

IKENGA
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IKENGA, after which the journal has been named, is a cult object of the Igbo-speaking peoples to which traditionally is attributed success or good fortune in the professions or in life generally. It is also closely associated with the right arm with which a man hacks his way through life. IKENGA could, therefore, be briefly described as the Igbo god of achievement. The journal is dedicated to the critical study of the fortunes of the black man down the centuries, and of his contemporary problems and dilemmas. Its interest covers the entire spectrum of African Studies.

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CLADDING A GALAXY OF REFLECTIONS: A CRITICAL APPRAISAL OF B.O.N. ELUWA'S *ADO-NA-IDU: HISTORY OF IGBO ORIGIN*

Emeka Nwabueze and Jeff Unaegbu

Introduction

The origin of the Igbos is a subject that has enjoyed different kinds of historical and ethnographic analyses. It is a subject that has excited people of all walks of life, and generated a considerable amount of thesis and anti-thesis, speculations, analytical constructs, and academic pugilism. This situation, it appears, was what led an Mbaise elder, as cited by Elizabeth Isichei in *The History of the Igbo People*, to state, in a voice laden with seriousness and apparent finality that ‘we did not come from anywhere, and anyone that tells you that we came from somewhere is a liar. Write it down’. However, scholars were not deterred by this conclusion and works have continued to interrogate the matter and manner of Igbo origin from all kinds of sources. One of the latest entrants to this sea of research on Igbo origin is a new book written by B.O.N. Eluwa, and given the title: *Ado-na-Idu: History of Igbo Origin*.

The Text

The author’s audacity is felt in all the pages of this very voluminous book. According to the author, the publication of the book was delayed to enable him satisfy his conclusion about the totality of the origin of the Igbo and the nature of the place known as *Ado-na-Idu* which he believes was the last point of migration for the Igbos.

Ado-na-Idu was published in December 2008 by De-Bonelsons Global Company Limited in Owerri, Nigeria. It retains in style the steadfastness and presence of its audacious author within its entire 739 pages. These pages are bound by rope to a hard cover echoing the seriousness of its author. Cladding myriads of theories pointing to varied origins of the Igbo people, Eluwa claims to have researched for more than fifty years to achieve the significant synthesis aimed without equivocation. The aim is to settle, with significant finality, the question of where the Igbos came from. The extent of work done and the methodology employed in achieving this synthesis appears to be the concern of most analytical readers of this book. For instance, one would expect a work of this nature to include in its forte Intelligence Reports and Oral sources from representative archives in Nigeria and abroad, but the study depended significantly on such sources as published books and journal articles. Clearly, primary sources are very crucial and indispensable in historical methods, especially those rooted in ethnography and traditions of origin. Thus the book, though a good addition to the research on the subject, can be seen as having history as its category and narrative argumentation as its subject matter.

Before the division of the book into chapters tagged in roman numerals, there are twenty-seven preliminary pages which begin with a dedication recto revealing the author's devotion to his parents. A corresponding verso (page iv) starts off the table of contents. Some pages for acknowledgement follow. Then there is a list of illustrations and maps. This is followed by a foreword by Chief Dennis Osadebay, former premier of Midwestern Nigeria. The author's son, Engr. Onu Chinedum Eluwa, explains his understanding of his father's intentions and the circumstances surrounding the book in his note entitled, "From the Publisher". An elaborate author's preface, complete with references, concludes the preliminary pages.

Divided into three parts under which fourteen chapters are shared, the body of *Ado-na-Idu* begins with a background to legends and theories of Igbo origin. These form Part One as chapters one to four. Part Two deals with an outline of Igbo history from about 700 AD. Chapter five to twelve form Part Two. Part Three focuses on the Igbo past, detailing its pointers and eras. This is contained in Chapters thirteen and fourteen.

In Chapter one, the author provides an introduction, which is divided into two sections, namely, "legends and historical theories", and, "the Bible on man's origin". A legend of the creation of the world according to Igbo orature is narrated with the capability of invoking nostalgia in readers who first heard the legend under moonlit village squares long before the incursion of ever-questioning and ever-rushing modernity into traditional Igbo life. The author focuses on the similarity of the legend with the biblical story of creation, revealing that each creation myth in the world tries to "make the locality of its origin the center of the world" (5). The author shows that many scientists theorize that humanity originated from Africa. But he explains that the authorities do not agree on a particular location in Africa where man originated. To conclude this chapter, he maintains that "early men were nomads who lived in caves. They later learnt to domesticate animals, probably by keeping the young ones they captured", and, this led men to "settle in one place instead of going wherever the trail of game led" (9).

In Section two, "The Bible on Man's Origin", Eluwa introduces a conviction about the veracity of the Biblical version of creation. A series of points follow systematically, ranging from different perspectives of the meaning of the measurement of one day, to exploring whether or not Moses wrote the Torah. There is also the narrative that man originated from Adam and Eve and that in the days of Noah, a flood took place.. Noah and his descendants replenished the earth. Some of his descendants decided to build a tower. It was during the building, that their language was diversified into many languages.

Chapter two dwells on a survey of Ancient Niles and Niger Valleys. In the first section (A Survey of Egypt), the author narrates the origin of Egypt. He shows that populations from Egypt may have ultimately come from Meroe in Ethiopia. He presents the views of two schools of thoughts: the Caucasian school of thought and the Negroid school of thought. The Caucasian school of thought believes that Egyptian natives were Hamitic and therefore originated from Asia. This school of thought argues that Egyptians have a bone formation that is akin to the Asiatic than

the Negro. This is called osteological factor. The Negroid school of thought believes that the Egyptian natives originated from Africa. This school of thought points to Nubia as the country from which Egyptians came. It is also pointed out that Nubia itself descended from Ethiopia. The author cites Lady Lugard in trying to show the uniqueness of the Ethiopians (Shaw, 1905:220). Section two of the second chapter (Egypt and Population Movements) begins with showing how populations dispersed from the civilization in Sahara when it became arid due to climactic changes before 10,000 B.C. The author indicates that some features of the old Sahara civilization exists in Egypt, Berbery and West Africa. The last section of this chapter tells the story of Egypt and its knowledge of the Niger. Narrations about the complete and awe-inspiring circumnavigation of Africa by ancient sailors are diligently related.

Chapter three presents a Theory of Igbo origin and an examination of movement from the Nile to the Niger. In this chapter, Eluwa states that there are seven schools of thought about the origin of the Igbo. He presents the convictions of researcherson the origin of the Igbos in a comprehensive manner. The first postulation refers to an area south of Asselar –Khartoum latitude; the second refers to Autochthonous; the third is Lake Chad; the fourth Kenya (Kikuyu); the fifth Egypt; the sixth The Holy Land, Canaan; and, finally Yemen (54).

Part two comprises Chapters four to twelve, and dwells predominantly on an outline of Igbo History from 700 A.D. Chapter four tries to give us an elaborate picture of the empire of Ado-na-Idu and its center at Ife. Chapter five reveals that Ado-na-Idu was invaded by peaceful means by the Yoruba, who had migrated from the east following Islamic conquests by the Arabs. Chapter six deals with the conflict that arose between the Igbo and the Yoruba following their incursion and gradual take-over of the sacred office of Ogene of Ife, the core of the Ado-na-Idu empire. The Chapter also outlines and describes the Igbo migration groups that had to leave Ado-na-Idu, following displacement by the Yoruba. In Chapter seven, Eluwa presents us with the Igbo Settlement of Eastern Nigeria. Sections include, The emergence of Igboland; The Cradle of Igboland, and Some Relics of Igbo Dispersion. Eluwa sees Nri as the cradle of Igboland. Amongst the relics which are easily seen in cultures surrounding the Igbo are the four-day week and the Ikenga.

Chapters eight and nine address the Igbo origins of some avowed non-Igbo and other Igbo-related communities. An encyclopedic chapter ten is encountered which deals with the evidence of place names as supporting the migration patterns of the Igbo and other ethnic groups of the Ado-na-Idu migration. Chapter eleven examines the government of Ado-na-Idu, showing how similar it is with the present Igbo style of governance. In Chapter twelve, the author narrates how Ado-na-Idu fared 300 years after Ife crisis, leading the reader deep into how the Yoruba succeeded in overtaking the Igbo in the empire.

The last Part (three) comprises Chapters twelve to fourteen. It dwells on Igbo Past: Its Pointers and Eras. Chapter thirteen is entitled, “Pointers to Igbo past”. These pointers include religious concepts, relics of ancient Igbo culture, and, Egyptian and Hebraic connections. The last Chapter (fourteen) carefully details the eras in Igbo history.

A “post face”, a synopsis of the book, the Bibliography and pages of index are included to make this book a complete research work worthy of studying for reference purposes.

Textual Evaluation

Because of the gigantic size of the book, a critical evaluation of the book should be done in chronological order in order to emphasize the main labyrinths of the book’s avoid meaning. This is necessary in order to fill the gaps that peep through some of the pages of the book, and reconcile the contradictions which inevitably arise in such an ambitious enterprise. For instance, in the first section of Chapter one, one notices a contradiction when the author asserts that *all* early tales about man and creation try to make the locality of their origin the center of the world (5), while in section two, as he tries to explain that many sources corroborate the Biblical location of the origin of man around the Mediterranean, he asserts, citing Chiemeka Iwuoha, that “all the races (ethnic groups) in Nigeria, claim one after another, that they migrated from the Mediterranean region....” (19) There is a firm conviction in the author about the Biblical account of the Garden of Eden and of the confusion of tongues around the Tower of Babel, as well as the subsequent dispersal of all races to different parts of the world. His reason for this conviction stems from a comparison he made between the Biblical accounts of man’s origin and the scientific Theory of Evolution about man’s origins. He asserts that there is a missing link in the scientific perspective and none in the Biblical perspective. He also maintains that there is a racist skewing of the account of origin in the Theory of Evolution to place the Negroid on the lowest rung of the evolutionary ladder. This statement, the reviewers believe, will need further interrogation before it is considered axiomatic, as the author wants it to be. It is not clear if the author’s religious faith influenced his choice of argument in favour of the Biblical account and denigrating the Theory of Evolution. Nevertheless, his approach to scholarship appears thorough in many other aspects. Still, there is some *argumentum ad verecundiam* (appeal to reverence) or arguing towards the convictions of men of power, who are more inclined to have come to their beliefs about the origin of creation by faith and not by scientific reasoning (18). However, the conviction of a great scientist, Sir Isaac Newton, is showcased. He said that “No sciences are better attested than the religion of the Bible.” (21).

In Chapter Two, the author dwelt much on proving that the Egyptians came from Africa than that they came from Asia. The first two pages of this chapter present the Asiatic school of thought of Egyptian origin and more pages strongly argue for the African origin of Egypt. Nevertheless, the author shows that some scholars think that the two races, both Asian and African, may have made up ancient Egypt. An account of the remarkable adventure by Hanno who settled 30,000 half-castes along the Atlantic coast of Africa round 500B.C. will likely strike the reader with some moments of reflection, especially if one wonders why some Igbos are yellow-skinned or have blue eyes.

The author believes that Hanno got to the Cameroons, near an active volcanic mountain range, the highest in West Africa, situated in Southwest Cameroon. Another

adventure by the Pharaoh of Egypt who was king when Joseph was sold by his brothers into Egypt was recounted by the author. This Pharaoh explored West Africa and met the Dem-dem dwarfs who charged at him entirely naked. It is now known that the Dem-Dem people are referred by the Igbos as *Umu Oha nde nde*. These dwarfs lived in Bauchi area. This suggests that the Pharaoh might have stepped into Nigeria during his eleven-year conquest tour with 700,000 Egyptians. These stories show a remarkable feat of research by the author which may not be present in other history books about the Igbo. But one still feels the need to galvanize these theories into one monolithic entity in order to avoid confusion or misreading.

In Chapter Three, while exploring the theories of Igbo origin Eluwa examines the Egypt and Canaan origins of the Igbo closely, taking the Kenyan origin of the Igbo as not very weighty, but only as a separate migration of a related group. He does not dwell on the Lake Chad theory of origin because, he is “convinced that migrations from either Egypt or Canaan into what is now Nigeria were very likely to pass through the Lake Chad region”. This contact with the Lake explains the similarity of the culture of people in the area with that of the Igbo, or so the author thinks. As part of his theory of the Igbo origin, Eluwa advanced both autochthonous and migrant assimilation of the Igbo. The author reveals that his findings suggest that the Igbo migrated not more than 3000 years ago to Igboland and that the relic archeologists excavated which suggested earlier dates were artifacts either the migrants brought with them or those of the autochthons they met who later got assimilated into the Igbo migrant group (para iii, page 54). The author unwittingly asserts a guide how scholars research the Igbo origins:

... until some incontrovertible facts acceptable to all have been established... historians will continue to obey the urge to search for evidence, and to develop theories of Igbo origin on the basis of such evidence. In doing this, they would have done no more than what other historians have done before elsewhere in the world. (54).

This assertion is very revealing, in our opinion. It shows that the book, *Ado-na-Idu: History of Igbo Origin* does not claim to establish what may be regarded as incontrovertible facts acceptable to all. Nowhere in the text is this idea expressed. Therefore, Eluwa implies that in his book, he searched for evidence, and he developed theories of Igbo origin on the basis of such gigantic mass of evidence.

The author reveals that there is some level of Egyptian culture amongst the Igbo, Edo, Yoruba and Nupe. The ram culture in Ikenga of the Igbo is also present in Egyptian culture. The author maintains that the “messenger of the god of Thunder is a white ram the path of whose action is seen as lightening” (58). To Eluwa, it is possible that the Igbo first migrated to Egypt and then migrated back over the centuries (59). The author also thinks that elements of Hebraic culture and Arabic culture are traceable in Igbo culture. For example, circumcision of an already-named male child in the eighth day and the use of palm leaves to indicate some form of communication are common cultures in Israel and amongst the Igbo. We do not know

if these are coincidences. Eluwa surmises that the Igbo may have migrated from three possible areas. The first is Goshen in Egypt where they were influenced by both Hebraic and Egyptian cultures. The second is the Sinai region and the third is Arabia (60). But it is necessary to state that such conclusions about quaint relationships and resemblances should be interrogated with caution because of acculturation and matrimonial affiliation which existed and continue to exist in almost all cultures.

