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Editorial

Malgré les difficultés structurelles et de financement qui font encore obstacle à sa dynamique créatrice et à son expansion, on ne peut plus dire de la recherche africaine en sciences littéraires, humaines et sociales qu'elle n'est qu'un « tigre de papier ».

Depuis le 19^e siècle, les « études africaines » mobilisaient des africanistes occidentaux, des instituts coloniaux et des intellectuels africains de la diaspora. Ceux-là avaient fait un travail important de pionniers dans le domaine de « la connaissance du monde noir ». La vérité est que les thématiques, les approches et les résultats qui sont les leurs ont été au centre des querelles d'approches qui ont lancé et entretenu, en Afrique postcoloniale, des travaux de littérature, de philosophie, d'anthropologie, de sociologie, d'histoire, de géographie, de linguistique.

Depuis la période postcoloniale où elle s'opérait à l'intérieur des grandes écoles, des universités et des centres, la recherche africaine a certainement évolué et peut s'honorer de résultats certains. Les indicateurs de cette évolution sont au moins la quantité des travaux publiés, la progression exponentielle de la courbe des inscriptions des enseignant-chercheurs et des chercheurs sur les listes de reconnaissance scientifique, la prolifération des revues scientifiques.

Ces indicateurs de vitalité de la recherche ne doivent pas nous distraire sur la réalité d'une présence scientifique africaine peu affirmée dans les espaces de débats scientifiques dominants. Il est normal que la recherche africaine, acculée de fournir les preuves de ses enjeux dans le développement national, fasse de son environnement immédiat et ouvert, son terrain empirique de prédilection. Mais l'impératif de sa présence/reconnaissance dans un monde, résolument ouvert et hostile à la faiblesse et à l'amateurisme, l'interpelle à parier davantage sur la qualité de ses résultats. L'histoire des sciences montre bien que l'appréciation de la qualité des résultats repose toujours sur un discours de circonstance; les travaux de qualité sont ceux qui deviennent dominants à des moments donnés.

Depuis quelques années, le Comité technique spécialisé Lettres et sciences humaines du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) a de la peine à suivre l'obligation pour elle d'accorder plus de crédit aux résultats publiés dans des revues indexés. Nous pensons modestement qu'une des issues c'est la reconsidération de l'orientation éditoriale des organes de publication scientifique de l'espace CAMES et des autres espaces africains de reconnaissance scientifique.

Nous devons nous rendre compte que l'orientation éditoriale des *Annales* de faculté, reprise systématiquement par les revues de laboratoire, orientation qui consiste à réunir des textes disparates, parfois sans enjeux épistémologiques attestés, dans des publications périodiques, a fait, peut-être déjà, son temps. L'option éditoriale dont le CAMES a besoin pour les organes de publication de son espace doit être, nous semble-t-il, celle qui inscrit les résultats africains dans tout espace intellectuel ouvert de négociation de la preuve.

Cette réorientation éditoriale peut être portée par des revues spécialisées qui se donnent d'organiser leurs numéros et volumes autour de thématiques et problématiques réelles, novatrices et ouvertes. Une telle réorientation de ligne éditoriale doit revenir à installer nos publications périodiques, et les autres ouvrages, dans la suite continue et/ou discontinue de réelles controverses scientifiques (thématiques, problématiques, approches, thèses) d'où se justifient et se reconnaissent, leurs portées épistémologiques.

Cette option de réorientation éditoriale des publications périodiques et des ouvrages de l'espace CAMES est celle que cherche à porter notre faculté en fondant les deux revues :

- *Littératures et Civilisations*
- *Notes scientifiques. Homme et société.*

Lomé, le 20 novembre 2014

Yaovi AKAKPO,
Doyen de la Faculté des Lettres et Sciences Humaines

Normes éditoriales de La Revue Littératures et Civilisations

Volume : La taille du tapuscrit est comprise entre 6000 et 11000 mots. Son format papier A4, écrit en Times New Roman, taille 12, interligne 1,5. Pour une présentation d'un livre, le volume peut être compris entre 1500 et 2000 mots.

Ordre logique du texte :

Un article ou une présentation d'ouvrages devront être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter :

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 14 mots ;
- un résumé en français et un résumé en anglais. Aucun de ces résumés ne doit dépasser 150 mots ;
- des mots clés en français et en anglais : entre 5 et 7 mots clés ;
- une introduction (historique du thème ou revue de la littérature, problématique, méthodologie, structure du travail) en une page au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion : rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, recommandations ;
- des références bibliographiques. Par ordre alphabétique des noms de familles des auteurs cités.

Références bibliographiques

Il n'est fait mention dans la bibliographie que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la Revue *Littératures et Civilisations*. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir plus, consultez ces normes sur Internet.

Présentation des notes référencées

Le comité de rédaction exige APA (Auteur, année : page). L'utilisation des notes de bas de pages n'intervient qu'à des fins d'explication complémentaire. La présentation des références en style métissé (exemple : APA et MLA concomitamment utilisé) est formellement interdite.

La gestion des citations :

Longues citations : Les citations de quarante mots ou plus et à partir de quatre lignes sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

Les citations courtes : les citations d'un mot à quarante mots ou d'un passage de moins de quatre lignes sont considérées comme courtes ; elles sont mises entre guillemets et intégrées au texte de l'auteur.

Exemple de note intégrée pour un livre ou autres sources citées

“ ” (Vernon, 2001: 1)

Pere (200: 3) “.....”

Résumé :

- Essizewa (2014) affirme que la sociolinguistique n'est rien d'autre que la sociologie du langage.
- Awuku (2012) is of the opinion that Psycholinguistics ...
- Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Résumé ou paraphrase :

Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Exemple de Bibliographie

✓ pour un livre

Collin, H. P. (1988). *Dictionary of government and politics*. UK: Peter Collin Publishing.

Vernon, R. (2001). *Political Morality: A Theory of Liberal Democracy*. New York: Continuum.

✓ pour un article tiré d'un ouvrage collectif

Gill, W. (1998/1990). “Writing and Language: Making the Silence Speak.” In Sheila Ruth, *Issues in Feminism: An Introduction to*

Women's Studies. (London: Mayfield Publishing Company, Fourth Edition. Pp. 151- 176.

