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**REVUE DE LITTERATURE  
ET D'ESTHÉTIQUE  
NEGRO-AFRICAINES**



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## EDITORIAL

Devrions-nous dire à quel point nous réjouit la naissance de la Revue de Littérature et d'Esthétique Négro-Africaines ? Quoi de plus naturel en effet ? Il est vrai que dans ce domaine si divers de la culture, jamais l'effort de nos universitaires ne s'est démenti ; puisqu'en marge de multiples autres publications, le public ivoirien et inter-africain leur doit la diffusion de deux revues vraiment dignes d'intérêt :

- *Kasa Bya Kasa* (Institut d'Ethno-Sociologie) ;
- *Godogodo* (Institut d'Histoire, d'Art et d'Archéologie Africains) ;
- *Kore* (Département de philosophie).

A des degrés divers et chacune selon sa spécialité, toutes ces revues se préoccupent fondamentalement du même problème : systématiser les résultats des recherches de nos enseignants et chercheurs, assurer la circulation des idées et contribuer ainsi au développement culturel de notre nation.

L'on sait par exemple que depuis quelques années un important débat se développe dans tout le monde noir autour de la problématique d'une philosophie africaine. Et ce débat qui se développe sous l'impulsion de jeunes penseurs africains tels Martien Towa, Paulin Hountondji... et qui prend de plus en plus la forme d'une critique de l'ethno-philosophie, ce débat pourrais, pensons-nous, permettre aux Africains de penser leur propre idéologie, à condition bien sûr, que la spéculation pure et simple ne l'emporte pas sur un mode de pensée véritablement rationnel.

Que donc nos jeunes philosophes ivoiriens qui ne peuvent du reste acquérir la notoriété qu'en s'élevant à la hauteur de ses vastes problèmes, prennent l'initiative de publier *Kore* pour apporter leur contribution à ce nouveau courant d'idées ne peut encore une fois que nous réjouir. En tout cas, toutes ces Revues annoncent de futures écoles dont les lumières ne peuvent que dynamiser notre culture et l'adapter aux exigences du monde moderne.

Au reste, *Kasa Bya*, *Godogodo* et la *Revue de l'Ilena* maintenant, ne font que permettre à notre Pays de réduire l'avance prise dans ce domaine par bon nombre de pays frères : le Cameroun avec *Abbia*, le Sénégal avec *Ethiopiennes*, etc. N'y a-t-il pas là de quoi ressentir un légitime réconfort ?

Peut-être faudrait-il s'interroger maintenant sur les raisons spécifiques qui ont pu, malgré les tribunes déjà existantes et dont il vient d'être question, déterminer l'Institut de Littérature et d'Esthétique Négro-Africaines à créer la sienne propre, à vouloir - à tout prix, diront certains - non seulement vibrer de sa propre corde

mais surtout, fleurir de sa propre sève ? C'est ici le lieu de préciser à grands traits les objectifs fondamentaux de notre Revue. Il s'agit d'abord de lutter – par la plume – contre une certaine conception restrictive de la Littérature Négro-Africaine. Qu'est-ce à dire ?

S'agissant du monde noir, bon nombre de nos compatriotes ne manifestent d'intérêt que pour la seule Littérature écrite comme si elle était la seule forme de «parole artistique» créée par nos peuples. Comment un homme de culture négro-africaine peut-il méconnaître, en effet, non seulement le prodigieux essor de notre littérature orale dans les temps les plus anciens et même aujourd'hui ; non seulement cet essor mais cet extraordinaire dynamisme grâce auquel elle a si fortement influencé la pensée de nos peuples, tracé au chalumeau les contours idéologiques de notre civilisation et permis à la nation nègre de survivre à elle-même au plus fort des tempêtes donc jamais l'histoire ne nous a dispensés, on le sait.

Donc, l'on ne voit que la littérature écrite. Mais à l'intérieur de cette littérature moderne, maints lettrés de chez nous tracent encore d'autres lignes de démarcation. Francophones, ils ne manifestent d'intérêt que pour la littérature écrite d'expression française. Anglophones, ils ne manifestent d'intérêt que pour la littérature écrite d'expression anglaise. Anglophones et Francophones vivant sur le continent noir, non seulement ils s'ignorent mais ils s'abstiennent de s'ouvrir aux littératures nègres des Amériques. Est-il besoin de dire qu'une telle attitude divise notre peuple contre lui-même ?