Eluwa also reasons that the abundance of fair complexion of the skin of Igbo people suggests they came from Egypt. Fortunately, Eluwa provides an “If-then” condition for his apparent conclusion on the origin of the Igbo. He asserts that “if the Igbo did not migrate from Lower Egypt, then they might have originated from the Near East” (60). In trying to describe the line of migration of the Igbo and their Edo neighbors, the author gives a hint of the “Empire of *Ado-na-Idu*”:

Ado-na-Idu is believed to be the most ancient and most powerful kingdom of Nigeria up to the 8th century A.D. Roughly speaking, *Ado-na-Idu* was situated on the Western bank of the Lower Niger basin. Its northern boundary included Nupe land. It was bounded on the east by the River Niger, on the west by much of the territory of Benin Republic (formerly Dahomey), and on the South by the Atlantic Ocean. It is doubtful, however, if the effective eastern boundary went much beyond the 6th degree longitude. (64).

In trying to relate how some Canaanite tribes might have been progenitors for some Igbo and Yoruba groups, Eluwa makes very startling guesses. He wonders if the ancient Jebusites were not the progenitors of the Ijebu people, or the Amalekites those of the Amaeke people, or Hittites for the Ihite people amongst other conjectures (65). While there may be possible links for the other groups, we think that Amaeke may simply be following the Igbo tradition of naming places after the names of the days in the four-day Igbo week (Nkwo, Eke, Orie and Afor). In Inyi of Oji River, there is a village called Amankwo, which simply means, “the Nkwo place”. Thus, it is very likely that Amaeke simply means, “The Eke place” and not supposing a link with the Amalekites. This idea of linking places and people through the affinity of names has been the bane of some researches trying to pin-down relationships without adequate scholarly infiltration.

In a very interesting disclosure, Eluwa says, “nobody knows the origin of the Igbo for certain, what is clear, however, is that there are two Middle East related elements in Igbo culture” (66). He suggests Egyptian elements signified by the dual organization in Igbo culture as well as the Hebraic element signified by the circumcision of Igbo male children on the eight-day. He also thinks that the Igbo and other *Ado-na-Idu* groups first migrated from Canaan to Egypt (66) and then to the lower Niger region (67). Eluwa believes that the *Ado-na-Idu* group had imbibed much “Hebrew culture, that is if the group was not partly or totally an ethnic Hebrew group.” (67). Selecting aspects of culture that fit each other and using it to assign relationships with ethnic groups may not yield the required totality of the culture. There may be need to take the whole culture into consideration. In doing so, one may

discover that the aspects of culture that do not relate to the two groups far outweigh the aspects that demonstrate the expected commonalities.

There are many speculations in the book about the sources of certain cultural characteristics and origin of the Igbo. The author seems not to be totally sure of the veracity of his own assumptions as observed in his style of delivery, in which case he uses the phrases, “it would appear that”; “must have...” and, “was probably....” amongst others, in many paragraphs in the book. These issues may lead an astute analyst to describe the book as an exercise in gigantic speculative scholarship.

In trying to analyze how the knowledge of iron working came to the Ado-na-Idu migrant group, Eluwa compared the convictions of two scholars, Talbot and Isichei. Eluwa reports that Isichei believes that the Nok people developed the craft on its own. Talbot believes it came from the nationals of Egypt who were prospecting for gold and other metals (Talbot, 1926:18). Eluwa concludes by saying that the Ado-na-Idu group “was probably the agent that propagated the knowledge of iron working from Egypt to Meroe and Nok” (69). Eluwa uses this analysis to argue that the Ado-na-Idu group moved to Meroe and then later to Zaria. He sums up his theory of Igbo origins in the following terms:

That the Igbo possibly originated from Canaan and migrated into Egypt following the series of wars in the land; That the wars started with the Hebrew invasion of Canaan in the 13th Century B.C. followed by those of the Egyptians, Assyrians, Babylonians and Persians, the latter culminating in the conquest of the Hittites by Sargon in 717 B.C.; That the Igbo and the Edo, together with allied tribes, migrated from Canaan into Egypt around 900 B.C.; That the group which was known as the Ado-na-Idu migration left Egypt probably soon after the middle of the 9th Century B.C. This is because having already acquired the knowledge of iron working since 1300 B.C., they could have merely updated their knowledge in that area and gained any needed new knowledge in Egypt within fifty years or less.

The possibility then is that the Ado-na-Idu migration arrived Kukawa on the banks of Lake Chad towards the end of the 9th Century B.C. and from there it moved to Zaria and finally settled in the territory which became the empire of Ado-na-Idu probably between 800 and 750 B.C. The Igbo and related tribes occupied the territory of Ado which coincides with most or all of what is today known as Yorubaland....The Edo and related tribes occupied Idu which coincides with much of the Mid-Western Region of Nigeria, now Edo and Delta States. (73).

Eluwa, therefore, believes that the Ado-na-Idu group was able to occupy the Midwestern territory of Nigeria using their knowledge of iron.

The second section of Chapter Three deals with the movement of the Ado-na-Idu migration from the Nile to the Niger area. We see a slight contradiction in the beginning pages of this section. On page 73, Eluwa writes, “the Ado-na-Idu migration left Egypt probably soon after the middle of the 9th Century B.C.” (vii). But on page 79, he writes, “It is possible therefore that the Ado-na-Idu migration left Egypt around 800 B.C.” (ii). Soon after the middle of the 9th Century B.C. (that is, soon after

850 B.C., a direct point which should not be less than 840 B.C.), and around 800 B.C. (which should not be more than 820 B.C., if we use the strictest sense of the word, “around”) are two points with about the nearest permutation of twenty years and the furthest permutation of thirty-five years between them. We are to use our imagination to understand that words can mean anything. But this is only a slight contradiction in communicating historical dating. But imagination is not the end cause of research. Imagination without appropriate facts to lead to its ultimate conclusion generally appears lame. In Eluwa’s book, when this appears in the text, it obtrudes.

Eluwa provides the core reasons the Ado-na-Idu group left Egypt. He insists that they left, “especially because of the threat of invasion by foreign power, and also because of the Igbo characteristic dislike and suspicion of ‘any form of external government and authority’” (79). We learn that the Ado-na-Idu group’s goal was to migrate to Kuka in the Niger valley. The author calculates that the Ado-na-Idu group reached Kukawa now in Borno State about 775 B.C. From here, it split into two main groups. The majority group which later established the Ado-na-Idu Empire headed for the River Niger through the Katagum area. The minority group headed for the Benue and into Gongola area (81). To support this theory, Eluwa makes a startling revelation. He shows that there are many place names indicating *probable* Igbo settlements in the northern area. These names include Ogidi and Agbaja Okoro in Kwara State. There is also Agbaja and Ogidi in Niger State. There is also Ogidi in Oyo State. There is Ogidi near Kabba. There is Nguru in the Katagun area, and Umu-Ogidi in Benue State. All these names have their counterparts in Igbo land (.83-84). Eluwa notes that many scholars believed that the Ado-na-Idu group had something to do with Lake Chad. Some believed that the Igbo originated from Lake Chad and others see Lake Chad as the first place the Igbo settled in as they came into the Niger area (83). The Ado-na-Idu empire became established “towards the middle of the eight century before Christ, with its twin states of Ado and Idu under the patriarchy of the Ogene of Ife” (90). The empire was therefore based on a two-state structure. When the empire became established, the Ado group occupied what is today Western Nigeria and the Idu group occupied the Benin and Delta areas. Eluwa reveals to us that the Igbo belonged to the Ado group. The name “Ado” was derived from “Do”, which was the way the people’s greeted. But it is not enough to establish conclusions on such crucial issues through the establishment of affinity between words. One may want to know if the meanings are the same or nearly related in the two cultures under comparison.

From Eluwa’s book, we come to the understanding that the Edo or Idu people may have a strong link with Esau, the first son of Isaac. Esau founded the Edom country, also known as Idumea, in Canaan. “Edom” is similar to “Edo” in structure and meaning. Edom means “red”, for Esau was called “red” after he sold his birthright to his younger brother, Jacob, for a red pottage. Edo in Benin also means “red”. The Igbos see red as “edo”. “Ado-na-Idu” loosely means “the Igbo and the Benin peoples”. If “Idu” means “the Benin or Edo people” and “Idumea” means the Edom people, and the words have the same meaning, the similarities then are striking and may point to the origin of the Benin people and possibly, some of the Igbo people

(90). Here, also, there is need to examine the words more carefully to decipher quaint relationship from reality.

In Chapter four, Eluwa reveals that his belief that West Africa was accessible by land and had “a great degree of contact with North Africa and the Near and Middle East” in ancient times is based on one evidence amongst others. This evidence is the widespread belief amongst West Africans that the origin of many of their civilizations is the Middle East. Our understanding of the waves of migrations in West Africa is improved by revelations in Eluwa’s study. We are able to learn that aside the older migrations from the Middle East, there was the Arabian migrations driven by Islam later on. This Islamic push resulted in a situation where the northern part of West Africa dressed in similar large robes, indicative of Islam, while the eastern part of West Africa retained the dress appearance gotten from the earlier waves of migration from the Middle East before the advent of Islam. The overall deduction advanced by Eluwa about the waves of migrations is that the immigrants coming from the Sudan, Egypt and the Middle East at different times met West African aborigines with whom they settled and mixed. We believe that the culture and civilization of the immigrants quite often swallowed the culture and level of civilization of the aborigines.

Eluwa believes that one of the last Igbo groups to migrate from Ado into Igbo land is the Onitsha clan (108). He reveals that there are thirteen communities in Igboland bearing the name Onicha and that they all migrated to different parts of Igboland from the same original group. To retain their identity, they kept the name “Onicha” as a suffix, adding it to the existing name of the area they settled. Thus, we have Onicha-Olona, Onicha-Ugbo, Onicha-Ukwu and Onicha-Ukwuani (in Western Igboland); Onicha-Ngwa, Onicha-Uboma, Onicha-Amiyi, Onicha-Udo, Onicha-Nkwerre, Onicha-Ohazara, Onicha-Agu (also called Onicha Ugbo-Awka) and Onicha Ezza-ama (in Eastern Igboland). The most popular Onitsha is known completely as Onisha-Mmili. They were earlier known as Onitsha-Ado. Eluwa believes also that aside belonging to the same ethnic group, the various Onicha communities in Igboland are related to about nine Onisa communities in Yoruba land in Western Nigeria. The communities are spelt Onisa because the Yoruba pronounced “s” as “sh”, so the Onisa communities are pronounced as “Onitsha” by the Yoruba. This corroborates neatly to the belief that a large chunk of the Yoruba and the Igbo belonged to the same Ado group in the Ado-na-Idu Empire (109). There is a slight difference between this account and Nnamdi Azikiwe’s account on the origin of Onitsha.

We learn that Ife in Yoruba land was the capital of the Ado-na-Idu Empire. To Eluwa, the Igbo founded Ife. He believes that the Yoruba did not found Ife. A historical account indicates that the ancestor of the Yoruba, Oduduwa, met the chief priest of the Ifa cult when he arrived Ife. This chief priest is said to be a Nupe man (Johnson, 1921:32). Eluwa argues that the Ifa cult could not have come from a Nupe man to the Yoruba. He reasons also that in the religion of the Ado-na-Idu Empire, each area was spiritually under the authority of the local gods and the ancestors, and that a non-native could not have been made chief priest of the Ifa cult. To Eluwa, the Nupes could not have been at Ife when Oduduwa arrived as they were located in a

different part of the empire. We think that if an empire such as Ado-na-Idu existed, people could migrate from one part of the empire to another part. The Nupe man could have migrated into Ife and naturalized. But Eluwa's argument that a non-indigene cannot be made a Chief Priest is very valid, if observing from the perspective of the Igbo.

In Chapter five, while describing how the Yoruba penetrated the Ado and Idu country, Eluwa mentioned Eri as having gone to confer with his cousin, the King of Idu. He considers that Erhe (mentioned as the first Ife prince to come to Idu) might well be Eri, and that he was the son of Oduduwa, the Ogene of Ife (the emperor of much of Ado-na-Idu Empire). This is interesting as other records about the origins of Eri hardly mention Ife as a probable take-off point for the patriarch of the Nri (129). This analysis is weakened by the fact that Erhe is said to have made the visit to Idu in the 12th century AD, whilst some records show that Eri came into notice earlier. The Eri period is estimated from 500 BC to about 1500 AD (Afigbo, 1981:10) (Onyeneke, 1987:47) or from 800AD (Onwuejeogwu, 1972:117). And the Nri (Eri's son) hegemony began from 900 AD and continued to 1911 AD (Onwuejeogwu, 1972:117). Eluwa explains that this mismatch in dates for Erhe and Eri is "really a part of the usual telescoping of events of the 8th century into the 11th and 12th centuries (para iv, page 129). The author makes an interesting etymological analysis about the name of the patriarch of the Yoruba, Oduduwa. Citing Reverend Samuel Johnson (1921:143), Eluwa shows that Odu means "large pot" in Yoruba as well as in Igbo. Another variant for the Igbo is "Udu". We learn that Oduduwa might have been derived from the Igbo word, "Odu-Uwa", meaning "Leader of the World", and implying that Oduduwa had a lot to do with the Igbo sub-group of the Ado group (143).