Okara, G. (1963). "African Speech... English Words." In G.D. Killam Ed. *African Writers on African Writing*. London: Heinemann Educational Books. Pp. 137-139.

✓ **Utilisation de Ibid., op. cit, sic entre autres**

Ibidem (Ibid.) intervient à partir de la deuxième note d'une référence source citée. Ibid. est suivi du numéro de page si elle est différente de référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x.

Op. cit. est l'abréviation du mot latin '*opere citato*' qui signifie 'la source pré-citée'. Op. cit est utilisé quand au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l'usage de op. cit. est suivi de la page si cette dernière diffère de la précédente.

On utilise auteur + titre de l'ouvrage + op. cit. + page si l'auteur en question a au moins deux sources dans le texte du chercheur :

Sic est utilisé pour indiquer qu'il y a une erreur dans une citation. Pour ce faire [*sic*] est placé juste devant le mot erroné ou expression mal déclinée.

N.B. Chaque auteur devra maîtriser et bien utiliser les outils de rédaction notamment ; *ibidem* (Ibid.), *opere citato* (*op. cit*), et *sic* ; entre autres.

Typographie

La revue *Littératures et Civilisations* interdit tout soulignement et toute mise en gras des caractères ou des portions de textes.

Les auteurs doivent respecter la typographie choisie concernant la ponctuation, les abréviations...

Tableaux, schémas et illustrations

Pour les textes contenant les tableaux, il est demandé aux auteurs de les numéroter en chiffres romains selon l'ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l'ordre d'apparition dans le texte.

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LITTERATURE

**PARENTAL RESPONSIBILITY IN THE CREATION OF
PRECARIOUS CONDITIONS OF LIFE FOR CHILDREN IN
AMMA DARKO'S *FACELESS***

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Abstract

This study aims to examine the role of parents in the plight of children in Amma Darko's literary universe. In fact, it is a case study throughout *Faceless* in which I have identified the evils that undermine female children's blossoming and their social integration. Darko satirizes the social behaviours of some men who do not take care of their households. This irresponsibility affects socially and psychologically the welfare and the education of the children and particularly female ones. This study draws the attention of the society to the resignation of fathers of their traditional role that is the protection of their offspring and creation of a framework where the offspring can benefit from a good living condition. The study focuses on documentary research by running criticisms, reference books and the internet.

Key words: parents, female children, prostitution, resignation, plight, responsibility.

Résumé

La présente étude a pour objectif d'examiner la responsabilité des parents dans la situation critique des enfants à travers l'univers littéraire d'Amma Darko. En réalité, c'est une étude de cas dans *Faceless* où j'ai identifié les maux qui minent l'épanouissement des enfants et leur intégration sociale. Darko satirise les comportements sociaux de certains hommes qui ne prennent pas soin de leur ménage. Cette irresponsabilité affecte psychologiquement et socialement le bien-être et l'éducation des enfants en l'occurrence des enfants filles. La présente étude attire l'attention de la société à la résignation des pères de leur rôle traditionnel qui est celui de la protection de leur progéniture et la création d'un cadre où la progéniture peut hériter d'une bonne condition de vie. L'étude s'est basée sur la recherche

documentaire, en exploitant les critiques, articles, les documents de référence et les sources internet.

Mots clés : parent, enfants filles, prostitution, résignation, situation critique, responsabilité.

Introduction

Humanity recognizes that human procreation assures the perpetuation of mankind. On that account it becomes vital that human being gives birth to human offspring in order to guarantee their protection and education. In this perspective, a human being constitutes a great treasure for his or her community as the French writer, Hugo puts it In his collection of poems *Les quatre vents de l'esprit* publié par Siel “chaque enfant qu'on enseigne est un homme qu'on gagne” (Siel, 2010: 1) and “lorsque l'enfant paraît le cercle de famille applaudit à grands cris” (Hugo, 1853: 67). These two quotations reveal that a child is a precious and rare ‘commodity’ for his family and the community as a whole. However, this rare ‘commodity’ does not receive comfortable treatments from the society in Africa in general and from Darko’s fictionalized Ghana in particular. In contemporary Africa, children are neglected to the extent that they find themselves erring in the streets for food and sleeping in the ghettos. The Ghanaian writer sharpens this reality as an obstacle to the blossoming of the children and , in the process, he makes the reader feel the way parental irresponsibility compromises the chance of sustainable development of African countries:

Poison ran from home at the age of eight to hit the streets. Home was a two by four rooms in a compound house in an Accra inner city, which he shared with his mother and stepfather and five siblings. He was an extremely shy boy; very soft spoken and covered from head to toe in scars gained from several years of lashes with a man’s leather belt at the stepfather’s hands. The stepfather used to boast that he delighted in whipping Poison for the joy of it. His mother was always compelled to look on helplessly. The one time she attempted to intervene, the belt was turned

on her. Poison landed in bad company on the streets the moment he had landed there⁵.

In fact, the aforementioned quotation arouses the question of the irresponsibility and the sense of inhumanity of the parents towards their offspring. Indeed, the hyperbolic phrase ‘covered from head to toe in scars gained from several years of lashes with the man’s leather belt...’ shows the real sense of cruelty and animality, if not how can a sensible parent lash a child until he or she is covered from head to toe with scars? Extreme violence on children is not a means to making them good citizens. Darko has tackled the real problem in *Faceless* in which I have noticed that poverty and parents’ unconsciousness are the root-causes of the evils that hinder the blossoming of the children. It also appears that governmental authorities are incapable of finding the adequate solution to stop the bleeding.

Darko satirizes this incapability in the following lines of disenchantment from the governmental inspector addressed to the women, agents of ‘MUTE’ a non-governmental organization “Do you have any idea at all what we go through here? We do our best within the available resources here. As you can see for yourself, it is even less than minimal.” (Fac: 198.) This quotation shows that despite the will and commitment of the police, they are technically limited because of the absence of the material needed to carry the mission. It shows thereby that the newly independent countries do not have the real and adequate wherewithal to guarantee the security and protection of their citizens. All this mess can be prejudiced to the blossoming of the female children who constitute the real energy that can insufflate a new dynamic to the development of the country. Why do children especially females establish abode in the streets? What are the different factors that clog the blossoming of the children? How is the society accessory to the plight of the female children? What can be done to stop the sufferings of the female children? All these questions have found their answers in this study.