Le monde noir est un et sa civilisation, qui se compose de nos cultures nationales et spécifiques, est une. En créant la Revue de Littérature et d'Esthétique Négro-Africaines, c'est bien cette vérité tant de fois affirmée mais non encore pratiquée quotidiennement qu'entend populariser le jeune Institut de Littérature et d'Esthétique Négro-Africaines.

Il s'agit ensuite et enfin d'initier le grand public aux théories esthétiques. L'Esthétique ? Comment théoriser sur l'Esthétique ?

Il est vrai que sous n'importe quels cieux et à n'importe quelle époque, l'Esthétique comme pratique du Beau est vécue quotidiennement. Il est également vrais que les individus et les groupes, à quelques nations qu'ils appartiennent, ont toujours une certaine conception du Beau, laquelle influence empiriquement leur pratique esthétique. Il reste toutefois que l'esthétique, comme toute forme de pratique sociale, est objet de connaissance et de ce fait génératrice de théorie. C'est à ce titre que l'Esthétique constitue une discipline philosophique et préoccupe les penseurs de tous pays.

En cette période de grandes mutations, la question qui se pose

à nous est celle de savoir si, dans ce domaine précis, nous devons permettre que nos goûts et notre manière, à nous, de vivre le Beau- car c'est bien là l'objet de l'Esthétique-soient façonnés par la sensibilité des autres, les théories des autres nées d'une pratique extérieure à nous est si différente de la nôtre. On la répètera jamais assez : c'est dans la mesure où nous saurons rester nous-mêmes que nous apporterons vraiment notre pierre à cette civilisation universelle que nos arts ont déjà si fortement marquée.

La Revue de Littérature et d'Esthétique Négro-Africaines, si elle parvient à interroger notre passé, à bien l'interroger, elle refuse de pécher par subjectivisme, si elle sait prêter une attention toute particulière aux procédés de création de nos artistes contemporains à la fine élégance que propose même le petit couturier des bas quartiers, à l'esprit fort de finesse et de délicatesse du simple homme de chez nous, deux critères de beauté- critères évolutifs bien sûr-définis jadis et naguère et sans cesse redéfinis par nos paysans, nos ouvriers, nos intellectuels, bref, notre peuple tout entier ; si donc elle se met à l'écoute de la Côte d'Ivoire, de l'Afrique et du monde noir pour découvrir ce que nous avons de vraiment spécifique du point de vue de la perception du beau, cette Revue peut, non seulement diffuser une pensée mais aussi et par ce fait acquérir très vite sa notoriété et contribuer très fortement à la transformation positive de nos mentalités.

Le progrès est une chose pluriforme et le progrès dans le domaine de la pensée surdétermine toujours le progrès dans le domaine si matériel de l'économie. Bonne chance donc à l'Ilena. Son expérience intéresse au plus haut point le Ministère de la Culture que nous avons l'honneur de diriger.

Et nous savons que nos chercheurs ne nous décevrons pas !

Jules HIE NEA

Ancien Ministre des affaires Culturelles de la Côte d'Ivoire

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**Le Comité de rédaction**

**ADDRESSING MEDIA AND POLITICAL GOVERNANCE IN *THE DEATH CERTIFICATE* BY ALOBWED'EPHE AND *A LEAP OUT OF THE DARK* BY GORGUI DIENG**

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**ABSTRACT**

In the political life of African countries, media's existence has become a questionable matter due to the different problems of reliability they are facing these days. As a matter of fact, a great number of media are politically influenced by some political leaders. Consequently, they start losing their credibility. The objective of this article is to insist on the lack of freedom of speech in the political arena in the imaginary worlds of the novels under scrutiny. This paper is written to shed light on the problem of credibility of the media due to political influence. It is also to show the importance of media in the political life of African countries. To reach the goal of this research paper, some literary theories have played important roles by specifying the context in which the work is carried out. The New Historicism locates the article in the historical context and helps to scrutinize more the political aspect of African countries. The use of structuralist-narratology has helped to study the structures and the characters of the books under study. As far as socio-criticism is concerned, it appears as a theory which consists of studying the fictional society on which the story is written.