We learn that the Yoruba took over the earlier Ado areas, forcing the Igbo (who saw the newly migrated Yoruba as stranger elements) to emigrate towards Igbo land. The Igbo saw the take over of the ancient sacred office of the Ogene of Ife, the center of the Ado-na-Idu Empire, by the Yoruba, as sacrilegious. How did all this happen? Eluwa explains that Eri was the third son of Oduduwa, the Ogene of Ife. The first son was Okanbi and there was a second son whose name is not clear (para ii, page 166). The second son was waiting to succeed his father as Ogene. This was because he was born of an Ado mother, unlike Okanbi. Eri was the king of the most senior Igbo clan at the time (para ii, page 166). This account is different from other accounts, especially the view that Eri came directly from Israel or fell from the sky (Afigbo, 1981:10, 49). Another account has it that the Umunri (whose patriarch was Eri) are seen as either having migrated from Igala (Nwaezeigwe, 2007:277) or are of the same stock with the Igala, probably Jukun, who themselves came from the east, meaning that the ultimate origin of the Nri (Eri's clan) must lie in the east (Jeffrey, 1956:131) (Afigbo, 1981:39). Eri (born of an Igbo mother to Oduduwa as Eluwa explains) was looked upon as the rightful successor to the Ife patriarchy by the Igbo communities in Ado-na-Idu. When this bid fell, he mounted fierce opposition to the succession and had to travel to Idu to either take up the leadership of Idu or to seek support from her. Eri decided on an exodus from Ado when all "harrassments

aimed at bringing the change they desired in the leadership failed” (para ii, page 163). The Igbo left when the masquerades they used in demonstrating their opposition were set ablaze after the secret for setting them ablaze was discovered by Moremi, a Yoruba woman marred to an Igbo man. It was a painful exodus, or so we learn. Eluwa makes an assertion:

Under these circumstances, it is not surprising that there has been a tendency subconsciously on the part of the Igbo to blot out that incident from their history, and to relegate some semblance of the memory of Ado-na-Idu to folk tales with animals as the dramatis personae instead of kings, princes, priests and people. On the other hand, the Ypruba, representing all others who did not support the Igbo leadership in the crisis, carefully preserved something of the incident in their history. But only in a manner which blotted out all memory of the empire of Ado-na-Idu and presented the Igbo as villains who unsuccessfully tried to obstruct Yoruba settlement in the land they now occupy. (174).

The question then is, how did the author decipher the empire whose name he sees as Ado-na-Idu?

Section 15 I Chapter 6 is a very detailed description of the different Igbo groups that Eluwa believes migrated from Ado-na-Idu. Whilst we appreciate that very important contribution to Igbo studies, we wonder how such a vast group of people were able to move together to Igboland, aside the peoples said to have scattered throughout Nigeria. There is also a very interesting tendency for the author to use similar place names to tie up groups of people and show how they may have been related because of the common name which they bear (para iv, page 174). Eluwa sees Ife as really the cradle of the Igbo, than the cradle of the Yoruba. But upon migrating from Ado, the cradle of the Igbo came to be Nri (286).

Relics of Igbo dispersion are described in section 20 of Chapter 7. The most striking ones are the four day Igbo week and the Ikenga. The four-day week as a relic is evident. In Igbo culture, it is Eke, Orie, Afor and Nkwo. In Edo culture, it is Eken, Orie, Aho, and Okuo. In Igala culture, it is Eke, Orio, Afor, and Nkwu. The ikenga concept could be found amongst the Igbo, Edo, Urhobo, Ishan, Igala, Ibibio, Ogoni, Ijo, and few other places (para I, page 299).

In Chapter 8 and Chapter 9, Eluwa was very detailed in showing the Igbo origins of some acclaimed non-Igbo communities. These sections form an encyclopedia of these communities and how similar they are to the Igbo communities. We further learn in Chapter ten of the evidence of similar or identical place names which showed how the Ado-na-Idu must have dispersed throughout Nigeria. We are not so sure if all of these place names can be taken as evidences of related tribes. But, there are indications that some of them have similar meanings, aside their similar structures (420).

In the concluding chapters, the author examined the Igbo culture closely and found many evidence of Egyptian and Hebraic cultures, including place names and personal names. He asserted that while Eri is the ancestor of the Nri, Efa is the ancestor of the Edo. Eluwa also shows us that the name “Igbo” has the same meaning

as “Hebrew” which means “a crosser of the river” (para iii, page 705). Eluwa is very sure that the Igbo are Hebrews of the tribe of Judah, and of the city of Adoraim (now Dura), and that they led the Ado-na-Idu migration to the Lower Niger territory where they established the empire of Ado-na-Idu (para ii, page 706). This assertion is different from the earlier analyses in the book in which Eluwa was not sure of the origins of the Igbo. We have shown in page 60, that Eluwa thinks the Igbo may have migrated from three possible areas. The first is Goshen in Egypt where they were influenced by both Hebraic and Egyptian cultures. The second is the Sinai region and the third is Arabia (para ii, page 60). We also discover that Eluwa had previously said, “nobody knows the origin of the Igbo for certain, what is clear, however, is that there are two Middle East related elements in Igbo culture” (66).

These seeming contradictions are to be seen from the awareness that Eluwa strives to show that there are many elements which made up the Igbo ethnic group over time: The elements which migrated to Canaan from Africa; the elements which were born in Israel and the elements which left Egypt for West Africa, the elements which dwelt in Ado for many centuries; the elements who left with Eri, arriving finally in the present Igbo area and all these elements mixing together with the aboriginal elements they found in the Igbo country.

Conclusion

The author has contributed so much to scholarship with regard to Igbo studies particularly and African Studies generally. The network of similar relics is painstakingly described in this gigantic book, but a lot of analytical syntheses need to be rectified to lift the book above mere speculative research. All in all, the book comes across as a thorough enterprise fueled by passion and assisted by the peripatetic lifestyle of its author in the days he worked for the Igbo State Union and afterwards. Ultimately, one can say, with certainty, that Eluwa’s *Ado-Na-Idu: History of Igbo People* has scratched the surface and set the storm.

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LITERATURE AND FUNDAMENTALISM: *BORN ON A TUESDAY* AS INSIGHT IN THE NATURE OF RELIGIOUS EXTREMISM IN NIGERIA

Onyebuchi James Ile

Abstract

Born on a Tuesday is a gruesome story of violent religious extremism and its causes. It is the story of a young man, Dantala, whose father, following a traditional Islamic practice in Northern Nigeria, sends him and his brothers out to Quranic schools to learn under Islamic scholars so that they would eventually become Mallams or religious teachers. Dantala decides to join a group of boys known as the Kuka tree boys, who engage in criminality: It is in being with the Kuka tree gang that the narrator explores the nature of fundamentalism and how it starts; for there, “the boys like to boast of the people they killed”. The objective of this paper was to study the issues as the Almajiri question, Determinism and religious extremism and the issue of terrorism. The paper problematized the belief that Islam is a religion of peace because of the fact the most terrorists or fundamentalists are mostly Muslims. It went further to examine how religious fundamentalism grows, what causes it and why it mostly and always has to do with Islam. In conclusion, recommendations were proffered with regard to how the entire system of Almajiri, which includes the teachers or Mallams, could be re-engineered to ensure that the system does not remain a breeding house of terrorism and terrorists.

Keywords: Quranic schools, Religious teachers, The Almajiri question, Religious Extremism, Fate, terrorism

Introduction

Fundamentalism became a topical issue after the terrorist attack on the twin tower in New York on September the 11th, 2001. Now, terrorism has taken various shapes and colour. According to Pesso-Miquel and Stierstorfer (eds.), fundamentalism “refers to an attitude encouraging a return to the fundamental or founding texts of a religion, often read with a strict literalness that leaves no margin for interpretation and evolution” (vii). They also argue that fundamentalism applies to very orthodox religious groups that have very rigid stance towards other kinds of religious beliefs and even exhibit hostility to progressive, secular and modern thoughts with regard to religion. These kind of groups also have rigid positions on issues of gender and sexuality: they drive for members and even impose fundamentalist views and political agenda through the use of violent force, intimidation and terror (viii).

However, Fundamentalism is not essentially a Muslim phenomenon. Once upon a time in Christendom there was fundamentalism perpetrated by the so-called puritans who had moved to a place they called New England in the United States of

America. Recently in Myanmar, the fundamentalist movement of the Hindus has targeted the ethnic Royninga Muslims for elimination. Furthermore, Kern-Staehler A, in her essay, exposes the modus operandi of America's modern Christian fundamentalist, Jack Chick, in his efforts to win multitudes to the Lord Jesus Christ (in Pesso-Miquel and Stierstorfer (34).

For Winter and Hasan, the confusion in the definition and understanding of extremism, fundamentalism, Islamism and Jihadism has negative implications for the integration of the Muslim communities into Western Societies as well as the efforts to produce positive results in counter-extremism (667). By implication, therefore, they should never be discussed in isolation so that "their use as politically motivated rhetorical mechanisms does not determine their definition" (668). They define extremism "as a rejection of 'balance', and an application of a single ideological perspective to all elements of an individual's life with, importantly, a fervent disdain for alternative ideological perspectives" (669). Furthermore, they propose "that 'fundamentalism' should be redefined simply in term of faith, as the reading of scripture without reference to normative religious and historical context" (674); while the jihadist ideology and praxis are seen "as something that only refers to those violent Islamist groups that advocate total war against their enemies and for whom violence is no longer a means, but an end in itself" (681).

The truth, however, is that knowing the definition of terrorism or fundamentalism does not stop it. What matters ultimately is, knowing what causes them; it is when we know what causes them that it will be possible to end them or at least reduce them. It seems as if efforts have been geared toward only understanding its negative implication for Muslim communities in Western Societies instead of understanding what causes them in those communities. Nigeria is not a Western society, but it also has Muslim communities. Islamic fundamentalism has been unleashed on Nigeria for some time now –from the Maitasine sect to the Boko Haram sect and now to Herdsmen.

Apart from researches by scholars in fundamentalism and religious extremism, literary texts have been highly invaluable in understanding fundamentalism and religious extremism in Nigeria. The relationship between literature and fundamentalism cannot be taken for granted; for while literature has functioned as a channel of spreading fundamentalist beliefs, fundamentalism has also been negotiated within literature (Kern-Staehler in Pesso-Miquel and Stierstorfer, 33). By negotiation here the paper means, among others, the writer's critical engagement with fundamentalist tendencies in individuals in societies in his or her writing as well as the reader's interaction with these. It is because the society has not been able to find solution to extremism, especially religious extremism and fundamentalism and their resultant effect, that is, terrorism, that stories become very important; for as Saadi argues in his article, *Under the Gas Cooler: Fundamentalism and Literature*, "if we knew everything, we wouldn't need stories" (in Pesso-Miquel and Stierstorfer (eds.), 13). Even Chinua Achebe suggests through a character in his *Anthills of the Savannah* that the story is chief among his fellows; the same reason, he thinks that his people sometimes will give the name Nkolika to their daughters –recalling is greatest

simply because it is only the story that outlives the sound of war drums and the exploits of brave fighters (124).

Therefore, Elnathan John's *Born on a Tuesday* as story is a kind of interjection in the understanding of how fundamentalists are groomed and eventually turned into terrorists. In reading it, we "attain an understanding of the transfigurative power of metaphor" (Saadi in Pesso-Miquel and Stierstorfer (14). It is that "transfigurative" power of metaphor that one experiences in the literary text, *Born on a Tuesday*.

The work is set in Northern Nigeria. It aims at giving insight into religious extremism, especially Islamic religious extremism in Nigeria. It articulates the consequences of sending little children far away from home to learn the Quran. Sending children away from home to Quranic schools to learn under Mallams and Sheikhs brings them automatically within the system known as the Almajiri in Northern Nigeria. According to Asogwa I. S and Asogwa D.O (2), "the word Amajiri was derived from Arabic "Almuhajiri" meaning an emigrant. It usually refers to a person who migrates from the luxury of his home to other places or to a popular teacher in the quest of Islamic knowledge"; it has been an age-long practice that dates as far back as the Kanem-Bornu Empire, one of the oldest empires of the world.

Understandably, the major fundamentalist groups have been known to have drawn members, largely, from the Almajirai, or members of the Almajiri, who are mainly, according to Loimeier, "those young students of Qur'anic schools who still move as in olden times from teacher to teacher in order to acquire knowledge. Many almajirai, often of rural origin were and are living in destitute circumstances and are therefore considered easy prey for radical groups" (140-141). It is among them that most members of the Kuka tree boys in *Born on a Tuesday*, are recruited. Most of the boys are those who are forced by poverty to hang around after their Quranic training. In fact, the protagonist of the novel, Dantala, having no money and unable, therefore, to go back home decides to join the Kuka tree boys, who engage in criminality. It is in being with the Kuka tree gang that the narrator explores the nature of fundamentalism and how it starts; for there, "the boys like to boast of the people they killed" (John, 1); and the leader of the gang, Band, "doesn't like to talk about it. He just sits there and smokes wee-wee while they talk over each other's heads" (1).

Once the children leave home, they become eternally separated from their parents. They get exposed to a lot of hazards. With that separation, the bond that is supposed to be created between a child and its parents is lost. Of course being alienated from family destroys whatever love that is supposed to be built between parents and children. The children are exposed to poverty of the worst kind and so they resort to begging or work or even go into crime to help themselves.

There are two parts to this paper. In the first part, the issue of God's will as articulated in *Born on a Tuesday* will be examined to expose the consequences of dogmatically taking in every religious teaching without questioning as well as the usual and associated practice of assigning anything that happens to one to fate or the will of God. In the second part, there will be a closer look at the role of Politicians in encouraging religious extremism through their role in the Administration of the Quranic Schools and the Mosques as highlighted in *Born on a Tuesday*.

In conclusion, recommendations will be proffered with regard to how the entire system of Almajiri, which includes the teachers or Mallams, could be re-engineered to ensure that the system does not remain a breeding ground of terrorism and terrorists.