⁵Amma, Darko, 2003. *Faceless*, Sub-Saharan Publishers: Legon, Accra, p.198. Further references are to this edition: the title will be written Fac. Followed by page references when quoted.

The paper has been decrypted into four research point. The first point deals with the patriarchal system as a hindrance to the blossoming of the female children; the second point puts into relief the resignation of the parents from the infant custodian role. Finally, the third and the fourth aspects have addressed respectively the parental transaction of the female children and social organization's reaction and solution to female living conditions. In this paper I have chosen to use both hermeneutics and the feminist approach. On the one hand, the hermeneutic theory will help to decipher the writer's corpus and offer a plain understanding of the novel. It permits to decode the author's ambitions, insights and the message Darko is sending to the readership. On the other hand, the feminist impetus sheds light on the literary creativity. Darko has put in place to show the limitations of the patriarchal institution which has reduced the female children into nonentities.

1. The Patriarchal System as Hindrance to the Blossoming of Children in *Faceless*

In African context, the headship of the family is assured by man. This confers on him all the rights over the woman. In effect, an observation of the African community permits to conclude that the African community is framed into a patriarchal structure. Before one masters the whole structure, it is important to define the concept of patriarchy. According to Phillips et al. Eds. (2010) patriarchy is a society, system or country that is ruled or controlled by men. In a broadest sense, patriarchy is an authoritative male system that is both oppressive and discriminatory. It is oppressive in social, political, economic, and cultural environments because of excludes women.

It is discriminatory in its control of access to power, management of resources and benefits, and manipulation of public and private power structures. In this respect, women are kept under the yoke of men and prone to every abuse from men in every realm of life. In the companionship of men, women are very often overexploited. Patriarchal system oppresses and limits women's everyday life. This reality appears between Kabria and Adade:

The mother, wife, worker and battered car owner that she was, no day passed that Kabria didn't wonder how come the good Lord created a day to be made up of twenty-four hours, because from dawn to dusk, domestic schedule gobbled her up, office duties ate her alive; her three children devoured her with their sometimes realistic and many times very unrealistic demands; while the icing on the cake, their father, needed to do no more than simply be your regular husband, and she was in a perpetual quandary (Fac: 34-35).

The aforementioned quotation reveals the over-exploitation of women. It also indicates that in the household women are overwhelmed by the burden of domestic chores. Darko gives more weight to the subjection of women. Kabria is a "mother", a "wife", and a "worker". She, at least, has three responsibilities to take on daily. As a mother, she needs to take care of her children every morning, afternoon, evening, and night. The children are completely abandoned to her as the following question reveals: "why is it you and YOUR CHILDREN always turn this house into a concert hall every morning?" (Fac: 56). Kabria means that the responsibility rests on the woman for the caring for the children, the control over them, and their management. Their father is involved in nothing. He does not even see the children as his own. He declines his fatherhood over them by telling their mother they are *her* children. Adade is made to voice this feeling in these terms: "Kabria, can you tell your daughter that the sun is still not fully up?" (Fac: 55). As a "wife", Kabria has a husband to take care of. She has been married by a man whom she is obliged to please, to serve.

Next was Adade who always rose from bed each working day at 6 a.m. never one minute earlier. And which was a whole hour after Kabria. His expectation to find his breakfast table laid ready and waiting after he had hijacked the bathroom for thirty minutes and used up another fifteen minutes to dress up was always met religiously by Kabria (Fac: 38).

This passage shows the status of the woman. The man is the lord that the woman should serve. In contrast Adade the man does not care

about what Kabria, the woman, goes through. What matters for him is to find his breakfast ready for consumption. As a worker, Kabria needs to catch with time for the atmosphere may not be pleasant at all if she gets to work late, The following is an example of what Kabria undergoes from Dina, her boss when she arrives late to the canal compound of MUTE. Dina.

‘Dina breezed out of her office with a frown on hearing Kabria’s voice.’

‘Dina. Hello. Good morning!’ Kabria greeted her boss cheerfully.

Dina did not respond. She took a long sullen look at her wristwatch and then at Kabria. The message hit Kabria loud and clear.

She jumped to her own defence.

‘It was creamy, Dina. It went off right in front of the children’s school. Can you believe that?’ ...

‘That is because of the many problems it also coughs up for me in spite of my loyalty and absolute faithfulness to it’ (Fac: 63).

Here, it appears clear that Kabria is not tolerated by her boss to come to work late. And she is not pleased by what could make her come late; it is none of her business. Dina’s attitude toward the woman shows it. She does not respond to greeting. Instead, she takes a look at her watch and then to Kabria to convey a specific message.

The narrator of *Faceless* reveals Kabria’s mind and conditions in the following terms: “...no day passed that Kabria didn’t wonder how come the good Lord created a day to be made up of twenty-four hours, because from dawn to dusk, domestic schedule gobbled her up, office duties ate her alive; her three children devoured her with their sometimes realistic and many times very unrealistic demands” (Fac: 34). Definitely, she deems twenty-four good hours insufficient for the combination of these tasks and to find some minutes to rest. But what appears insufficient to her is wasted by her husband who spends half an hour bathing. Not only that, “after work, Adade normally met with friends at a drinking spot to socialize over bottles of beer. “To release tension,” he would say” (Fac: 38)

The phrasal verb “gobble up” used in the previous quotation and the expression “to release tension” in the aforementioned quotation are altogether antithetical. While women – represented by Kabria – are engulfed, gulped, without any intention of relaxing, men –represented by Adade have enough time to have fun and for pleasure. This phrasal verb “gobbled up” shows that she cannot rest, even if she wants to. It is used to mean she is lost in household chores all day long. To this difficult task is added the devotion to the children. In this regard where tasks are gendered, Kabria is more than exploited as she is overwhelmed with office work and housework reaching out to her exploitation by her man: “Kabria’s household was up to the chin in their routine Monday morning chaos. She was up with the crow and still running around” (Fac: 54).

The man is seen failing to care for the children; he seems to abandon the children to the responsibility of their mother. Abade’s vocabulary is full of detachment to children; “your daughter” (Fac: 55) and “your children” (Fac: 56), which is an impediment and a hindrance to the blossoming of these children.