The work has demonstrated that African countries' politics have negative influence on African media. The current study denounces the manipulation of African media by political leaders. Consequently, civilians are misinformed about their countries' political life. This research work can be useful in the extent that it can give researchers great desire to go further by scrutinizing the problems of media in Africa for better governance. The present work is significant because it gives people and especially Africans to understand their civil right to be informed about any political matter in their respective countries.

**Key words :** Media - Influence – Incredibility – Reliability – Soared up - Scrutinize

## RÉSUMÉ

Dans la vie politique des pays africains, l'existence des médias est devenue une question discutable en raison des différents problèmes de fiabilité auxquels ils sont confrontés de nos jours. En effet, un grand nombre de médias sont politiquement influencés par certains dirigeants politiques. Par conséquent, ils commencent à perdre leur crédibilité. L'objectif de cet article est d'insister sur le manque de liberté d'expression dans l'arène politique dans les mondes imaginaires des romans étudiés. Cet article est écrit pour mettre en lumière le problème de crédibilité des médias dû à l'influence politique. Il s'agit également de montrer l'importance des médias dans la vie politique des pays africains. Pour atteindre l'objectif de ce travail de recherche, certaines théories littéraires ont joué un rôle important en précisant le contexte dans lequel le travail est effectué. Le nouvel historicisme situe l'article dans le contexte historique et aide à examiner de plus près l'aspect politique des pays africains. L'utilisation de la narratologie structuraliste a permis d'étudier les structures et les personnages des livres étudiés. En ce qui concerne la sociocritique, elle apparaît comme une théorie qui consiste à étudier la société fictive sur laquelle porte l'intrigue.

Les travaux ont démontré que la politique des pays africains a une influence négative sur les médias africains. La présente étude dénonce la manipulation des médias africains par les dirigeants politiques. Par conséquent, les populations civiles sont mal informées sur la vie politique de leur pays. Ce travail de recherche peut être utile dans la mesure où il peut donner aux chercheurs une grande envie d'aller plus loin en scrutant les problèmes des médias en Afrique pour une meilleure gouvernance. Le présent travail est important parce qu'il permet aux gens, et en particulier aux Africains, de comprendre leur droit civil à être informés de toute question politique dans leurs pays respectifs.

**Mots-clés :** Médias – Influence – Incrédulité – Fiabilité – Montée en flèche – Analyser

## INTRODUCTION

The political life of African independent countries takes into account many social fields. Among those elements are included aspects such as economic, health, justice, culture, education, agriculture, sport, and media, to name only those. This means that the main motivation of political independence in Africa is social protection. It is seen “as policies and actions which enhance the capacity of the poor and vulnerable to escape from poverty and enable them to better manage risks and shocks” (OECD, 2009 :12). To back up OECD, PASGR (2016) posits that “in recent times, African governments, the donor community, multilateral agencies, and regional intergovernmental bodies like the African Union (AU) have placed high priority on social protection as an instrument for reducing poverty, vulnerability, unemployment and underemployment in Africa” (AU, 2004, 2010 ; DFID, 2005 ; UNICEF, 2011 ; 2008). All of this shows how important it is for African countries to be at the control of the development policies of their countries. It is noteworthy putting a cursory focus on the great importance of the media in the political life of any independent country. According to (Hang and Weezel 2007) “this word refers to the traditional mass communications systems and content genres as well as other technologies for mediated human speech. This includes traditional

publishing, traditional electronic media, motion pictures, video gaming, recorded music, advertising, etc”. (P.54); in addition, they define media as “the industries that produce and sell information as well as entertainment products and services”. How to get African population informed has become a great challenge in the black continent view that it is of the responsibility of a sovereign country to keep its people abreast of how their country’s affairs are being managed. Consequently, literature has seen its field stirred up by African politics. Born out of the search for freedom, African literature has quickly seen its literary field broadened by numerous political matters. The one of media is the focus of this article. The objective of this article is to demonstrate the lack of freedom of speech in African countries. This paper is written to shed light on the problem of credibility in media due to political influence. It is also to show the importance of Media in the political life of African countries. In order to come to terms with this paper, I have used a qualitative data analysis approach I have provided vital analyses through some extracts from the corpus novels. Information from scholars’ articles which are related to the topic have been used to cover important aspects of the research. The sub-Saharan and Central African countries are the target settings of this work.