Born on a Tuesday and the Idea of Free will

Does God really interfere in the affairs of men? If God is power, is He responsible for what humankind do with that power? Aren't we responsible for the good we do as well as the bad we do? Don't we have a choice to either do good or bad? Won't there be consequences for what we eventually choose to do? Any attempt to answer these questions will bring one to the knowledge that if through our experiences on earth we gain full consciousness of our being, then it follows that we were prior to gaining consciousness probably unconscious spirits (Abd-ru-shin, 210; 973); that at the point of unconsciousness, there was probably no fatality to our fate. In other words, predestination or fatalism entered in the course of experiencing, so that experience becomes our history and this history could span thousands or even millions of years. The experiences thus determine our fate. But what about free will? To attribute all that happens to us to fate is tantamount to saying that we have either been doomed or saved from the very beginning. Looking back at how Idowu died and how he had been treated before he escaped and later found dead, one could argue that the gang had a choice, which is, to hand Idowu over to the police to face criminal charges. But the reality is that this is a gang of youths with criminal tendencies, a gang of youths to whom crime, violence and killing are second natures. Are they then doomed from the beginning? That Dantala is the narrator of the story means that the choice he had made in spite of being a member of the gang brought him to that safe place from where he was able to tell his story. He had even acknowledged the fact that Banda was never an *almajiri* like him; that he was born in Sabon Gari like most of the other boys but that he didn't attend the Quranic school; he admitted that Malam Junaidu had warned them about the kuka tree boys, who came to the mosque only during Ramadan or Eid days –the *yan daba*, thugs, who did nothing but cause trouble in Bayan Layi. He admitted that they despised these boys because they did not know the Quran and Sunna like them and did not fast or pray five times a day: one could not be a Muslim if one did not pray five times a day. However, now that Dantala was also under the Kuka tree, he has come to the knowledge that they were just like him and even though they didn't pray five times a day, some of them were kind, good people (John, 7). The implication of this enlightenment on the part of Dantala is that the universe does not function in the rigid way that our human mind wants it to. In other words, labeling the Kuka tree boys damned –as Malam Junaidu had made Dantala and others to believe –was not entirely proper because, as theological determinism would make one believe –and of course Mallam Junaidu was a theological person –the Kuka tree boys were damned. But because Dantala knows his groove and even understands the humanity of some of these kuka boys, he knows that his future depends on the choices he has to make –that is, free will.

The idea of determinism can be traced as far back as the pre-Socratic period as philosophers struggled to understand the nature of the universe or metaphysics, being or ontology and knowledge or epistemology. It was Heraclitus who had argued that all was fire because of fire's ceaselessly changing nature as the root substance of the universe; and by this postulation, he wanted to draw attention to the fact that reality was a ceaseless change. In other words, permanence is illusory. He believed that the process of change was not random but determined by a cosmic order, which he called logos or word (Moore and Bruder, 30). Philosophers have, however, argued that determinism and free will are incompatible; because predestination already precludes free will just as free will precludes predestination (Moore and Bruder). However, Oskar Ernst Bernhardt or Abd-ru-shin believes that free will is the choice made by the spirit-germ, which attracts the vibrations around in line with its manifold tendencies. This choice in relation with these tendencies eventually determines man's fate or destiny (311). One may however question what these tendencies are –that is, are they pure or not? If they are not, why are they not? If the so-called spirit-germs were unconscious and seeking development through being conscious, why were they able to have the so-called manifold tendencies?

The problem of religious fundamentalism is that it has always been seen as an Islamic phenomenon, even when many Muslims will be quick to tell anyone who cared to listen, that Islam is a religion of peace. Probably the varying interpretations of the Qur'an have engendered fundamentalists' views. However, as Winter and Hasan argue, "the books of Islam require a reader, and the reader is very much shaped by his or her environment. Islam's canonical sources do not necessitate extremism; for instance, they repeatedly warn Muslims not to be extreme in their religion, urging Muslims to maintain a level of 'balance'" (670). In fact, this is evident in Quran 4:171, 5:80.

The Sunni branch of Islam is propelled by the belief that, as a head of state, a caliph should be elected by Muslims or their representatives; while adherents of the Shia form of Islam believe that a caliph should be an Imam chosen by God from the *Ahl al-Bayt* (the "Family of the House", Muhammad's direct descendants). These differences in beliefs are not limited to who is the first caliph or not: the differences permeate the entire fabric of communal life; for example their ideas of family differ with regard to marriage and by implication sex. While the Sunni Muslim sees values as determined in this regard, the Shia Muslim looks at values as merely constructed, hence their view of marriage as contractual: this view is not just being bandied about, it is based on a Quranic passage (Quran 4:24). Many Islamic scholars, especially those of Sunni denomination feel that any justification of the passage is misplaced; but a Kuwait Shaykh in a YouTube message threw some light in the discourse where he justified the *Zawaj al-Mut'a* or temporary marriage or pleasure marriage. His argument is that the Prophet Mohammed (SAW) permitted it; and since he did, it was wrong for any person to claim it was wrong or that it was prostitution or adultery: otherwise one would be accusing the Prophet of adultery and prostitution (July 17, 2011). For Ali Ünal, temporary marriage which happens between two individuals for a specified period in exchange for specified amount of money is not in tune with the

initial plan of God for marriage and as such has no place in Islam (214). Then, of course, the issue of a Martyr being met in paradise by 72 virgins; all these issues are definitely capable of being misconstrued or interpreted out of context. But they are indeed some of the motivating factors or some of the drivers of Islamic extremism.

Apparently, attributing everything to fate is the beginning of an anchorage in extremism, hence the constant repetition of and consignment of everything to Allah's will by Muslim Umma or faithful in *Born on a Tuesday!* This mind-set is already a given in Muslim societies. Then begins the sending away of children to far-away places to learn or memorize the Koran under some Malams or Sheikhs. The unformed or forming minds of these children are exposed to machinations of these so-called Malams and Sheikhs. They live a regimented life of prayers and memorizing of Quran. However, being humans, they also get hungry; for as Dantala, the narrator narrates:

I do my ablution outside by the taps and rush in, attaching myself to the end of the long row that has quickly formed. Shoulder to shoulder. Toes to toe. I have not prayed like this since the last Eid. It feels nice. 'Praying in congregation makes us equal before Allah,' malam Junaidu liked to say, 'shoulder to shoulder.' Even though ofcourse he did not treat us like we were equal to him. My knees hurt when I kneel to pray but I don't mind. I am praying next to a short person. I think he is a boy like me until I turn and see he has a long thick beard. The prayer is over and I am thinking of what to eat when this man who is who prayed by my side stretches his hand to me and says, 'Salamu alaikum.' 'Wa alaikum wassalam,' I reply his voice is bigger than he is and sounds as if it is coming from some where out of his body. I wonder if the beard is heavy for his face. He asks me if I have eaten and tells me that there is free food outside the Mosque (John, 25).

The Role of the Politicians in the Administration of the Qur'anic Schools and the Mosque and Its Implication for Extremism

If there were no free food, it means someone would need to buy food in order to eat. And to buy food, the one has to either work to get paid or beg to sustain oneself. The implication of all this is that whoever provides the free food has a major stake in the life of the children and even their Imam. And most often those who provide these Quranic schools with free food are politicians, who, through such generosities win the trust of these children through their teachers or Mallams or Imams. As usual, it is the politician that will insinuate to these children and even their teachers that, the Southerners are attempting to take power away from their people, whose turn it is to rule (John, 27).

Again when in the mosque, instead of teaching these children positive values as love for one's neighbor, peace and need for peaceful coexistence, etc., their Imams or Mallams preach hate and politics to them. For example, the man with the grey and black hair, who supposedly is the Imam of the mosque tells them that 'this country is a slave to Jews and their usury ... this is why the West pushes our leaders to make laws that force us to go to Western schools at an early age, so that they can teach our

children that this system of the Jews is the best and by the time they learn otherwise it is too late' (John, 30). His speech is manipulative and penetrative as he rambles from one topic to the other, even the election, which makes the people to murmur and keep silent (30). He has to talk about the election because the politician provides his mosque with free food for the people that come there to eat, especially the almajiri. When he says Allah would judge those who sell their brother for money, he says it slowly so that every word goes under the skin of the people listening to him (30). Then, as the narrator narrates, 'The short man with the big voice walks in and whispers something into the ears of the Imam; then the Imam says to us that Alhaji Usman has sent breakfast and those who want to eat can go outside' (John, 30).

One needs to understand the structure of the mosque administration in order to gain insight into its politics: recall that when Dantala returns from visiting his people in Sokoto, he finds that Sheikh Jamal was not only the Imam of the mosque but he was also a member of the committee that is in charge of running the mosque. As the narrator puts it:

The mosque committee is responsible for choosing the imam and his deputy and raising funds. Sheikh is the vice-chairman while Alhaji Usman, who is rarely around because he travels so much, is the chairman. Alhaji Usman built the mosque and still sends food for sadaka many Fridays. The three very old men, who always pray in front, Malam Yunsa, Malam Abduljalal and Malam Hamza, are on the committee too (56).

As can be seen, the Mosque actually belongs to an individual, the politician, Alhaji Usman, who doles out money to the Sheikh. Although the Sheikh may believe that the scourge is caused by poverty, although he may believe that poverty cannot make a man decent and although he may believe that poverty is not piety and that money may not make a man evil (168), yet the fact is that, somehow, he who foots your bill exerts some influence over you. There is, however, no doubt that the Imams or Malams or Sheikhs have immense power over those they are teaching, just as the politicians have over them.

Sheikh Jamal we are made to understand is the voice of reason in the text and so he represents all the moderate voices, who teach the children the Qur'an. However the statement above coming from a man represented as moderate leaves much to be desired. However he makes a very good impression in the mind of Dantala. For example when Malam Addul-Nur introduces Dantala to the Sheikh, who is his boss – he had wanted the Sheikh to admit Dantala to their mosque – the Sheikh tries to confirm that Dantala has been of good behavior. Knowing that Dantala graduated from Qur'anic School, the Sheikh ensures that he returns home to his mother first before he can be inducted into his fold. For Dantala that was it: the value for family. The Sheikh drums it in by saying, "The Prophet teaches us to be kind to our parents, to help them. I am sure there are ways you can help her. Then ask her if you can come back. If she says yes, come back. But only if she says yes..." (John, 35).

The fact is that joining the Sheikh Jamal's fold helps Dantala to escape being an extremist, because the Sheikh guides him all the time to that which he thinks is

right and oftentimes it helps Dantala to maintain balance in a society that easily gets radicalized. All the same it is the same Sheikh who tells them that the World Bank is an institution put in place by Jews to hold the world to ransom (30); so as you can see, there is a very thin fringe between extremist tendencies and balance of outlook. Furthermore, when the Sheikh begins to teach Dantala about Islam after he had seen the picture of Sheikh Inyass, which Dantala cherishes because of how his mother revered him, one sees how Dantala tries to admit reason because he does not see how cherishing a picture translates to ‘joining of any other thing with Allah subawata’ alla’ (John, 73-74). Now that Sheikh Jamal has decided to make Malam Abdul-Nur the headmaster of the new school that will be built, he begins to prepare himself for the job. He tries it out with Dantala when he asks him these questions:

‘If Allah asks you to do something, will you refuse?’

‘No,’ I said, confused.

‘Are you just saying it, or do you understand it, what it means to do what Allah wants when He wants it, without asking why?’ (John, 82)

As can be seen, the children are taken advantage of by manipulatively instilling fear in them: when the time comes they will have to prove how much they love Allah by doing what He wants them to do: these things He would want them to do are obviously the things the Imams tell them are His will. For example, when a group of five men had paid Sheikh a courtesy visit and had tried to encourage the Muslim faithful to convince the world that Islam is a religion of peace –and this had become necessary after the eleventh September terrorist attack on the twin towers in New York –Malam Abdul-Nur interjected by correcting the man that had just spoken that “Islam does not mean peace … Islam means submission: submission to the will of Allah. And the will of Allah is not the will of the infidel or the will of America. Islam means that we do not submit to anything or anyone but Allah” (84). With this outburst, it is obvious Malam Abdul-Nur has shown himself to be toeing the line of radicalization. Again he is known to be always beating or slapping the children, who he feels are doing wrong. He always beats his brother Jibril mercilessly and he is also very high-handed with his wife.

As Dantala learns to speak English, we see that by expanding his vocabulary, he makes us see what they are taught and how they are taught. We see how the Sheikh teaches them who is a real Muslim and who is not. He does this when he learns the word Patron. Sheikh is patron to everybody even Sheriff and Adamu, who ran away from home because he did not want to be a Shia Muslim again. And so from the patron he knows that Shiites are not true Muslims. But is that true? If the Prophet instructs in the Hadith, ‘Of whomsoever I am the mawla, Ali is his mawla. O Allah! Love him who loves Ali, hate him who hates Ali’ (107), Muslims cannot claim to be true Muslims if they don’t accept Shiites as Muslims. However, it seems that what the Sunna Muslims detest about the Shiite Muslims are their practices; for Dantala admits, ‘Even the Sheikh preaches against the way they pray only three times instead of five and how they act so uncivilized during the festival of Ashura, covering

themselves with mud and dirt, flogging themselves, even wounding themselves to mourn the killing of Imam Husseini in the battle of Karbala' (107). The point is that whatever they practice is derived from a teaching and the Prophet had already instructed that whoever hates them will be hated by Allah. In other words they are no less Muslims than the Sunni. But this injunction does not seem to make sense to most Muslims. The Sheikh refrains though from preaching hatred even when he shows his dislike for the Shiites. During election periods, he encourages Muslims to go and exercise their rights but he does not tell them who to vote (116); with his positions, it is easy to see the positions of Malam Abdul-Nur as extremist.