Moreover, the idea of male sex superiority comes from this system which keeps female sex captive. What is more is that many parents inculcate this idea of superiority to their male children. Then these children keep in mind that they are the important human species and the opposite sex is not important. As a result, they heavily despise female sex and keep it under the invisible yoke of inferiority and uselessness in their minds. The life of a friend of Ottu he recounts evidences the point:

‘Mum, do you know that I cut short your problems by coming as a boy and earned you respect?’ Ottu claims unexpectedly.

Kabria was so taken aback by it that she found herself asking, ‘what problems?’

‘I have a friend at school’Ottu launched into a self-promotion campaign, ‘they are six...’

‘Six children?’

‘Yes.’

‘In this day and age?’

‘That is why my friend is special.’
 And Kabria wondered where thus was leading...
 ‘Mum, you don’t understand,’ Ottu reproached, ‘he is also the only son. Just like me. And his grandmother said he is special. Veeeeery special.’
 Kabria began to suspect where the conversation was leading to and asked carefully, ‘did he say why his grandmother said that?’
 ‘Yes. You see, by coming as a boy, he earned his mother plenty of respect and also ended her pains.’
 ‘Her pains?’
 ‘Yes. When you are bringing forth a baby, they say it is painful. Veeeeery painful, no?’ ...
 ‘you see, my friend’s grandmother said that had my friend not come as a boy, she, being my friend’s father’s mother, would have insisted and ensured that my friend’s mother continued to bear more and more children till she bore a son’(Fac: 37-38).

Through this passage, it is undoubted and unmistakable that Ottu is already convinced that he is the only important child of the household. For that reason, he must never be punished since his friend never gets punished by his mother (Fac: 38). With this idea, there is no way for him not to take his wife for granted later on. Women also seem to accept this idea of inferiority with what the grandmother has said. She vouches for keeping his son’s wife bearing more and more children until she gives birth to a male child. That means she agrees that she, being a female, is not important; that the important and special child is the male.

Some women like Kabria do not tolerate sex-biased minds and the misrepresentation of female gender in social context. In response to Ottu’s advocacy and pleading for what he claims, “Kabria told her son that like her two sisters, he too was special, but definitely not because he was a boy. And would have been equally special had he also come as a girl” (Fac: 38). She clarifies: “... every child is special. Every child ought to be precious to the parents, be they even ten or twenty” (Fac: 37). Kabria is prepared to correct this issue of gender-bias. She does not admit the patriarchal conception of the female gender in

connection to the male one. From her conception, it is clear that Darko is inviting readership to stop poisoning children's brain with the idea of inferiority or superiority of sex. Female sex is as active and procreative as the male one in many domains. For example, the Non-governmental organization known as MUTE is founded by a woman. And all the workers are women (Fac: 62-4). This is evidence from which children suffer in the African society in line with my study. In fact, if men and women do not agree how can children benefit from good conditions for the growth and better prospective impact on society?

2. Resignation of the Parents from the Infant Custodian Role.

“The role of the family in shaping their children's behaviour is very crucial” (Kumsa, 2015: 91). Kumsa shows his conviction about the important responsibility of parents in the future of their children. From this quotation, I discover that it is easy to have an idea on the lifestyle of a household. The behaviour of the children reveals what the home is like since it is up to the parents to shape their kids' attitudes. Whatever the parents do or say in the house is like a prepared lesson inculcated to the children. It is like a television children are watching. Oddly enough, these things determine their future life. Kumsa (2015: 91) continued his perception on that field by saying that “children from family with strong connection could be in better position about their future life and feel responsible in making decisions. From this passage, there is no way to deny the strict relationship between a child's education with what the child's becoming.

In *Faceless*, Darko presents two antithetical families in terms of infant custodian role. She underscores Adade's household and Maa Tsuru's. These two families are the realm of the novel. They are going to function as the landmark of my analysis about parental responsibility for children's education.

Obea, her first child, at fifteen, had reached so to say, that age. Three years after her grand entry into the teen world, three to qualifying to vote. And as much as

Kabria could recall, Obea said good night to her one night, baby-faced, flat-chested and all, only to wake up the following morning sporting a blossoming bosom and a pair of fairly rounded hips. The results? Obea threw both Kabria and Adade into absolute turmoil. There she was, one minute their little girl, next moment protesting any reference to her as their little girl. And while Kabria suffered her period of discomfort in silence, praying to God for guidance on how to deal with her now physically maturing daughter, Adade for his part, retired to bed each night wondering if the time had not come for him to maybe invest in two bulldogs to discourage potential young male whistlers behind the wall. (Fac: 35)

Through this passage, the author clearly shows how attentive and preventive the couple is. She lays emphasis on the attentiveness of both parents in the fact that they notice the change their daughter experiences throughout the only night. "...only to wake up the following morning sporting a blossoming bosom and a pair of fairly rounded hips" (Fac: 35). This portion means that they carefully take a look at her before going to bed and the next morning the occurred changes are seen. Even though the sexual maturity does not occur over a night, Darko uses the portion in that hyperbolic way to prove the attentiveness and the spontaneity of the parents concerning the education of their daughter and all the changes she goes through. Since the household is the dominant social environment that children inhabit, the parent-child interaction contributes to developing their sense of coherence (Mosley-Hänninen, 2009: 12).

Parents' care and preventive spirit are shown in this fact. The next step, after noticing their daughter's sudden physical changes, for the parents is to ponder over adequate and appropriate ways of handling her. Children must be followed with proper attention by their parents so as to know when and how to come to their rescue. Rescue not in the sense that they are engaged in physical danger –which may possibly be the case – but in the sense of giving them the opportunity to live a coherent life. "Early childhood awareness creation through strong children-parental relationship can be a resource which helps

adolescents to develop strong sense of coherence in their life” because “Children from a family with strong connection could be in better position about their future life” (Kumsa, 2015: 91-92). Delay may be dangerous in the process of infant education. The follow-up must be done progressively and help and guidance must come immediately.

Precisely, infant custodian role must not be narrowed down to sending children to school and feeding them. Darko is clear about this fact in the novel. Invited for an interview at the Harvest FM, while talking about parental responsibility, Ms Kamame says: “that is not only the father who refuses to acknowledge or take responsibility for the child, but also the father with a narrow perception of fatherhood, who sees his role as fulfilled so long as he has paid the school fees, place food on the table and put clothes on their back” (Fac: 137). Here, it is clear that the concepts of responsibility and education are larger than just supply food or enroll children in school.