#### 1- THE EXISTENCE OF PRIVATE MEDIA AS CIVILIANS’ DEMOCRATIC RIGHT.

Corruption and bad governance compel political leaders to manipulate the information in order to serve wrong and unreliable news to the population via public media which are under their control and orders. This practice is against the code of ethic that governs the job of journalism. In this respect, (Gbaguidi, 2012:

32) posits that

*the major role of the Press should be to inform objectively the population and to carry out a detailed enquiry to find out anything wrong in the society; in a nutshell, the key role of the Fourth Estate is to enlighten the public opinion. Unfortunately, as some of the professionals working in the Fourth Estate are in the pay of dishonest politicians, they turn their backs on this noble mission, departing from the professional code of ethics governing the Press.*

The consequence of their malpractice is enormous. In that wake, Gbaguidi (2012) contends that “When such a biased piece of writing appears in an official organ, it not only misinforms innocent people but also bewilders them” (33). It is therefore easy to assert that like blood in the body, media maintain democracy alive. As a matter of fact, the existence of private media to supplement the public media in African continent has become a necessity. That is certainly the reason why some writers such as Gorgui and Alobwed did not stay on margins of the matter. As a matter of fact, Gorgui has perfectly portrayed the political problems that African media encounter these days. The fictional aspect of *A Leap out of the Dark* sheds light on the possibility that a mere civilian can have to set his own media centre with the view to providing his countrymen with accurate news. The protagonist

Moodu in the story has really proved the need to fight the ruling party by setting a private publishing house of his own. By doing so, he can easily give the opportunity to his fellows to know more about the fictional Kensegan country. Giving true information to the population is the real target of Moodu. That is the reason why he has decided to do it alone:

*With the overwhelming success of the re-education scheme, the cultural and intellectual life of Kensega became increasingly effervescent. Novel and poem writing entered the world of the common citizen and newspapers written in 'window-pane' Wolof were having a wide-reaching influence on public opinion. There were now ten 'dailies' have almost many different editorial lines. And Moodu was editor of one of them: The New Beginning. Various party leaders had tried, in vain, to recruit Moodu into their different organizations, almost of which were in opposition to the government of President Fojo and his P.NP. (Gorgui 141).*

This aforementioned quotation clearly shows that there are many media publishing houses in Kensega country. Yet, Moodu has refused to collaborate with any of them because most of them are corrupt and can be used to sabotage his noble ambition. His objective here is to confront the President Fojo's power which does not tell the truth to the population. When Moodu – the main character of Gorgui's novel under study – has the opportunity to set his own publishing house, the ambition he screens is clear and selfless. He

firmly believed that a newspaper was the best metier for him. Thus, together with his friends, and with Faatu's go-ahead, he used all the money he had been saving for years to buy a house of his own to launch the first ever 'daily' written in Wolof. They named it The New Beginning, and, as editor, he made it clear to his collaborators that each of them should keep the selfhood intact. All he required of them was to take the solemn oath never to write a word, which would not be for the supreme interest of the country. In other words, selfhood would be selfless. (Gorgui, 2002: 142)

Quite understandably, Moodu wants his fellows to look for their country's welfare first and not their own. In other words, Moodu wants to fight through his newspaper in order to refurbish the true image of democracy in the fictional country. This is to say that the fourth State power, which is the media, has significant roles to play as far as the wellbeing of the society is concerned.

## 2- THE OBJECTIVE OF A NEWSPAPER

According to the Centre for Democracy and Governance's study entitled "The Role of Media in Democracy: A Strategic Approach" (June 1999),

access to information is essential to the health of democracy for at least two reasons. First, it ensures that citizens make responsible, informed choices rather than acting out of ignorance or misinformation. Second, information serves a "checking function" by ensuring that elected representatives uphold

their oaths of office and carry out the wishes of those who elected them (P: 3).