From the word desolate, the meaning of which Dantala learns, we see how Jibril is desolate as a result of being kept miserable by Mallam Abdul-Nur and because Jibril has become desolate, that is empty, lonely and gloomy, he refuses to share word with Dantala and Dantala is in turn desolate (John, 94-96). From learning the word gibberish, he thinks that most of the things Malam Abdul-Nur is teaching them is gibberish or nonsense –things like they should stand up and fight against the government because they are not doing anything about Muslims that are killed by those Berom people in Jos and that they should burn all the drinking places and the mosques of those who are not agreeing with them; that those working for the government in power are working for the devil or Shaitan and are making themselves enemies of Islam; that people who send their children to university are kafiri or infidel (2015: 97). However, Dantala does the needful because he lets all that he learns or all that he is taught to pass through his sift, which is reason; for example he does not want to have the feeling he had while he was with the kuka tree gang and lived a life of killing and violence and so the call for them to burn mosques and drinking places were calls he could not hid. He does not also see how every person who works for government works for the devil, after all Alhaji Usman whose generosity they all enjoy is a government man and even the Sheikh, who is also a member of the State Muslim Pilgrims Welfare Board, works for government by being a member of that board. What this means is that there is a need, an urgent need for Muslims to learn to question things, to learn to interact with the Holy Quran and ask questions about things that don't seem to follow in their structure of reasoning, after all, reason is also a gift from Allah; the scripture should be read always with reference "to normative religious and historical context" (Winter and Hasan, 674); for it is only when fundamentalism is redefined in such terms will it be possible to predispose the minds of Muslims against extremism.

From the word terrify, which Dantala newly learns, we see how Malam Abdul-Nur terrifies his audience through his preaching and how Dantala is terrified by what he says. For example, it is terrifying to Dantala how it is easy for Malam Abdul-Nur to say the word *kill* especially when he is talking about the Shiites and the Darigas ...how he says that the Shiites are worse than the Christians ... how everyone is afraid of him because of how he shakes when he is talking ... how his preaching is sweet and compelling. But each time, he arms himself with reason by disagreeing with what Malam Abdul-Nur teaches; for example he did not understand how a Muslim could be worse than a Christian (John, 119). This shows that he at least

reasons and with sheer common sense, one is able to interact with texts, even sacred texts.

At some stage the Sheikh is attacked and we are made to believe that it was the handy work of the Shiites. But it could also have been planned by Malam Abdul-Nur in his rabid quest for power. When he comes to the mosque in the evening, he electrifies the audience with his oratory, blaming the Shiites for the attack on the Sheikh, stating how they have endured them even when the Prophet had instructed that they should be severe with infidels who do what they do, for example, setting up gods in opposition to Allah, and be merciful to themselves, who are Allah's true worshippers. But he insists they have been merciful to the Shiites and they in return have paid them back with death (John, 127). Apparently he seems to be grieving more than Sheikh who was wounded and was hospitalized. The Sheikh himself had warned Malam Abdul-Nur not to politicize his situation because he knew how these things played out: enemies of Islam incite Muslims against themselves by bombing each other's mosques, engineering thus a war among Muslim groups (130). But Malam Abdul-Nur goes ahead to engineer the burning of the big Shiite mosque on Balewa Way (131).

The return of Mallam Abdul-Nur from Saudi Arabia –he had been sent away to Maradi en route to Saudi at the height of the tension of religious killing between the Shiites and the Sunni Muslim –marked the full onslaught of Islamic extremism that bordered on terrorism. He returns and as usual he becomes even more popular because his teachings appeal to the ordinary Muslim in the street. He labels his own group the Firqatul Mujahadeen Li Ihya Islam and organizes them into units and teams and collects taxes through the unit leaders and in turn provides loans to people to start business (186). With this method, his circle of influence increases so much so that many jobless Muslim youths previously with Sheikh, moved over to Mallam Abdul-Nur's camp (187).

With his debate with the Sheikh in Saudi Arabia, he articulates his stand as an extremist group: he is anti Western Education, which he thinks eats at the root of Islamic civilization, which is self-sufficient, with liberal ideas, killing Islamic values: therefore, as far as he is concerned, 'working for the cause of kufr makes a person a kafir. He emphasizes the 'kafir' and says that it is the obligation of every able Muslim to forcefully challenge and remove ungodly, infidel rulers; not through elections, because elections themselves are part of a system of kufr, but by force, because Muslims are bound by submission to the will of Allah' (John, 196). In spite of his extremist posture, the Sheikh counters his argument by insisting that Quranic education by itself is not sufficient: the people also need Western Education in order to understand the root causes of their problems in order to be able to solve them. He supports his argument with the injunction of Prophet Mohammed that they should seek knowledge of which Western Education is part (198).

Apparently both Sheikh Jamal and Malam Abdul-Nur are extremists of some sort: the only difference between the two is that on the one hand Malam Abdul-Nur wants to have nothing to do with Western Education, which government as it is represents for him and he is more than willing to violently overturn the whole system

and establish an Islamic state; on the other hand, the Sheikh favors Western Education as a way of empowering Muslims to participate in government. He also hopes that the education will help them to re-engineer government and eventually establish a state inspired by Islam but not necessarily based on Islam, because a government based on Islamic principles may infringe on the fundamental human rights of some other Nigerians that may not be Muslims. But when he urges Mallam Abdul-Nur to work with him instead of working against him, it becomes obvious that all things being equal, they would both prefer an Islamic state to a secular one which they think is Christian inspired (199). After all, the Sheikh, while he preaches in the mosque and tells the congregation about the death of the governor, he also speaks about the cluelessness of the federal government and why they need to support and vote for a Muslim president in the next election (John, 217). The emphasis here is on the need to support and vote for a Muslim president in the next election. Why? Because there is this kindred feeling that both Malam Abdul-Nur and Sheikh Jamal have that everything would be better once Islam holds sway. Sheikh Jamal's extremism conforms with the position of Berman and Ianncone, who believe that equating religious extremism with religious militancy can be a serious error (124); for "one may hold deeply-rooted extremist views yet never act upon them: extremist ideologies are comprehensive, excessive, and rejectionist, but they do not always necessitate violence" (Winter and Hasan, 670), as is the case with Sheikh Jamal.

Finally the brutal murder of the Sheikh by decapitation climaxes the extremism of Malam Abdul-Nur, who has become very violent with his group and has begun to terrorize the people. Indeed, he has totally rejected balance and has applied a single ideological perspective to all elements of his life fervently disdaining all alternative ideological perspectives (Winter and Hassan, 669). The situation becomes an emergency so much so that the military gets involved in search of the killers of the Sheikh, arresting everybody connected to the Abdul-Nur and spreading fear thereby.

Conclusion

The solutions to religious extremism can be sought in both the cultural and economic realms. Obviously, poverty contributed to Dantala's father sending his children away to Quranic schools; for as Dantala puts it, "All I know is that when the rains first stopped falling and the millet dried up in the farm, my father sent them – Maccido, Hassan and Hussein –to become almajirai in an Islamic school in a place called Tashar Kanuri"(43). Once nature in the form of flood wreaks havoc on his farm, it becomes obvious to him that he will not be able anymore to cater for his family: Almajirci will now be, according to Sule in Yusha'u et al., "a perfect excuse for some parents to reduce the burden of rearing children..." (129).

It is not enough to just suggest that education is needed in order to get a nation, especially Nigeria rid of religious extremism. It is important to know what kind of education is needed to achieve this. The Almajiri education was introduced by the Goodluck Jonathan administration in order to re-engineer the almajiri situation, which

is a situation conditioned by religion; for as Dantala reads from a book written in Hausa by Mahmud Yunus:

Actions are but by intentions and every man shall have only that which he intended. Thus he whose migration was for Allah and His Messenger, his migration was for Allah and His Messenger, and he whose migration was to achieve some worldly benefit or to take some woman in marriage, his migration was for that for which he migrated (40).

And so sending children away to memorize the Koran becomes a cultural practice. However, culture is supposed to be dynamic. That practice of sending children away from their homes at a very early age under the pretext of Qur'anic education has become anachronistic. There seems to be no benefits from it. Instead, families are destroyed and society is burdened with children who have become social deviants and miscreants of some sorts. Indeed societies desire the best for themselves at each point in time. That best is an ideal. Therefore, societies and individuals must keep pressing for the best. If that is the case, Almajirinci should be done away with and a more practical education encouraged. The practicality of education here means, essentially, a critical education: a kind of education that encourages both critical and design thinking. While the former aims at finding solutions to problems, the latter focuses attention on the problems.

The domain of critical education is largely in the arts or humanities and sciences. Therefore, attention should be paid to the humanities and the sciences without marginalizing entrepreneurial studies too. In fact, a rounded education for the Muslim child should be encouraged, exactly that sort of education, which they term Haram.

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REACCESSING THE ORTHODOX THRALLDOM OF WOMEN IN MASQUERADE PERFORMANCE IN IGBO LAND: AN IMPEDIMENT TO TOURISM

Cindy Anene Ezeugwu

Abstract

African indigenous performance forms have always been a topical issue in critical scholarship. Many works have been done on the perception of women in masquerade performance festivals in Igboland. However, not much attention have been given to the implication of women exclusion from the masquerade rites and performances as regards to our dwindling tourism industry, neither have much research been carried out with a view to interrogate the long held views that impede women participation in masquerade performance festivals in Igbo land. This paper therefore seeks to interrogate these subjugation and orthodox practices. The paper will highlight how these thralldom practices to a large extent impede the presence of women participation in these festivals through subjecting them to mere spectators, and audiences. Scholars have overtime attempted to explain through several theories, the subjugative profiling of women especially from the point of view of patriarchy. It is within this premise that this research suggests that women participation in masquerade initiation and performance should be broadened in order to encourage an all inclusive convivial society in Igbo land and to attract more women from all works of live to the various communities with a view to generate and boost income through tourism. The arguments advanced herein are expected to serve as a repudiation of earlier held beliefs that women are flippant, unclean, weak and unworthy to be initiated or take part in traditional masquerade rites. The research recommends that women should be fully integrated into the masquerades cults and festivals and advocate that the age long orthodox views about them should be reviewed and done away with, since these views are based on unfounded tales, beliefs and myth passed on from one generation to another.

Keywords: Masquerade, Tourism, Orthodox, Stereotype, Thralldom, Subjugation, Profiling, Festivals

Introduction

Etymologically, masquerade means a type of disguise. Traditional African masquerade performance forms, often trace its roots to the culture of the people. Every culture develops noticeable ideas and symbols that could be easily interpreted within them. In Africa, the concept and perception of masquerade performance is located in its capacity to enliven the spirit of communal oneness, juxtaposing of the sacred and the secular with a view to gratify our spiritual, communal and individual needs. In spite of the colonial drawbacks and its attendant cultural suppression, African masquerade performance has continued to wax strong thereby resisting the

onslaught of the western civilization. The Igbo masquerade phenomena have been established as one the most visible mode of expressing the people's Cosmo-social beliefs and ethos. These societal ethoses are often expressed and made manifest through our indigenous dances, costumes, music storytelling, drumming, and gestures, verbal and non verbal communications through the medium of our masquerades performances.

The masquerade performance has been one of the major custodians of traditional African conception and festival. It takes into cognizance the supremacy of our cultural performances, its attributes, beliefs, essence and ethics. It embodies all aspect of our indigenous cultural practices – dance, songs, drum, lore, sense, chants, food and costume and make up ensemble. The essence being basically to ingrain and communicate our culture, commune with the gods and ancestors, ensure about the fertility of the people and their lands, cleanse the communities, reprimand law breakers, enforce measures of social control, initiate those who have come of age, entertain, instruct, as well as to usher in the new year among others. Human ideas are often influenced by experiences which are embedded in the consciousness of people and it goes a long way in influencing and interpreting their perception of the world. This study therefore, is an attempt to situate women's relationship to masquerade festival performance within the changing orthodox historical discourse on African masquerade perception.

Within the corpus of literature but more specific to the domain of drama is an impression that has found expression in many dramatic writings. Many orthodox acts of barbarism have been and are still existing in many African societies including nascent societies against women, and in spite of the varying epithets used by theatre scholars to describe the sacredness of our masquerade performances, such practices which include subjugation, sexism and exclusion of women in masquerade performances still persists. Mbiti J.S. affirms that "women play significant roles in religious and cultural activities of the African society ...and this is prominent in offering prayers for their families and their communities" (69). He further avers that "in many areas, they act as women priests (priestesses)" (70).

Many studies on masking and masquerade performance in Africa have been carried out without the inclusion of women participation, and many times women, children and guests form the primary audience of non initiates. This deliberate act of thrallldom and exclusion often makes the women and children to only appear slightly as essential part of masquerade performance in the sense that since the potency of the performance requires its legitimization by those who are supposedly unaware that it is an illusion, and who out of compulsion accept their own exclusion from the secrets of its meaning. One of the reasons for this can be traced to Gerald Moore's view of masquerade performance festival as "an idol, and a cunning mystery" (11). The same could be said about the Ebira Ekuchi performance where women are not given any tangible role to play because of their gender and in the words of Sunday Enessi Ododo, "the performance is a men- dominated event from which women are forbidden to watch or participate but have covert roles that are tangential to the festival essence of Ekuchi" (93). These so called tangential roles as pointed out by

Ododo can be in form of mere ‘clapping, hailing, cajoling, mimicking, viewing, spraying of money on the masquerades’ among others as against the active initiation and participation by the men folk. Tokin E, alleges that “masquerade is a kind of illusion and it is typically used by men as a form of social control over women” (88). Toeing Tokin’s line, Akpamgbo Eunice U explains that “some men regard women as irrational in thinking and decision making...” (390).

Some of these orthodox beliefs and archetypal ways of reasoning tend to form and shape many people’s beliefs and portraiture of women. In some places like Zuru in Kabba, Danjibo Dominic alleges that “women are seen as flippant and unable to keep secrets, therefore cannot be initiated into masquerade cults...” (27). While in Ebira, Ododo avers that the “overt exclusion of women is essentially to prevent them from apprehending maskless masquerades in their ancestral manifestations” (93). Oyin Ogunba submits that:

in many African cultures women are not admitted into the secrets of the masking art, indeed they are often the favourite target of masking and satirical ridicule, the assumption being that they live a more poetical life than their men-folk, have secret powers, are more of spirit than human beings and are therefore an object of fear or veneration (24).