Most importantly, a generational problem must not be forgotten in the definition of education and responsibility. “One generation to the other was sometimes like the horizon. So far away and yet so clear to see it seemed so near” (Fac: 98). This is so important because Darko has mentioned one important aspect of education about this generation which is sex education. But unfortunately, “some individuals and religious bodies still frown upon sex education” (Fac: 58). But surprisingly, in this generation, children are involved in sex habits at a tender age. Pornographic films are all over. There one thing that must be clearly understood, if parents refuse to educate their children about sex at home, street will do that on their behalf. This evidence can be noticed on Fof⁶’s lifestyle, a fourteen-year-old girl. “A part of Fof was and would always remain the fourteen years that she was; but the harshness of life on the streets had also made a premature adult of part of her. She was both a child and an adult and could act like both; talk like both; think like both and feel like both” (Fac: 46). This passage is clear enough to exemplify my assertion. The main concern in this portion is not the harshness of the street but the fact that the street is nowadays capable of teaching children what their parents would

⁶ Fof is the main protagonist of the novel.

refuse to teach them at home. They will surely be taught; either by wrong counselling, films, friends' experiences, and even rape.

Kumsa (2015: 91) notes that when full parental responsibility is carried it results in children's awareness raising on how to handle sex and growth harmoniously: "children from families with open discussion on any topic including sex and sexuality can develop better self-confidence. When children develop self-confidence, it is easy for them to negotiate and decide about their sexuality". Children are not well armed from their respective homes so they are exposed to early discovery of sexual life. Study showed that youth would not get initiated so early and in such a great number if their parents taught them to say no, set clear rules, talked about what is right and wrong and about delaying sexual activity (Aspy et al. 2007; Borawski et al. 2003).

The parental responsibility and custodian role for this new generation require an important tool to succeed: communication. Kumsa (2015: 91) defined communication skill as a tool by which adolescent can share their ideas, acquire knowledge and make better decision. Knowledge acquisition is of a great importance. *The Bible* says: "my people are destroyed for lack of knowledge" (Hosea 4: 6). Kabria as the unit of the family who is closer to the children in a patriarchal home like hers, has succeeded in establishing a good communicational environment in her household. Through times she discovers the importance of communication in the process of infant education. Eventually, "she believed in good communication channel she felt she had established with her children. They expressed themselves freely in her presence" (Fac: 97). There is power in communication. It is a rope to tighten the whole family together. The passage shows that when children are educated in that environment, they will be free to discuss everything that bothers them with their parents without fear.

Furthermore, I think communication is not just the fact of bringing forth or receiving information; getting to know what is going on; no. The excellence of communication is that the process can persuade someone to do something or dissuade or prevent them from doing some other things. Mostly, the sex matter which is one of the greatest

ailments that are aching the new generation requires communication. It can act perfectly well as a tool for guidance in that matter. On the contrary, when parents fail to influence their children through communication, they will yield to suspicion to take in the family. Kumsa (2015: 92) puts it clearly that “parents with less communication mostly focus on controlling their children rather than providing appropriate information and shaping them”. Kumsa suggests here that it is the parents’ responsibility to determine their children’s future life through good education.

She spotted Obea right away when she reached the school gate. She was sitting under a tree with some classmates and they were locked in what appeared to her to be an intense tete-a-tete. ... What were they discussing? Were they comparing notes about boyfriends perhaps? She quickly checked herself. ‘This is not your generation, Kabria,’ she reminded herself, ‘this is Obea’s generation. Communicate with her. Do not upset yourself with suspicions. Find out the facts’ (Fac: 79).

In fact it is a great mistake not to find out facts before charging or blaming children, especially of this generation. While soliloquizing in the previous citation, Kabria tells herself that the right thing for her is to be calm and mostly to prefer communication to bothering herself for nothing. Most parents are not aware of these necessary tools of education in their process of carrying out their responsibility towards their children. Some do not even care about their custodian role on children. And it is this unfulfilled parental duty that results in children’s drift to the street.

Actually, these sets of rules of education I have discussed above are not part of Fofu’s life. She does not experience what it means to simply be a child (Fac: 93-94). Darko seizes the opportunity of our everyday life to depict parental irresponsibility. One of the factors that hold parents responsible for the misbehaviour or the plight of their children is that those kids do not force them to father or mother them. “Because the opportunities are now available for unwanted

pregnancies to be conveniently avoided” (Fac: 138), parents can avoid bringing them to life in numbers they will not be able to support.

Some parents are not really aware of what it is to bring forth a child. It does not sound fair to beget children and tell them: there is no food, go out on the street and find some money for food (Fac: 115-116) but, this is what happens throughout the novel. Maa Tsuru even goes up to feed herself on what her children bring back from their daily office, the street. Fofu reveals this in her reproach to her mother about the fact that the mother offers herself to men who use and dump her on later. She says:

If he returns today, you would let him in and probably get yourself pregnant by him again, won't you? Why? Mother, why? What life have you been able to give those of us you already have? Look at the boys here. Look at me. We have no idea where the two other boys are. Are they dead? I often wonder. Are they alive? Are they in prison? Are they killing people to survive? You don't even know. And Baby T? You offered us all generously to the streets, mother. You made the street claim and own us. These two at your feet are already going hours without food. Only time and they will also be venturing out onto the streets to fend for themselves. You grew too used to living off the sweat of your children, especially Baby T, whom you... (Fac: 188.)

In this passage, Fofu takes her mother for a cruel mother. She does not know the implications of giving birth and being able to subdue the children. Through her explanation Maa Tsuru has at least six children despite the fact that she does not have even a morsel of food at home. The only solution for her is to send her children to the streets so that they can survive and possibly bring food for her. And from begging daily the children end up on the streets as its permanent dwellers.

Some fathers are the guiltiest of the continuation of such a phenomenon. Most of them flee from home and leave the woman all alone. Some other decline on ground the pregnancy they are responsible for and so on.

‘I didn’t just get up one day to the next to live on the streets. It started with begging. I was going out to beg on the streets; but I always return home to the mother in the evening,’ Fofu replied.

When did the begging start?’ Dina asked

‘When I drop out of school.’

