integration in *The Slave Raiders*. In the context of the novel, elements of nature among which water manifested in the novel by the rain and its cool weather has helped the pinkmen to realize their limit and weaknesses.

Indeed, the calm atmosphere of nature after the rain allowed Lt. Bolson to sleep soundly. This situation allowed the negroes to turn the tables in their favor. With regard to the liberation of the slaves who were daily raped and humiliated by the pinkmen and the assassination of the whites who guarded the dungeon, it can be argued that the nature which has played in favor of the negroes allowed the pinkmen to understand that they were vulnerable. Nature allowed Lt. Bolson to go to bed earlier than usual. Here is the description:

> 'Lt. Bulson went to bed quite early. There was a violent rainstorm that evening and the weather was tolerably cool. He slept for about two hours and then woke up with a start. He was sweating all over his body after a horrible nightmare, which he could hardly remember. Thereafter, he was unable to sleep. The mosquitoes were simply too many' (K. Azasu, 2004, p. 292).

In the framework of Alice Walker's womanism where partnership is highly regarded, it can be said from the above passage that solidarity is seen through the harmony between human being and the nature. Walker's partnership can be felt from the harmony between the weather and the violent rainstorm which creates cool atmosphere for Lt. Bolson to sleep soundly. The harmony created by Azasu in the novel can inspire social change that can take the form of complementarity. Tolerance and conciliation can help achieve complementarity. It is obvious that a mishandling of a person guilty of wrongs in society can turn the person against the interest of the community. Hence, it is important to discuss causes of social disintegration in connection to the way people who commit antisocial acts are handled. It is observable that the bad handling of people in conflict within society facilitates their recruitment by privileged people who take advantage of the situation by exploiting them for their selfish purposes. In Azasu's *The Slave Raiders*, the group of the privileged represented by John Hawkins, Mrs. Hawkins, Rachel, Sgt Wickid, the Duke of York and others, rescue people who are in conflict with the members of

the community, use them to serve their interests and rewards them after their success in a macabre activity. as is the case with Adzoblasu. Here is the illustration. 'We must kill two birds with one stone. Pursue the negroes on our way to liquidate Adelja. And you, Corporal Robson, go drag Adjoblas [Adzoblasu] here. The time has come for him to be made chief (K. Azasu, 2004, p. 297). From the passage, the reader can see that Hawkins and his men are on their way to kill African people and their chief on the one hand and on the other hand would like to made chief Adzoblasu, a member of African community who they think could serve their interests. This way of doing things is what F. Fanon (2008) termed 'Black Skin, White Masks' The attitude of pinkmen in the context does not promote social integration. In order to continue to oppose the members of the same community, the group of the privileged use local agents to attack the interests of the community. They are sure that it is the only condition for the perpetration of social crises in which their enterprise can prosper.

A secure social cohesion opens way to integration of people in African communities. Characters who are the representation of human beings in a society are used as literary tools to call for the social reinsertion of the people in *The Slave Raiders*. It can be argued that Azasu suggests the reinsertion of deviant people instead of leaving them at the mercy of the privilege people as it is the case of Adzoblasu. In fact, at the very beginning of the novel, Adzoblasu is introduced to the reader as a poison to the society but by the end of the story, Azasu has created a condition for Adzoblasu to be rescued from the fort by Etse. Hence, he realized that the fight for the freedom of his people is the way out of humiliation and exploitation of his people. In this vein, he joins his people and fights the pinkmen. The following is the description:

> 'A moment or so latter Mama Hundolo began to pour lead and smoke into the thicket. And soon, pinkman groans emanated from the thicket, indicating that some bullets had found targets. Several warriors ran

> into the thicket and soon came out with two pink bodies and their weapons. 'One good thing about this war is that the enemy is identifiably distinct,' Adzoblasu said, throwing down one of the pink corpses. 'No one can mistake a brother for an enemy'[…]He – [Adzoblasu] was always grateful to Etse for rescuing him from the dreadful fort […] (K. Azasu, 2004, p. 314-315).

The above passage clarifies that good turs are never lost. Readers can learn from the novel that it is important to correct deviant people and create conditions for their integration. This is a way out of manipulation and the Western politics of divide to conquer Africans'. K. Azasu and P. Geraldo (2006, p.105) substantiates that 'the incorrigible Adzoblasu realizes his folly and returns to his people. This is to say that social integration is doomed to failure if a member of a community is at the mercy of the enemy.

Conclusion

The purpose of this study has been to examine how Azasu's literary construction of social integration sustains free movements, peace and development in fiction and out here in society. The study has clarified that exclusion, manipulation and hatred are the root causes of social chaos that impede free movement and social cohesion. The study has established that through literary devices among which diction, theme, setting and characterization; Azasu's *The Slave Raiders* inspires humility and the will to live together in harmony. The study has found that integration is established when community members agree on the living together in harmony in spite of ideological, social or political differences. In addition, it has found that social integration speaks when an incorrigible member of a society agrees without constraint to serve the purpose of the community due to their community leaders' wise handling of the social deviants. It has also revealed that strong military institution and win-win partnership can secure peace and social integration. The contribution of this paper to the betterment of the African continent comes from the way it equips readers to accept that social integration is effective when people accept freely without constraint

that the other also has the right to reject orders that break people's basic rights, reaching out to free movement.

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