The above perception by Ogunba presents the exclusion of women from masquerade initiation rites from a spiritual dimension. Onuora Nzekwu toeing the lines of Ogunba also adds that:

women are mysterious and sometimes unclean. They cannot therefore approach these ancestral manifestations, whose character is diametrically opposed to their own. Any meeting between them would have adverse effects on both parties. Much harm would come to the women and masquerades would lose something of their virtue (132).

The parameter through which Nzekwu is able to arrive at this unfounded conclusion is yet to be determined and it remains one of the many negative speculations being peddled against women which have existed over time. These age long stereotypical views of women as unclean and capable of destroying the potency of the masking rituals have gone a long way in profiling and subjugating them to mere inactive audience in many masquerade festivals. This paper therefore interrogates this subjugation and the stereotypical mode they are often cast in masquerade performances in contemporary Nigeria milieu. According to Pat Okpoko and Emeka Okonkwo;

There are various types of masquerades in the different geographical areas of Igbo land. Some areas accommodate women to a certain degree in their affairs, while in some, only titled elderly and prominent women of the society are crowned as masquerade mothers and Nne Mmonwu. This privilege enables such women to accompany or associate themselves to a certain limit with masquerade performance (4).

In Igbo land, the orthodox view held is that the concept of masquerade is an interaction between the living and the dead, the sacred and secular and it embodies

the supernatural, the display and the mimetic elements. Thus the presence of a masquerade in a given society comes with a lot of display and hypnotic effects and these grandeur and effects exposes the supernatural aura and mysticism surrounding the performance and this can be observed from the way many of these masquerades are revered and respected some almost to the point of worship in Igbo land. The mystery it exudes is borne out of the fact that some people like Austin Onyeneke view its arrival as the “appearance of the dead among the living” (22). Ossie Enekwe sees it as “theatre” (46). Enekwe opines that “ masquerade are communicant medium through which the symbolic relationship between the living and the dead is invigorated and maintained” (46).While Okafor R.C. sees it as “spirit manifest” (19).Ugonna N avers that the word mmonwu is derived from two Igbo words mmuo which means spirit and nwu which stands for death, these goes to show that masquerade means the spirit of the dead or cyclic visitation of our ancestors, either to bless, penalize, entertain, admonish, as agent of control and correction among others. Tokin, towing a different line is of the view that “masquerade is a social activity and the act of masking an embodied paradox, the masker has a face and a not-face, he is transformed by that which dehumanizes him” (11). Nzekwu maintains that “masquerades are dead person’s spirit whose soul has been housed in the wood sculpture or wooden form and is temporarily alive...” (9).

Initiation into the masquerade cult is a very secretive event in Igbo land, and part of the initiation rite entails taking a firm oat of secrecy thereafter, solemn promise are imposed on the newly initiated, restricting and restraining them from divulging the initiation and membership processes to anybody outside the group. It is in this context that the argument arises at to the limit to which a woman can be allowed to participate in masquerade rites alleging that they are ‘flippant and a little pressure and pleasure’ can make them spill the secrets of the initiation rites. Another school of thought claims that many women ‘at the heat of passion’ can forget themselves and divulge any secret meant to be kept to their husbands or lovers. The researcher is of the view that all these allegations are created by the men-folk and tradition which is highly patriarchal just to disparage the image of women. In Ezeagu for instance the uninitiated are called ‘Ogbodu’ and they include women, insane people and strangers. In the words of Onyeneke “the ogbodu are taken figuratively to have broad minded ears which enables them to catch lots of tales and queer stories of the masquerade that will continually baffle their imagination” (22). It is a huge taboo and abomination to unduly reveal the confidentiality of the masquerade cult by any of the initiates and it is regarded as a crime of desecration and can lead to outright banishment from the community or even loss of one’s life or property. In asserting the role of women in masquerade performance in Igbo land, Enekwe explains that the:

Odo masking of Nsukka Igbo originated through a woman, a widow named Urunye and her baby son, the choice of a widow with a child is symbolic of life giving force of women. This goes to point out that among the Anambra Igbo the biggest communal mask Ijelle masquerade is always led by a

powerful mother figure named Nne Ijele (mother of Ijele) whose supernatural power is reputed to ensure the mask's safety (4).

Going from the above assertion by Enekwe on the role of women in masquerade performance, it counters the orthodox view that women's presence in masquerade cult destroys the potency of that masquerade. This is because Ijele is one of the highly rated and revered masquerades in Igboland. For Anambra people to allow women to be the ones to lead out the masquerade anytime it is visiting the communities means that women are indeed worthy enough to be trusted with such task even more than the men. Still on the relevance of women in masquerade performance in Igbo land, Okafor contends that:

According to oral tradition of Uzakoli in Abia state in Nigeria a woman offered her life to armed maskers in return for her husband whom they captured on his way to Arochukwu. Having been impressed by the woman's self sacrifice, the maskers taught her the act of masking. Back home in Uzoakoli, when her husband's people learnt the masquerade performance from her they killed her so that the source of her art will not be revealed (8).

J.O. Onu while commenting on the Ogbodo-uke women masking in Izzi in Abakiliki affirm that "Ogbodo-uke is a masquerade performance performed by women and ironically, it originated from the male dominated society which view masking as solely a male affair and the male-folk in Izzi in Ebonyi state still view this phenomenon with mixed feelings" (8). Going further Onu explains that;

It is an expression of independence and gender cooperation by special women such as menopausal ones, wives of senior cult members and lineage daughters. This group is often drafted to perform roles in the masking performance in honour of the Uke oracle. He says that by this act, the women of Izzi have broken the indomitable door that barred them from the sacred activity of masking and achieving full integrity as people who can play with gods (8).

In Yoruba land for instance, O.O Idowu-Osho asserts that "women known as Jaluwa headed by the Ambasu play a prominent role in the success of Oro cult" (217).

From the foregoing, it can be conjectured that recent studies done on African women as regards their ability to uphold the cultural ethos of the society seem to suggest that they have played proactive functions in the society and may not necessarily be the flippant and complacent beings they have been projected to be and represented in many literary discourses. Part of the argument advanced for the assumed weak statue of women in masquerade performance is tied to the their monthly cycle which they claim makes them unclean at certain times of the month and which is perceived to be capable of destroying the efficacy of their rituals . Okafor confirms this notion of viewing women as flippant and unclean when he said that "one of the reasons why women are barred from participating in Mmonwu cult is that "women are flippant and they also lose blood though menstrual cycles which the men regard as unclean" (49).

Women Inclusion in Masquerade Performance and its Tourism Potentials

Through the ages, man is known to be a socio-political being who relishes in being adventurous, in seeking for knowledge, in discovering new things and breaking new grounds and who loves moving from place to place performing activities aimed at his survival in a world filled with chaos, uncertainty, diverse cultures, belief system and ideologies. The Igbo masquerade performance festival is a social art and an embodiment of socio-cultural entertainment. The masquerade remains the most visible means of artistic expression because it is a multivalent art which is made up of multiple arts. The masquerades are usually embodied in different artistic designs and creativity which includes music, painting, make-up, sculpture, dancing, costume and accessories among others. In the words of Chukwuma Okoye, “the masquerade’s composite multivalency offers a rich unrestricted canvass for the hosting of influences from virtually every expressive form ranging from music, design or visual arts, dance, poetry, and drama to even architecture and media technology” (19-31). Chidi Ugwu lending more voice to what Chukwuma Okoye said, advices that:

The art and theatricals of not just the Nsukka masking tradition in particular but the Igbo in general are so thrilling that they can catch almost everybody's fancy. These with good planning can be tapped into as live exhibition media. And this can set off a process which can bring entertainment, employment and wealth through tourism and art value to the area (92-98).

Presently, as a result of technological advances in transport, communication and cultural changes, the masquerade spectators have increased to include people from other geo political zones, states and from other nations too. With the emergent of social media of all kinds, the world is globally linked such that someone from another area or country can easily be aware of festivals going on in another area. With improved means of transportation, guests can easily find their way to these masquerade festivals without hindrances. These target audience includes men, women and children and many of them may be from other countries who may want to come for entertainment, sightseeing and for research. As Okpoko and Okonkwo stated “tourists go for masquerade festivals for variety of reasons namely; “to listen to and appreciate the chant of mmonwu poems, watch the masks perform different acts on the stage- dance, glide, spin, chase spectators ...behold and contemplate the beauty that is the mmonwu spectacle...tourists go to masquerade festival to also be thrilled and to be soothed” (9).

They added that tourists also go masquerade festival to “to satisfy their basic drives, namely the desire for social interaction and social recognition, and the need for adventure” (11). Reversing the age long held views negating full integration and mainstreaming of women into masquerade festival performances will attract more female participants worldwide who would freely come and participate in the events unhindered without fear of clashes or being whipped for daring to come and view the performance wearing some particular kind of dressing like trousers, knickers, and short or revealing dresses which the masquerades consider offensive. In view of this,

Bernard Eze-orji is of the opinion that “the flexibility of culture has erased an authentic African indigenous art form be it music, dance or masquerade” (78). Ugwu in the same vein opines that;

These original roles have been influenced by social change, driven by factors such as urbanization, the introduction of the western style forms of government, Western Education, Christianity, mass media... have all contributed towards rewriting the cultures and traditions of Africa (9).

It therefore behooves us as a tribe to also amend some of our rigid cultural practices which are of no essence to our development. Thus, instead of subsuming the potentials of the culture of masquerade performance through the restriction of women participation in Igbo land, the researcher is of the view that the people should appropriate ideas from emergent popular influences into the masking tradition in order for it to fully become a viable means of economic sustenance. More work is needed to engender active participation by women. They should also device more acceptable means of making the performances less exclusive and secretive by allowing more secular occasions that has no gender restriction. Less emphasis should be placed on mythic and mystical elements in masquerade performance festivals. A redefined art of masquerade performance design and incorporation of new art forms through interaction with other culture, inclusion of women in the performances, will go a long way in making the concept more receptive to local and international tourists.

Conclusion

The dominant andocentric culture perceive women as passive, devious indirect without a sense of self preservation or how to get ahead, pre-occupied with details, the petty, home oriented , emotional, irrational, emotive. The same culture view men as aggressive, competitive, strong, invulnerable, unemotive, and stoical. Territorial, domineering, in control, individualistic, non communicative concerning feelings and interpersonal motives”.

It is in view of such perception of the women using the patriarchal social structure as a model for gender perception and distribution and as a biased tool for interpreting gender duties in Africa which has led to several challengeable notions regarding the disparaging of women and relegating their roles to that of mere spectators in their masquerade performance festivals rather than being at the fore front of these events whose essence remains largely to entertain as well as to cleanse and usher in the rites of nature and fertility which women embodies in African society including Igboland. Thus, in pre-colonial African society, the masquerade performance is one of the major modes of cultural festivals aimed at uniting people irrespective of their gender. From the foregoing, this paper has attempted to establish that women are very significant in masquerade performance festivals and can play major roles in reviving and resuscitating our dwindling tourism sector.

The study suggests that women are not flippant, unclean and weak, rather it is an age long erroneous notion adduced mainly by men to further weaken the image of

women. The study offers a panoramic assessment of the relevance of women in masquerade performance festival, it propose that despite the contrivances of the society against women in favour of men in masquerade rites, women should be fully included in all aspect of masquerade rites and initiation to give them a stronger boost that will help to foster an atmosphere of conviviality in our various communities and help give a boost to our tourism sector. Just as Buchi Emecheta rightly pointed out that, “In spite of the burden of patriarchy, women can thrive and even excel over and above the men and therefore have positive value in the society” (102-117).

It is in the light of this consideration that the research recommends a form of reversal of the dominant stereotype profiling of women in masquerade festival performance. As the research has attempted to prove that women in many communities like Izzi, Kabba, Nsukka, Arochukwu, Anambra and even in Yorubaland have and are still active participants in their various masquerade cults, and at no time or era has it been observed that the inclusion of women in these localities has ever led to any scandal of any form, neither has it been reported that the potency of these masquerade have ever been affected by the incision of women. It is also the researcher’s view that masquerade festival in Igbo land will be clearly revived, repackaged, rebranded and promoted for income generation and creation of job opportunities if the artistic renditions are reorganized and restructured to meet global acceptance and mass appeal.

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MAKING ETHICAL PRACTICE IN THE SCHOOL RELEVANT TO THE SOCIETY: A CRITICAL FACTOR FOR SUSTAINABLE EDUCATION IN NIGERIA

Greg Ekeh (Rev. Fr.)

Abstract

The paper was concerned with: making ethical practice in the school relevant to the society: a critical factor for sustainable education in Nigeria. The impetus agitate (propelling force) for the paper is the realization the school is a social institution entrusted with the preservation and transmission of the society's norms and values through education. However, the task cannot be carried out without the vehicle of human conduct, which is the focus of ethics. So, ethical practice in the school is a necessary requirement. Using a qualitative approach of conceptual clarifications, descriptions and explanations, the paper explored this through the examination of the roles of the school management, staff and students, with reference to sustainable education in Nigeria. In the course of doing this, it was discovered that the school is apparently loosing sense of its responsibility to the society, and so has not been able to make its ethical practice relevant to the society. The paper then argued for greater consciousness of ethical practice on the part of those key segments in the school, and that it is the responsibility of the school to make its ethical practice relevant to the society. It went further to point out how this can be done. Based on the discussion, the paper came to a conclusion, that making ethical practice in the school relevant to the society will constitute a critical factor for sustainable education in Nigeria. On the grounds of this conclusion, some recommendations were offered, including the consideration of the relevance of the curriculum to the society, and inviting resource person to speak to the staff and students on ethical issues from time to time.

Key words: Ethical practice, school, society, sustainable education

Introduction

From the ancient period down to our own era, ethics has been a major focus of human attention and concern. This is because ethics has to do with human conduct regarding what is right or wrong, good or bad, what ought to be done and what ought to be avoided, all in the interest of the individual and the society.