In the same vein, (OECD 2018) posits that

*the media and investigative journalism play a crucial role in bringing allegations of corruption to light and fighting against impunity. International consortiums of investigative journalists are an example of an international cooperation that leads to tangible results in bringing financial and economic crime to the attention of the public and law enforcement authorities (OECD 2018, p 3).*

And that is exactly the role that Mula, a man of the Press has played in *The Death Certificate* while searching at all cost for the uncanny situations that have occurred in the story. As a professional journalist, Mula knows that he has the duty to inform the population with reliable information. Mula has gone to the Treasurer's burial with the objective to search for the true cause of Meka's death. In fact, the announcement of the Treasurer's death has appeared so sudden and queer that Mula has decided to do his own investigation to know more about it. That is the real reason for his presence at the burial. As a character narrator of the story, he narrates how he starts his investigation:

*The boy turned and looked at us. He realized that we spoke a different foreign language.*

*-Are you journalist from Biberia?, He asked*

*-Yes, Nchinda answered aloud to stop me from answering.*

*-This is not the place for journalists. Come! He invited, and let us back to a tarpaulin pavilion close to the entrance. Unlike the general purpose pavilion, the chairs in this were labeled according to the countries whose journalists were expected to cover the event. (Alobwed, 2004:114)*

The tenacity Mula and Nchinda show by appearing in such a place demonstrates their thirst to fulfill the population's need to know more about the uncanny aspect in the treasurer's death. In order to reveal the truth to the whole country, Mula has questioned a 'son of the soil' from the First Province to wrench from him some vital information for his job as a journalist: "Mongo has built a house in our village – a house I don't think can be found here in Dande. There is everything in the house – a swimming pool, what what, I don't know the names. Weh, atie! Mongo, Mongo ... Now that he has embarked on building a five-star hotel in Barbriville in Kabon, thieves have killed him" (Alobwed, 2004: 37). Mula has deepened his investigation in order to be convinced about the realities. In this respect, media can be considered to play important roles. Moodu has played a similar role in *A Leap out of the Dark*. As it is possible that several political parties govern a country, there is also the possibility to set different Newspapers houses to keep the population abreast about anything that is going on in the society. In the book under study, Moodu, the protagonist in the newspaper, appears the most critical to the ruling party. His objective is to help the population to know their civilians' rights and understand why they have to fight for them. To come to term with his newspaper, he first decides to set a school of

re-education in order to help the illiterate people to know the basic level of writing and reading. That is the reason why he starts with the creation of the school named: ‘Teach-the -population-to -read-and write-Wolof Scheme’:

*Now, with the involvement of the young, Moodu was certain that the dream would come true; for he understood that no nation could move forward if its young people were not fully involved in the battle for development and change. The old generations are seldom the driving force to national progress, Moodu had reasoned (Gorgui, 2002: 130).*

It appears that Moodu wants all the young people to join him in the scheme. For him, a country’s force lies in the hands of the youth. Once the youth goes with, he is sure to go further in his undertaking. In fact, Moodu wants to develop the teaching of the local language called ‘Wolof’. People can learn how to write and read once they come to the TPRWWS. By doing so, the New Beginning will have the duty to publish any political information about Kensega. No detailed political information can be hidden to the population. Moodu realises that the government of Fojo has been giving no reliable information to his people for years.

The New beginning happens to discover some disheartening information about the president Fojo and members of his cabinet. This is what OECD has raised while asserting that “media reporting is an essential – albeit untapped – source of detection in corruption cases”. This is highlighted in Chapter 4 of the OECD study on The Detection of Foreign Bribery published in December 2017 (OECD 2018, p 3). In fact, in a careful research like an expert in the field of journalism, Moodu has unveiled a financial scandal. He immediately let it appear in his Newspaper in order to make the Kensegan population be aware of the mismanagement in the country:

Moodu had claimed that some ministers, who had been in office for more than twenty years, had billions<sup>1</sup> of francs in Swiss Banks: he had given out their names together with all the relevant details: account number, deposit dates, names of banks. He had argued that before beseeching the World Bank and the I.M.F to the release funds for the launching of the Economic and financial Plan, the Head of the State should ask his cabinet ministers and MP’s to repatriate the huge amounts of money stolen from the country. But how could Fojo do that when he was top of the list with CFA 200 millions? The night following the publication of these revelations, Moodu’s house was visited ... (Gorgui, 2002: 145)