‘Yes.’ Fofu grinned proudly, ‘but I went only up to Class Two. There was no money. Mother couldn’t afford the uniforms and the exercise books.’

‘And your father?’

He wasn’t around. He left us a long time ago. Mother said I was still not even born’

‘o where?’

Fofu shrugged

‘So, you started going out to beg because there was no money?’

‘And no food. That was more pressing,’ she went on.

‘When there is no food, you don’t wait to be asked by anyone to go out and beg. Hunger is a foe and it is overpowering. When it pushes you, you go. It was the same with baby T (Fac: 129).

Fofu reveals her father an irresponsible man who leaves a whole household behind him in a disastrous situation. He impregnates Maa Tsuru and disappears. Fofu has not set eyes on her father like many other children in our societies. In these conditions, misery becomes a powerful mobile which pushes children to the streets. They go from begging and end up in the streets. Hunger is a foe, like Fofu says. Children cannot endure it for long. They will crack and compulsorily beg. This habit of Fofu’s father is pure resignation from his infant custodian role. As the guarantor of their well-being and their protector, children ought to have the father there for them.

In his article, “Streetism as a social tragedy in Amma Darko’s *Faceless*, Ogbeide did some researches about the history of street children. According to him, the history of the consciousness of the idea of street children dates as far back as 1848 when Lord Ashley referred to more than thirty thousand naked, filthy roaming lawless and deserted children in and around London, United Kingdom

(Ogbeide, 2015). That is to say “streetism” is not a recent but an old phenomenon based on several factors.

Researches done in Addis Ababa and some other major cities also indicate that family poverty is the major cause for children to join the street (FSCE, 2003). But all the street children are not there because of misery. Kabria and her colleagues do not agree that poverty is the only factor that delivers children to the streets. There is preponderant question of irresponsibility that makes some parents resign their duties on children. Many families are also increasingly characterized by absentee parents, lack of communication between parents and children, alcoholism and domestic violence. Many children run away to the streets to avoid violence and abuse in the family (Kopoka, 2000).

‘In fact, many of them are southerners,’ Aggie came in, ‘it is at Sodom and Gomorrah that you find a concentration of many of these young girls from the North, but even there, you have your fair share of southerners. Girls and boys who are not necessarily orphans and who have one or both parents living right here in Accra.’

‘Why?’ Vickie howled, ‘Why should somebody living right here in Accra and under a secure roof, let go of his or her child on to the street?’ (Fac: 75).

Like in every country, begging and street life are frequent in the North Ghana. So people take most of the street children for Northerners and refer to them as *kayayooos*. Then Aggie belies this conception. It is quite unbelievable for Vickie that a parent living in Accra UNDER A ROOF send his or her children to the streets. Odarley’s⁷ mother does this and she even sends her back whenever Odarley pays her a call on (Fac: 49).

The misery, father’s irresponsibility, mother’s naivety, female sexual abuse, and children beating up function actively and favourably to the cause of street life. Consequently, children with less parental

⁷ Odarley is Fofu’s best friend. She is also a street girl like Fofu.

monitoring, guidance, and protection are exposed to the evil of life on streets. And life on the street makes mixed up persons out of children (Fa: 45). Street children are faced with all kinds of evil. In *Faceless* the significant evil described are theft, violence, subjugation, and prostitution.

On the streets, morality, ethics or public spirit lessons are upside down. Some clarifications are important at this level about street life. From a point of view of symbolism, Raimi (2017: 38) argues that “as specified in the contextual meaning of the street above, it is the opposite of family home, which has nothing to do with its referential roles of transport infrastructure or a place of sale for peddlers, boys and girls like Eliza, the flower girl in George Bernard Shaw’s *Pygmalion*”. So, being on the streets in this context means to be out of the family framework like Fofu, Baby T and Odarley. The place where street children are received in the novel is called Sodom and Gomorrah (Fac: 47). This name is used in the old testament of the Bible. It has been used seventeen times from Genesis 10 to Zephaniah 2. It is used to refer to a place so highly dominated by violence and sexual immorality so that God decided to destroy the place. The name is just revealing to the reader that the place is full of moral degeneration and sexual perversity (Ogbeide, 2015). One of the lessons on the streets Fofu learns is this: “take charge, and that meant finding money for food through any means possible. Fair or foul. Begging? Stealing? Whatever. I learnt the art of pickpocketing from her. She was a very good teacher” (Fac: 130). When it is time to talk about surviving, finding something to eat, there are no ‘donts’ on the streets. “They live a transitory lifestyle and lack basic necessities like food, health care, and a safe place to stay” (Kebede, 2015: 45). In the world, street children exist on the margins of society, living in inhumane conditions, suffering from hunger, harassment and physical abuse, deprived of basic services such as education and health care (Vanessa, 2007). On the street they frequently survive by begging, stealing or working in the informal sectors in low paid jobs (Zena and Aneth, 2010).

About prostitution, the tragedy of street children is that while the boys degenerate into street lords and bullies like Macho and Poison, the girls are lured or coerced into full-time prostitution and soon become

victims of HIV/AIDS and other sexually transmitted diseases (Ogbeide, 2015). Girls are compelled to comply with their lord of the street and carry out appropriately their sexual income generative activity. Baby T's death is the result of her reluctance about serving a well-known customer who has previously disvirgined her, Onko as described in chapters 15, 16, and 17 of *Faceless*.

Maa Broni is not my only partner. I have other partners with equally young and pretty 'pupils like Baby T. if she does not want you I can take around to have a look at others.

Onko shook his head vehemently. 'It's her or no one. I have already offered to double the charge, haven't I? I am tripling it'

And under Poison's eagle greedy eyes, counted more money.

Poison was red. He snatched the extra money from Onko and entered the room.

You either agree to give him pleasure or I'll remove you from here and put you at work at the circle (Fac: 224-5).

Intimidation, covetousness, and sexual trade are what girls are exposed to on the streets. Baby T dies because of this situation. Poison even threaten her with the most dreadful 'business centre' he possesses: the circle. All the girls are afraid of the place because of its roughness, aggressiveness and tiresomeness to have customers. Girls prefer to hold on their places than go to the circle.