In the society, there are various institutions, organizations, professions and groups. Each of these emphasizes ethical principles and practices so as to ensure proper behaviour of its members for its sustainability and proper functioning. One of such institutions is the school. The school is a social institution established by the society to educate its citizens on its norms and values, thereby preserving and transmitting such norms and values from generation to generation. This is a responsibility entrusted to the school by the society. For the school to credibly carry out this task of educating the members of the society, ethical practice is an essential

requirement. The task is not only to educate, but also to make education sustainable. Since “the moral responsibility of the school and those who conduct it, is to the society” (Dewey in Aggarwal, 2008:170), it is expected that the school life and activities be such as to be relevant to the society. This is all the more so in the area of ethical practice where proper human conducts are emphasized, with reference to values cherished in the society.

In Nigeria, there are glaring ethical challenges in our public life. For instance, Kukah (2012) laments that despite the listing of discipline, loyalty, honesty, courage, among other attributes associated with public services in the chapter 4 of the Code of Conduct in Government Business, the moral exhortation contained there are hardly a guarantee of performance. Hence godfatherism and cronyism, rather than merit and proper scrutiny, determine the fate of many public servants, both in their appointments and promotions. This can be a pointer that ethical practice in Nigerian schools may have not been made relevant to the Nigerian society. In this regard, many researchers are of the view that our national values as displayed in Nigerian schools have derailed, resulting to prevalence of injustice, dishonesty, and other forms of corrupt practices in high places and among people (Mni, 2008). Buttressing this, Nwikina (2013:26) argues that it appears “that ethical behaviours, including trust, appropriate social and moral values, integrity and responsibilities are deeply eroding from Nigerian education.” If social and moral values are eroding and unethical practices are becoming prevalent, then sustainable education and welfare of the society are in danger.

It is against this backdrop that the paper set out to discuss the need for making ethical practice in the school relevant to the society as a critical factor for sustainable education in Nigeria. The following constitute the focus of the paper: concept of ethics, ethical practice in the school, making ethical practice in the school relevant to the society, and ethical practice for sustainable education. This is followed by conclusion and some recommendations. It is hoped that the paper will make a significant contribution towards teaching ethics for sustainable education in Nigeria.

Concept of Ethics

The word “ethics” is derived from Greek *ethos*. Ethos means habit, action, custom, character or habitual behaviour. Ethics and morals have the same denotations. Moral, as a term, is derived from the Latin *mors, moris*. Morals refer to codes of conduct, relating to principles of right and wrong in behaviour, conforming to a standard of right behaviours, sanctioned by or operative on one’s conscience or ethical judgement (Simpson, 2010).

From the point of view of its etymology, therefore, ethics is a discipline which provides guidelines for human conducts and values same in terms of good and bad, right and wrong ought and ought not. Ethics is therefore prescriptive. According to Njoku (2018:3), “ethics is a normative science of human acts that aims not at merely describing action but determines what the right way to live is”. Ethics being normative implies that it is conserved with standards or norms of behaviour expected of human beings in their various situations in life. It is in this regard that Alu and

Ugwu (1999:15) state that “it examines and tries to answer questions emanating from behavioural traits and fulfilment of expectations”. Ethics, from the philosophical viewpoint, is that branch of philosophy which deals with issues and values concerning human conduct. It is concerned with what ought to be. Hence, for Uche and Njoku (1989:8), “ethics examines moral values and the rules of right conducts”. De Finance (in Njoku, 2018:3) states that ethics studies human acts, “aiming at providing guidance for the actions of the person... to whom, in the final analysis, these actions are attributable”.

Ethics can also be seen from the perspective of morality. Hence for Okoro (2009:285), “Ethics is the study of morality”, where morality is taken as “the conduct described by the ethical symbols ‘good’ or ‘bad’, ‘right’ or ‘wrong’”. The implication here is that ethical concept has both positive and negative sides. Something can be good in itself and so adjudged as morally good, for instance, honesty, empathy, justice, etc; or it can be bad in itself and termed morally bad, for example: stealing, blackmailing, injustice, etc.

Furthermore, ethical concept can be normative, where certain standards, rules or principles provide guides for the conducts of a group, organization or community in various areas of their experiences, life and activities. So, in summary, ethics can be understood as a discipline which studies, guides and evaluates human conduct on the basis of good or bad, right or wrong, in accordance with the nature of the act itself and/or the norms of a given society, institution, organization, community or group. Since ethics involves action, it means that it is practice-oriented by nature. Hence, the need for emphasis on ethical practice.

Ethical Practice in the school

The school is a social institution entrusted with the responsibility of transmitting the norms and values of the society from generation to generation, through education. Ethics is concerned with values. So ethical practice has to do with the realization of those values cherished by the society, organization institution or group as the case may be. In the school, some values are expected to be inculcated and put into practice, both within and outside the school. For instance, the Federal Republic of Nigeria, FRN (2014:3) enumerated such values to include:

- a) Respect for the worth and dignity of the individual;
- b) Faith in man’s ability to make rational decisions,;
- c) Moral and spiritual principle in inter-personal and human relation;
- d) Shared responsibility for the common good of society;
- e) Promotion of physical, emotional, and psychological development of all children; and
- f) Acquisition of competencies necessary for self-reliance.

A thorough reflection on the above values reveals that they form the bedrock of relational activities and interactions in the society. A proper inculcation of them gives hope for a better and stable future, which starts in the present. The task of realizing

these and other values rests much on the shoulders of the school management, staff and students.

Responsibilities of the school Management in Ethical Practice in the School

The school management is the authority that oversees all the aspects of the school programme. It is, therefore, necessary that those at the helm of affairs of the school be imbued with ethical consciousness. According to Campbell (2003), there should be school-based initiatives like platforms for open discussions, forming of ethical committees and provision of ethical leadership, championed by the school management personnel. For instance, in secondary school where the principal is exemplary in ethical leadership, manifested in practice, both teachers and students will be encouraged to do likewise, and even vie for excellence in their pursuit of ethical values, principles and practice.

Another way in which the school management can carry out its ethical responsibility is by being fair to both teachers and students, giving them attention in their needs, providing enabling environments and facilities for effective teaching and learning and recognition of their worth as human persons. The management is also expected to be trustworthy in its dealing with teachers and students. The responsibilities of the school management can be characterised by the view expressed by Hartman and Stefkovic (2005:15) that “school administrator must exemplify professional conduct, the expectation of which applies to the school contracts, the community and the profession”. In doing this, his decision has to be shaped by democratic and social values and guided by objective, universal ethical values. In this way, the management can help both the teachers and students to change their behaviours for the better, and be positively focused, rather than negatively in their utterances and interactions with their peers as well as the members of the public.

The Role of Teachers in Ethical Practice in the School

Teachers are very central in the affairs of the school. In fact, they are the main implementers of curricula activities of the school. No programme of the school is meaningful without reference to teachers, and their input. So, with regard to ethical practice in the school, teachers have key roles to play and contributions to make. Implementation of the curriculum inevitably gets teachers in the ambient of ethical consideration. It is in this regard that Pring (2001) notes that teachers are, in their process of deciding the curriculum content or about the manner of promoting learning, inevitably caught up in the moral debate. The most significant platform for teachers' ethical practice in the school is the classroom. It is here that teachers begin to manifest their ethical attitude. With reference to teachers' ethical behaviour in the classroom, Campbell (2003:22) states that:

Once we recognize a teacher's efforts to allow all students in the class time to answer questions in the class as quest for fairness, rather than a sound pedagogy strategy, we are made conscious of the moral complexity of teaching. Once we see a teacher temper the disciplining of a badly behaved child with compassion and understanding of the child with compassion and

understanding of the child's unhappiness, we cease to see only a classroom management technique

Campbell's view implicitly suggests that teachers are expected to be conscious of ethical demands in their exercise of power and authority in the class, to the extent that they can temper justice with mercy. Hence, the same Campbell (2003:22) admonishes that "moral principles need to be first and foremost a living force in the teachers to pursue self development and updating in their subject areas, treat every student with a sense of fairness, motivate students by their standards of behaviour, show interest in the learning progress of the students and discourage them from being dishonest, in words and deeds, especially regarding their academic activities and interpersonal relationships.

What is said of teachers (academic staff) can, by extension, be said of the non-academic staff. They are expected to be imbued with sense of ethical values so that they can do their work conscientiously, bearing in mind the overall good of the school. An unethical non-academic staff can conspire and collude with students to engage in academic frauds, such as examination malpractice, leaking of examination questions, falsification of results, and so on. So, they are expected to be honest, just, punctual in carrying out their duties, and also strive for accuracy in keeping records and statistics in their respective capacities.

Students and Ethical Practice in the School

Students are key stakeholder in education. In fact, the idea of a school without students is an absurdity. So, for sustainable education, students' consciousness of ethical practice is a sine qua non. Students are expected to live up to the standards of behaviour set by the school. Such standards of conduct include punctuality, hard work, honesty, truthfulness, sincerity, and abhorrence of cultism, indecent dressing, sexual harassment, cliquism, discrimination, and lots of others (Okoro, 2009).

In the school, students have the task, as a matter of ethical demand in practice, to exhibit those standards of behaviour in their day to day activities. In addition, they are to show respect for the school authority, teachers, as well as their fellow students, and eschew all forms of cheating in their academic efforts. By doing these they will be advancing their own well being, others' and the school as a whole.

Making Ethical Practice in the School Relevant to the Wider Society

A reflection on ethical values shows that they are compatible to the school environment as well as the wider society, which is life outside the school environment. Honesty, respect, justice and fairness for instance, are required and emphasized in the family and community no less than in the school, and vice versa. The same human beings, with their nature and conducts, are found both in the school and the wider society. Since the school is established by the society "to exercise certain specific functions in maintaining the life and advancing the welfare of the society" (Dewey in Aggarwal, 2008:170), it becomes necessary to make school

programmes relevant to the society. This is all the more so when it comes to ethical practice.

However, it appears that while in the school, both staff and students tend to lose sights of the need for this relevance, and so apparently do not bother much about their ethical attitudes. Perhaps this observation made Campbell (2003) to allege that teachers do not always relate their thinking and action to a deliberate ethical attitude, and both teachers and students lack a language about ethics. In the same trend, Olson (2005:17-18) states that:

In the latest survey of college students, 44 percent of those who said they plagiarized dismissed the practice as ‘trivial’ or ‘not cheating at all’. They convince themselves that they are doing nothing wrong... that’s the scary thing; because that’s the attitude they are going to take out into the real world.

Although Olson may not be directly referring to Nigerian situation, there is need for honesty in relating with one another in Nigerian society,. To attain this, ethical practice is indispensable. To ignore this in the process of schooling is to do a great disservice to the society. Instead, Nigerian schools, according to Nwikina (2013), have to promote, as a matter of responsibility, values of ethics, their preservation and transmission in the students. The implication here is that students are to carry over into the society the ethical values they learnt in the school. It is, therefore, expected that “the school will be able to teach moral values that the children will see people practice in the community and beyond. By these, morality acquires meaning in the minds and practices of learners (Okoro, 2009: 362). This is on point, since “the moral responsibility of the school and of those who conduct it is to society” (Dewey in Aggarwal, 2008:170).

Ethical Practice for Sustainable Education

It is not within the scope of this paper to go into details regarding sustainable education. Suffice it to give a brief definition and explanation here. “Sustainable education”, according to UNESCO (2004), “is education for sustainable development which allows every human being to acquire the knowledge, skills, attitudes and values necessary to shape a sustainable future”. It has to do with proffering enduring solutions to social, economic and environmental problems through the medium of education. One can say that the essence of sustainable education is the maintenance and improvement of the quality of human life.

Sustainable education is a long time process which, while improving the present, looks beyond the immediate and aims at ensuring a better future. According to Nasibulina (2015), it is concerned with the acquisition of new ideas, knowledge and skills that will help people to contribute to the development of the society. It also involves teaching healthy lifestyle, inculcation of moral values and social activities that enhance ecological outlook. The above view of Nasibulina implies that there should be a reconsideration of education with regard to quality, content and affordability. Such education integrates diverse knowledge (local and international),

practical abilities, talents, emotional development, skills, social needs and basic values into the curricula and process education.

One may ask: how does ethical practice come in here? It is reasonable to assume that for the quality of human life to improve, there have to be certain measures of conduct as a guide to the members of the society. The already discussed ethical values satisfy such measures, for as Olson (2005:17-18) has observed, “we rely on the basic foundations of ethics when it comes to being honest in our society, and the more we ignore the need for such ethics the more they parade our society in every aspect imaginable”. This means that the absence of adherence to ethical values puts a society in disarray. Anything can go in such a society. In such a society, anti social behaviours become rampant and improvement of human life is jeopardized, thereby defeating the very fabric of sustainable education. Judging from the situation of things, Olson’s observation perfectly captures the Nigerian experience where ethical values appear to have been thrown overboard, giving rise to all sorts of impurity, dishonesty and a bleak future.

Conclusion

From the discussion as gone through in this paper, one can safely conclude that ethical practice in the school is very necessary. This has to be embraced by the school management, staff and students, for “honesty in service or in the performance of school activities is expected of teachers, staff and students” (Okoro, 2009:347-348). However, the practice is to be engaged in, in a way that is relevant to the society beyond the frontiers of the school. This will no doubt bring about positive changes in the society, which in turn will lead to social, economic and environmental well being; and this, in a nutshell, is what sustainable education is all about. Once ethical practice is made relevant to real life situations in the society, sustainable education is being achieved. So, making ethical practice in the school relevant to the society is a critical factor for sustainable education in Nigeria.