A critical examination of this scandal reveals that the use of foreign language like the official language of Kensega prevents the three-quarters of the population from knowing what happens. This situation favours Fojo’s government because the population has no means to control or understand the political masquerade. Aware of all this, Moodu and his team have made up their mind to equip their countrymen to stand against the rascal power of president Fojo: “... what the people needs is re-education; it is the only way leading to true democracy and sustainable development; 1- This huge sum of money is destined to feed the poor people in the ten villages in Moodu’s community. But it has been embezzled by the president Fojo and his ministers

the so-called official language imposed upon the people by a horde of hypocrites and first-class public parasites must make way for the truly national language” (Gorgui, 2002: 126). Success has come at the end of Moodu’s initiative. People have become aware of some realities in the country. Many opportunities are then open for the populations who are now informed of all the country’s political affairs. The program of ‘re-education’ undertaken by Moodu has systematically changed the political aspect of Kensegan life. In their national language, those people could question their political leaders due to the knowledge they have:

*The fact that almost all Kensegans were now able to read in Wolof what was going on within and without Kensega, was an additional source of motivation for them. They discovered with great surprise and excitement that all scientific, philosophical, and political issues, could be dealt with in Wolof, the beautiful national language the colonizers had always referred to as the ‘vernacular language’ or dialect. They could not believe it (Gorgui, 2002: 145).*

Moodu’s undertaking is a great success because the youth that is considered as the great part of the Kensegan country has joined the liberation movement. This fact somehow demonstrates the democratic aspect of African countries where a citizen decides to fight for his or her right for better living condition. The establishment of The New Beginning as a newspaper house has on the spot created a big shock in Fojo’s government. All the mismanagements are revealed by Moodu. We can assume henceforth that the media are eventually playing significant role of ‘checking function’. When things reach such a level, only bold and brave people can keep on doing their job because it becomes very dicey to challenge corrupt politicians. As it has been declared to (OECD 2018), “exposing corruption means disturbing powerful and ruthless people, a risk one must be aware of”, an Anonymous respondent to the OECD Survey on Investigative Journalism, 2017 (p 6). Moodu has been victim of his willingness to unveil President Fojo’s mismanagement. The angered and enraged President intends to finish off Moodu, the teacher. He sends the army to his house:

Indeed, after two long years of hard work, Moodu and his team of benevolent teachers were gratified to report that least 70% of the total population was able to read and write Wolof. And yet, not one farthing had been contributed by the government of President Fojo. On the contrary, when they had realized that the scheme was no child’s enterprise, but rather a danger to their long-lasting advantages, they decided to initiate attacks on Moodu and his squad of patriotic teachers. They accused them of running illegal private schools all over the country and threatened to close all the schools hosting the scheme in the ten regions. (Gorgui, 2002: 139)

Obviously, in the African countries, whenever independent newspapers are known as trustworthy, their editors and the journalists working for the companies are merely persecuted. It is not a secret that all the political dictators have a great disgust for newspapers that reveal exactly the political affairs to the country. Especially when the ruling party has a particular way to govern and that deprives the

citizens of enjoying their right. Unlawful political practices such as mismanagement, corruption, embezzlement and many others hinder the sustainable development of a country. That is certainly the reason why Gorgui has decided to tackle the issue in a fictional aspect in order to draw Africans' attention on it. This clearly justifies the act of President Fojo against Moodu in the story of *A Leap out of The Dark*.

### 3- THE PROFESSION OF JOURNALISM: COMPLIANCE OR PERSECUTION.

Fighting private newspapers in African countries have soared up these years. This is certainly due to many reasons. A ruling party can purchase an editor just because the president is aware of his unlawful ruling. Aderinto (2014) has raised the issue of media persecution as one of the major factors that nurture the unethical decision of some journalists. Referring to "The daily chronicle" medium in Achebe's *A Man of the People* which supports the corrupt politicians, the critique posits that this medium "supports the government in power at the expense of the rest of the people in the society [...] this exemplifies the attitude of those who work in the media houses in different African countries, supporting the government in power either for favors or for the fear of being persecuted" (Aderinto, 2014: 202). Their analysis easily shows that political power holders influence media organs in their role of providing reliable information to the population. In our corpus novel, *A Leap out of the Dark* for instance, the government persecution has led to the closure of many editorial houses. Therefore, only the party in power's newspaper "The Voice of the People" still exists in Kensega. However, Moodu's media house declines any collaboration with the power and resists to many attacks in order to reach its goal. And this tenacity of the Fourth Estate is the attitude which is recommended by trustworthy journalists.