Work at Circle was pure hell inside out. ... Occasionally, there were police swoops, which in themselves were very disconcerting. A girl could sometimes make the mistake of misjudging a very regular man for a potential client and receive for her misdirected efforts, insults and threats or occasionally even some slaps. Then there were the catfights between the girls themselves over clients. A few times a girl had gone off with a client only for her body to be later found dumped somewhere. A client a girl went out with could also be a 'broke man' on the lookout for some fast money. After satisfying himself therefore, with her, not only would he refuse to pay for her service but would rob her of her earnings too (Fac: 225).

Life is not fair at all at Sodom and Gomorrah. Exposure to early sexual life and many other odd things trouble and turn street children into premature adults.

Life in the streets and life within families are purely antithetical, Street children work when people are deep asleep and fall deep asleep when people are working (Fac: 182-186). Absolutely, it is the opposite of the normal life. And to this evil is added the problem of child traffic.

3. Parental Transaction of the Female Children

Some parents are unable to provide the children with the basic necessities of life namely food, clothing and shelter and due to their families' poor socio-economic conditions the children are forced to work in inhuman and inhospitable conditions as child labour. Parents face an almost insurmountable problem of child trafficking (Vibha, 2015). Child trafficking has become a worldwide issue. It happens almost in every continent on the earth. In India, a very large number of children are trafficked inside and outside the country. Child trafficking has surpassed all estimation all over the world, remarked Vibha (2015). The problem of children living on the street is a global phenomenon. It has created countless problems to millions of children in all parts of the world (UNICEF, 2007).

Children are taken away from their families for different reasons. Some are adopted because they are orphans, some are given up as house help, and some others are 'sold'. By 'sold', here, I mean that some children are given up to serve others while the parent receives money from the person using the child. Maa Tsuru and her daughter Baby T are the characters Darko uses to depict this social fact in her literary universe of *Faceless*.

Baby T is typical of entrusted girls to other persons. Maa Tsuru decides to hand her over to Mama Abidjan. Sexually abused by her stepfather Kpakpo and the supposedly generous Onko, Baby T is sent away from the house by her mother to Mama Abidjan. Baby T lack of education made her a victim further sexual abuse. As a matter of fact, Mama Abidjan, a 'graduate' of prostitution pretends not to be a prostitute but she recruits girls not to serve in bars and restaurants as

she pretends but to serve as prostitutes. Once she gets hold of Baby T, Mama Abidjan decides to transfer her to Maami Broni after a quick meeting she holds with her. Baby T becomes a money making instrument. She has been sent to Mami Broni so that Mama Abidjan can make money from the new job she will be introduced to. Baby T is initiated into full-time prostitution. That job eventually results in her death. Once more, Baby T is typical of the street girls who are occasionally found dead and dumped somewhere in the slum while their parents pride on having children in the cities.

Entrusted and street girls go through much hard and trying time. They are not free to take any decision. They are compelled to serve and abide by the rules and regulations of their 'lords'. They are exposed to all kinds of dangers. On one of her scarce and rare visits home, Fofu gets into a discussion with her mother.

Maa Tsuru didn't respond. She wiped away fresh tears from her face and resumed from where she had left off. 'Something happened, Fofu.'

Something is always happening, no? Always. And had I not got the good sense to leave home, who knows, he probably would have made you send me away too to work for some woman to make money for you four to live on. No?

Maa Tsuru choked on saliva and cough violently. 'I don't have the strength to fight you with words Fofu,' she spoke slowly, 'and even if I did, I wouldn't do it. Fofu said nothing.

Maa Tsuru went on. 'Last week a body was found behind a blue Rasta hairdressing kiosk salon at Agboghloshie. Did you hear about it?'

Aren't bodies always being found there like the aborted foetuses at Sodom and Gomorrah? Is that news? Well, maybe for people like you living in proper home like here, it is. No?

Maa Tsuru ignored the sarcasm to avoid the bait of another round of war with words, for, what she was about to say, was in itself, war enough. 'Maami Broni didn't come to give me money, fofu. She came because she was afraid.'

Fofo frowned. Her unasked question was obvious.
Maa Tsuru went on. 'Since she was the one I entrusted
baby T to, she ...'
What are you trying to say, mother?
She came to tell me
Tell you what?
That the body behind the hairdressing salon...
Fofo's eyes widened. Baby T?
Maa Tsuru began to shake (Fac: 47-48).

The passage shows that one of the reasons why parents send their children in the streets is to make money by sacrificing these children to the street. Such children are exploited into the will of their lords. The lords in their turn use their cunning ways to prevent parents from bothering them about what kind of job their daughter is doing. The strategy used by Maami Broni and Mama Abidjan here is to send regularly an envelope of money through Kpakpo to the mother. This money is actually part of the earnings from Baby T's prostitution. By doing so, parents do not worry about what their daughter is exposed to just like poor Maa Tsuru, who never really gets to know the nature of her daughter's work until Maami Broni's news to her that the dead body that was dumped behind the blue Rasta hairdressing Kiosk at Agboghoshie market is really her beloved Baby T's.

Pitifully, this is the life many girls are living in our different towns and cities. Families are always tearful and mourning. The government seems incapable of sorting this cruelty and unpleasant situation out. Faced with this situation Fofo insists on the fact that she wants to meet the government. But according to Anyidoho (2013), what she doesn't know is that government itself has lost its priorities, its sense of direction; it has become dysfunctional and deaf to the cries of children abandoned or sold to the merciless street lords of the Poison kind, and their equally heartless female collaborators such as Maami Broni.

'And now pick up the phone!' He (A police inspector)
ordered Vickie She obeyed.
'It's dead' she said.
'Follow me,' he ordered them. Then he pointed a finger
into the yard and sneered, 'See?' 'What?' Kabria asked.
'But there is nothing there!' Vickie wailed.

‘But what should you have seen?’
‘A vehicle. You have no vehicle?’
The Inspector’s cynical grin turned to a wry smile.
‘No, we don’t.’ (Fac: 82-83).

Even the police who are delegated to fight crime and criminality is not well-equipped. It is destitute of resources. In the case of Baby T, the forever grumbling police inspector simply receives the post-mortem report and files it away, for lack of equipment. Here comes the necessity for social organizations like UNICEF, UNESCO, and UNO to react.