As an anonymous journalist has declared during an interview to OECD (2018) "We are not supposed to collaborate with authorities at all. It could affect our credibility if we did that. People should trust that if they are speaking with media, they are speaking with independent journalists, not with an institution working with government or police institutions. [...] we have to stay independent from them ... It is a crucial ethical question" (pp. 13-14).

This is a proof of the trouble leaders are actually causing to media professionals. The strength in the journalist's voice shows how difficult their work has become and the mental force they need to face those unscrupulous authorities. This is to say that weak and dishonest journalists are easily dominated to serve the selfish interest of the corrupt leaders. In fact, either they comply with the authorities' whims or they close their shop. In the fictional country of Kensegan, only Moodu's New Beginning has resisted Fojo's government. His fight has transformed the political atmosphere of the Kensegan country. The editor Moodu has proved to be so vivid in searching for hidden information with reliable sources on the P.N.P in power. Once his first publication is out, the government of Fojo has gone mad. The hidden truth has been revealed: "Moodu's first editorial was like a missile aimed at hitting as

many targets in the body politics as possible. Although it was openly the harshest on the party in power, no political stronghold was spared. Under the headline: Note or die.” (Gorgui, 2002: 142). This publication could cost Moodu his life. Quickly, information has appeared that the editor is wanted. The twenty boys engaged in the battle with Moodu have reported that to his wife, Faatu: “We have read in The New Beginning that criminals are seeking to kill him” (Gorgui, 2002: 166). “According to Transparency International’s Corruption Perception Index 2017, 368 journalists have been killed since 2012 while pursuing stories. Of those 368 journalists, one in five killed worldwide were investigating corruption-related stories” (OECD, 2018. P : 7). Extreme means is used by dictators to threaten dissident voices. The denunciation of the police superintendent and the government has led to the destruction of “Demokaraasi Jooni Jooni” (democracy now) an editorial house. In fact, the government has grown anger and sent military to the newspaper’s house:

*The authorities did not lose time in fighting back: numerous battalions of troops were deployed throughout the capital city with the order to seize all unsold copies of the day’s newspapers. But they had actually stirred the world for nothing. More than 80 per cent of the total number of copies printed had been wrenched from newspapers boys before 10 am. At mid-day, certainly because their first attempt had been a sheer failure, the authority took a decisive step: the headquarters of all six newspapers were stormed, their valuable and hard-earned equipment destroyed or stolen, and all the personnel, including the editors, found on the premises, were arrested. The aim was to cut the people off their only unfailing sources of information (Gorgui, 2002: 194)*

As the narrator himself denounces it, the objective of the power of Fojo is to prevent people from being informed about all the horrible political situations that have illegally gained ground in the Kensegan country. It is a way of depriving the population of their freedom of speech.

## CONCLUSION

In conclusion, it is very important to mention that communication’s institutions in African countries are under the threat of dishonest politicians. It is worth stressing that Moodu symbolizes the only leap out of the dark viewing that he has resisted to fulfil his mission of delivering his countrymen from their darkness. By carrying the present research paper, I have demonstrated how African media are in danger and how unscrupulous leaders have jeopardized the future of the powerless community for their selfish interests. The writing of this article has helped to emphasize on the fact that some journalists do not plainly play their role which is to give true and detailed information to the civilians. The article simply denounces the absence of democracy in the political arena in Africa and the manipulation of the media.

The books under study have been explored in order to draw adequate information linked to the role of media and the issue of their independence. This research paper

is centred on West African countries and partly takes into account Cameroon as Central African country.

To solve the problem of media in African countries, it is very important that researchers focus their work on the ethics of journalism. It is high time the government set up an autonomous institution, acting as a safeguard against the erring ways of some journalists.

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