4. Social Organization’s Reaction and Solution to Female’s Living Conditions

It will appear senseless to talk about social organizations’ reaction to find a solution to female’s ordeal without reference to organizations like UNESCO, UNICEF, World Bank Group and so. These organizations are involved in the strict observations of the rules and regulations that govern human rights in general and specifically children’s rights. Apart from these well-known organizations, many others are recently founded in each country just to secure especially the plight of street children. In Ethiopia for example, institutional care of children is introduced by missionaries and increased significantly as a response to needs of unaccompanied children at emergency feeding centres during the drought and famines in 1984 (Kebede, 2015: 49).

Street always shows up corps at Sodom and Gomorrah. But with the increase and expansion of these young girls, especially, MUTE decides to take things bodily. MUTE is a typical of social organizations whose intervention is highly important for an urgent eradication of streetism. Baby T’s is a special case. Her corpse found in the market turned to a serious matter in a way that it has never happened thanks to the reaction of the NGO MUTE which decides to make investigate on the phenomenon. MUTE is an organization that is concerned with female plight in general and the growing phenomenon of street children especially and mostly girls. The day Kabria met Fofu, as a member of the organization, she brought the matter home.

She tries to convince her husband that MUTE should not keep quiet about issues like that one. Just like Fofo who is willing to see government, Kabria's husband also claims that the police is the right institution that can handle such issues: "where does MUTE come into it? He asked, isn't that something for the police?" (Fac: 83). But Kabria answers and says that their organization also has a role to play.

From this behaviour of Kabria, a MUTE's staff, it is clear that the most essential step in this battle against this phenomenon is awareness. Social organizations have to be aware that they must rise and fight for the cause of these children restlessly. NGOs have a responsibility to ensure that the short-term and long-term interests of children are effectively addressed in any relief and development program (Eade et al., 1995). Hope Enterprise also says the same thing but in the Ethiopian context. Since the economy of Ethiopia is not strong enough to generate resources for the needed social investment, assistance from both local and international NGOs will be essential to alleviate the various problems connected with destitute children (Hope Enterprise, 1997). This observation by Hope Enterprise is not applicable to all other countries of the world.

Other scholars have discovered that NGOs are working tirelessly for the cause of street children. That is the case of Dessale who says that non-governmental organizations are playing a very important role in promoting the welfare of disadvantaged children by planning, financing, managing and providing advice and counselling services for various projects set up to help poor children in general and street children in particular (1998).

Truly, the novel under study shows how useful NGOs are. MUTE has played a significant role in the fishing out of Fofo from the street and her rehabilitation. Everything starts from its investigation about Baby T's corps. MUTE's staff gather and decide how to deal with that matter (Fac: 104-106). Vickie and Kabria have been dispatched immediately to the police station to investigate on the matter.

'As we said,' Kabria resumed, 'we were mandated by the organization we work for, to come and find out

what, if anything, has been done about the dead girl who was found behind the kiosk at Agbogloboshie about a week and a half ago.'

'Bodies are found at all kinds of places at all sorts of times!' he retorted.

'We are interested in this particular one.' Vickie states firmly (Fac: 108).

Hindered in all kinds of manners possible, MUTE has succeeded in establishing the truth about the fact that the dead body found is Baby T's. The most important success of the organization and that must be an example for the social organizations is the rehabilitation of Fofu and her reintegration back to social family. From Fofu second meeting with Kabria, the woman whose purse she stole, she has been taken by Kabria to MUTE. Dina accepts to shelter her during the investigation process. This is how she has been extirpated from the street. After talks within MUTE and contact with other organizations about Fofu's rehabilitation, Dina, the Director breaks Fofu the news:

'I contacted some organizations with training facilities who are willing to take you on, Fofu. So, now it is up to you.'

Fofu's face clouded. 'I don't have money!' She wailed.

'It is not about money. We will seek support for you.'

Dina explained. 'It is about whether you are willing and prepared for change. It is the first condition towards rehabilitation. You must confirm your desire for the change first, before we can even proceed with this discussion. Do you really want to leave the street? Have you seriously thought about it?'

...

'But if you don't go into rehabilitation, you will have to leave anyway, because then on what grounds are we keeping you? But if you go into rehabilitation, you will always be welcome to visit. The four of us will also be visiting you regularly.'

Fofu digested that and liked it. 'Then I'll go!' she declared. (Fac: 206).

Through this passage, on the one hand, I notice that MUTE has followed up Fofu from the street to her planned rehabilitation. Its main

objective is to get her out of the street and work for her insertion into the society. This means that social organizations can help but cannot decide on how to end children's street phenomenon. Decision makers have a share in settlement of the phenomenon.

Conclusion

The primary aim of this study was to uncover the overall situation of the blossoming and well-being of children in general and girls, especially. From the analysis of Darko's *Faceless*, I have a look at the influence of patriarchy on the blossoming of children. The study has revealed that men are less involved in the infant parental custodian role. Another evil from patriarchy is that the myth of male sex superiority is highly inculcated in children since the system is all about the dominance of men in social and cultural systems.

Further exploration of *Faceless* has pointed out that an unhealthy family is a major reason why most children choose to live in the streets. The manifestation of an unhealthy family in the novel includes misery, insecurity, sex abuse on children, brutal parents whether foster or biological. To all these, I can add general lack or absence of parental love at home. For instance, children like Fofu never experience the joy of being a child. Due to poverty and too many mouths to feed by parents, many children take to the streets where they indulge in all kinds of menial jobs to eke out a living for themselves and even send some money home to enable their parents care for their siblings (Ogbeide, 2015). The study has found that the phenomenon is strongly associated with economic and social factors and that the majority of these children take to the street because of poverty and conflict with their guardians. The death of parents, family breakdown, peer pressure, large family size and lack of parenting skills are also another significant factor contributing to street life as found in this study (Kebede, 2015).

The last findings of this study are about the outstanding role of social organizations in the fight against the phenomenon. The study has proved that the government is not reacting appropriately to the issue mainly due to the fact that the peace guardians of the nations and the

police are not sufficiently and well equipped to face the lords of the streets. But through MUTE, the typical of social organizations, in cooperation with Harvest FM, the child-trafficking network has been disclosed putting, in the imaginative world, an end to the girls' plight through the example of the character of Fofu who is at her rehabilitation prospect and process. But many other people still remain in the streets like Odarley. The main question is to whether social organizations will succeed in eradicating the phenomenon of streetism.

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