Recommendations

Based on the discussion and the conclusion arrived at, the following recommendations are made:

1. There is need for strong emphasis on ethical practice in Nigerian schools;
2. The school management, staff and students should be conscious of their respective ethical responsibilities.
3. In the designing and implementation of the curriculum, its relevance to social norms and values should be thoroughly considered.
4. Students should be encouraged to put into practice what they learn, both in the school and outside the school.
5. It is important that ethical committees be put in place in both secondary and tertiary levels of Education, and that resource persons be from time to time invited to speak to the staff and students on some burning ethical issues in the society.

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IWA AKWA OBOWO FOLK MEDIA AND ORAL PERFORMANCE CULTURE: STRUCTURE, MANAGEMENT AND CHARACTERIZATION

Emeka Nwosu and Chikerenwa K. Ihekweme

Abstract

Oral performance is a socio-cultural activity which traditional African societies use in exploring communal ethics and mores through the indoctrination and admonishment of members. Folk media will for the purpose of this work be described as a theatrical tradition that allows unrestricted use of music, dance, chants, songs, proverbs, myth and poetry, while providing space for audience participation. Iwa Akwa (Wearing Cloth) festival theatre although, faces disconnection and disruption has continued to survive changing threats to its performance while sustaining its folk and oral media traditions. Iwa Akwa is a puberty festival/ritual theatre practised by young adult masquerade heroes of Alike and Amuzi and other communities in Obowo, Imo State of Nigeria. Most performative arts and folk theatre that deploy human characters into their expressions in Obowo are fast eroding as a result of the collapsing phenomenon of African culture and religion due to the oppressive tenets of the Christian religion and Western education. These incidents have led to the dismantling and deterioration of folk/oral performances which before now were significant for their ethics and codes of conduct. However, the Iwa Akwa Obowo continues to enjoy large audience patronage and participation of masquerade puberty heroes at every third cycle year of its formation and performance. The festival theatre is development-oriented and valued for its exploration of metaphors and symbols through the reinforcement of myth, history and religion. Therefore, this paper seeks to look at the structural content of the above festival theatre with regard to its characterization, management and significance.

Introduction and Theoretical Framework

Culture is the life force of every society. Folk life and oral arts are cultural tenets. Through these the people articulate their thoughts and mores. Oral performance is a socio-cultural activity which traditional African societies use in exploring communal ethics and mores through the indoctrination and admonishment of members. Folk media will for the purpose of this work be described as a theatrical tradition that allows unrestricted use of music, dance, chants, songs, proverbs, myth and poetry, while providing space for audience participation. Most oral performative and folk cultures are going through challenges of survival. Iwa Akwa (Wearing Cloth) festival theatre although, faces disconnection and disruption has continued to survive changing threats to its performances while sustaining its folk and oral media traditions. Iwa Akwa is a puberty festival/ritual theatre practised by young adult masquerade heroes of Alike and Amuzi and other communities in Obowo, Imo State of Nigeria. Most performative arts and folk theatre that deploy human characters into

their expressions in Obowo are fast eroding as a result of the collapsing phenomenon of African culture and religion due to the oppressive tenets of the Christian religion and Western education. These incidents, otherwise baptised “acculturation” have led to the dismantling and deterioration of major oral and folk performances which before now were significant for their ethics and codes of conduct in shaping cultural and historical mores of the people. The Ntumaka Obowo (kindred/family ritual reunion), Itu Ese (transitional heroic story telling/songs), Mgba (warrior dance/wrestling satirical performance) in some cases, aside others have all been and are being crumbled out of existence with the vociferous influences of converging imperialist symbols in Obowo communities. More worrisome is the ideological stance of some new African literary theorists and critics who negatively perceive African culture and theatre as substrates of triviality. There are arguments that undocumented stories from folk and oral performances cannot be said to be drama and theatre. These erroneous contributions have added to the dearth of literature of a vibrant traditional African theatre espousing the frontiers of the performative philosophy and orality of African forebears. Folk stories as noted by Gbara Barigbon Nsereka and Ayini Basil Iyalla “are meant to teach morals and values subscribed to by society in an entertainment context” (521). The Iwa Akwa Obowo has continued to enjoy large audience patronage and participation of masquerade puberty heroes at every third cycle year of its formation and performance. It has remained very close to the people despite growing shift in theatre culture, education and life in Nigeria. Iwa Akwa is development oriented since it embraces the youths who have become full community adults and masquerades about the goals and aspirations of an African community in transition as well as the peoples’ nuances.

Uche Ogike notes that:

In traditional Africa the transition from childhood to the adult status was not necessarily based on the number of years attained but on the extent of maturity socially certified by age grade promotions. In traditional African societies, childhood starts from birth and ends after two ceremonies, circumcision and initiation intomanhood. African writers show the importance of these ceremonies by describing and justifying the details of the mental and physical tortures that accompany them (109).

Iwa Akwa initiates must demonstrate depth knowledge of songs, dances and maxims which contain the laws, customs and traditions of the Obowo society. They are expected to be emblems of physical and moral courage and endurance. Iwa Akwa is generally valued for its exploration of metaphors and symbols through the reinforcement of myth, history and religion. Therefore, this paper seeks to look at the structural content of the above festival theatre with regard to its characterization, management and significance. Despite acculturation and other influences, Iwa Akwa has remained very vibrant in sustaining folk culture and media tradition. The destruction of culture stifles human rights. And as properly observed by Nsereka and Iyalla, this type of folk media theatre “can engender vicarious experiences, prominent among which are entertainment and bonding” (521).

Theoretically, this paper anchors its exploration on the form of Development and Social Development Theory. Development communication may be explained as the method of using communication processes and the media to activitate social and cultural and economic advancements. It involves many alternatives, styles and approaches which include folk media, social groupings, rural perfmormative arts, and festivals.

Social Development Theory explores qualitative changes in the structure and framework of society. According to Nsereka and Iyalla, these mechanisms aid society to better realise its aims and objectives. They stated: “the basic mechanism driving social change is increasing awareness leading to better organisation. When society senses new and better opportunities for progress, it develops new forms of organization to exploit these new openings successfully” (522). Puberty theatre is one of aspects of Traditional African Theatre. It is fully incorporated into the stream of African traditional system. Iwa Akwa festival theatre is one such example. Some of the elements of Iwa Akwa that fully integrate it into the mainstream of Social Development include songs and music, dance, storytelling, role playing, riddles and jokes, costumes and parables which indigenous African societies recreate for shared experience and understanding.

Statement of the Problem

Most performative arts and folk theatre that deploy human characters into their expressions in Obowo are fast eroding as a result of the collapsing phenomenon of African culture and religion due to the oppressive tenets of the Christian religion and Western education. These incidents, otherwise baptised “acculturation” has led to the dismantling and deterioration of major oral and folk performances which before now were significant for their ethics and codes of conduct in shaping cultural and historical mores of the people. Therefore, this work is problematized by the need to investigate and observe Iwa-Akwa festival theatre as folk and oral performance culture. The work intends to do this through exploring,

1. Characterisation of Iwa-Akwa as a folk theatre and oral performance.
2. Structure and management of Iwa-Akwa folk theatre and oral performance.
3. Folk media resources of Iwa-Akwa festival theatre.

Study Area

Obowo settlement in Imo and along Abia; Obowo people are bordered by Ezinihitte Mbaise, Ahiazu Mbaise, Isiala Mbano, Ehime Mbano, Ihitte-Uboma LGAs in Imo; and Umuahia in Abia. According to “A Brief Memorandum on the Origin of Obowo”, a document provided by a group of investigators all indigenes of Obowo, who went into the archives and came out with the report that long before the advent of the whiteman in Nigeria, a man called Azu went to Dinka Agbaja in the Ehime Area of Mbano Division and picked a wife known as Ahudo. From Ahudo Azu had two sons he called Obowo and Obokwu. Whilst Obowo settled in the present geographical area known as Obowo, Obokwu established somewhere in Mbaise Division (1).

The origins of the Obowo people have been a contentious issue. As observed by the investigators, the earliest known historical record on the origin of Obowo was the Intelligence Report prepared by a British Colonial administrator, K.O.D Cockrane, in 1927. Mr Cockrane incidentally gathered his facts from some knowledgeable Obowo leaders at the time among who were men like Chief James Onwunali of Ikenanzizi and others. Fortunately Chief Onwunali [which may not be?] and others are still alive today. And the present investigators did not hesitate to confirm or cross-check from these men whatever information they had gleaned from books. In other words, the present account is based both on written and oral evidence.

Later Obowo went to Obodoujuchi Ahiara in Mbaise and married a woman known as Adaure from whom he got two children, namely, Okwu na Nsu. Okwu married and had three sons called Okwuoha, Alike and Amuzi whilst Nsu had four children whom he called Avutu, Umunachi, Umuoke and Umulogho. At a later date Obowo travelled to Umuahuia Division and took a second wife called Ikenga. It is said that Ikenga brought a boy, Ihitte, along with her while coming to Obowo's house. However, she had two other sons for Obowo. These were called Ekwele na Ote. When the two were of age they married and had seven children in all. They were Ehume, Umuosochie, Umuariam, Odenkume, Umungwa, Amanze and Achara. From the foregoing it is clear that Obowo married two wives from whom he had fourteen children who in effect established the fourteen communities of which the present day Obowo is composed (1).

Finally, as the investigators noted:

For many years a festival known as "Nwiyi" was observed by all the fourteen village communities in Obowo. It was through this festival that they re-enacted their corporate existence as descendants of one founding father. Indeed, the Nwiyi festival was a symbol of unity. It is pertinent to mention that 'Nwiyi' originated from the fact that nearly all the fourteen village communities in Obowo are served by the Aham Stream (Nwiyi). As each village group began to grow in population and influence each had the desire to evolve its own festival or ceremony and through it establish its separate identity from the rest... Traditionally, therefore, the fourteen village communities that make up Obowo were bound together by bonds of kinship (consanguinity). But as from the time each community evolved its own festival to replace the commonly observed Nwiyi ceremony each of the fourteen village communities in Obowo became autonomous and independent both in its internal organization and external relations (2).

Methodology

The paper adopts the historical methodology to establish facts and arrive at conclusion concerning Iwa-Akwa Obowo. The paper systematically and objectively evaluates and interprets evidence. Primary and secondary sources are used. The sources are history books, journals, research reviews, documents, as well as interviews and literature review.

Structure, Management and Characterization of Iwa Akwa Festival Performance in Obowo

This work seeks to look at the structural content of the above festival theatre with regards to its Characterization, management and structure.

Structure

Iwa Akwa Obowo is sub-divided into three structures. These structures form the basis for the management and performance and significance of the festival theatre. It is conceptually structured to reflect Aristotle's precondition for poetry which is that the plot of a work of poetry (drama) must have a beginning, middle and end. Thus, the plot of Iwa Akwa Obowo has a beginning, middle and end. But these typifications are culturally and ritually based. They are:

- **Idu Ahia (Age Grade Selection and Formation and Market Procession):** This is the first stage of the Iwa Akwa festival theatre. Idu Ahia is the people's local dialect interpretation for the period of age grade selection and formation. It is during this phase that members or participants begin to select themselves and appoint themselves into positions based on age, character, attitude and conduct. The selection usually spans a period of three or two years gaps within which mates may be selected from. The Idu Ahia is customary as it is the time that participants are made to be the processes of the festival. Once they have selected members based on the number of people born within the same period or gap of say, two or three years, members are taken to have qualified for this stage. There is also a weeding-out opportunity during which time unqualified members who had presented wrong birth certificates are thrown out of the age grade group.

The participants have a way of seeking out close age groups. Their leaders may decide to go to the traditional ruler (Eze) of the community or the Kindred chairman or the local church community from where they gather birth certificates proving ones acclaimed birth date. Those that are not qualified are usually sent away. Sometimes, there may be strong pressure for the members to allow someone who is not qualified. And when this seldom happens, the individual will be asked to put together what they call "The Ime Ebiri" for the qualified ones before they would accept the individual male applicant. In a matter of speaking, the so-called member taken customarily becomes their *nwa anyi totara*, our kid brother. It must be stated that every selection is usually accompanied with a written application, birth certificate and some specific levy; the applicant showing and proving that he is qualified to enter such an age grade.

The Ime Ebiri is typified by the unqualified providing a sum of charged levy, food and drinks with a letter promising to adhere to the rules, tradition, norms and values of the age grade and the community. It is important too to state that the names and birth certificates of those members who are not living within are also gathered from either the church, the Eze, village community

chairman or from family members at home in order not to exclude a qualified initiate and participant. After the selection and qualification measures, the group chooses their leaders. It is from this moment that they begin to have regular meetings where members are tasked on the modicum and conduct of the age group, preparation towards the festival and its actual production. During this time also, every member must show that he is worthy of being a participant by being alive to his duties, paying levies and committing himself to the vision and mission of the age grade association. He is also expected to serve and feed his age grade members during this period. Once a member is ready to observe this custom, he will tell his group members and a date is reserved for him. More than a member or two or three may be holding their feast on same day and all members are enjoined to go and stand by their side and also receive their own traditional rights. The foods that are served include rice, cassava food staple, oka and ugba salad, palm wine and other drinks accustomed with the occasion. Background music, dance, sound/special effects, spectacle, story telling session and procession are always associated with the ceremony. Towards the rounding off the activity members in a ritual procession move down to the community's main market square where they praise and chant the glory of their ancestors and forebears to mark their entry into adulthood. They soon retire to a local venue where they celebrate till the following morning when they head back to their respective homes.

- **Nri Iwa Akwa (Community Wearing Cloth Ceremony):** Though this is the second in its category, it is actually the most important stage of being qualified or being counted as a member of an age grade in a community. Iwa Akwa festival explores the tradition and custom and values of the people. These are reflected through their food customs and habits, drink, dance, songs and other wide ranging cultural issues and properties.

After an individual has been selected by a performing group the individual will be expected to go and cook for the community. When the person has served or feeded his community members, he is so believed to have been admitted or initiated into the age grade or maturity stage for male members of the community.

The Nri Iwa Akwa is a three prong activity celebration accompanied by heavy music, dance and feasting. The participant will present local dishes ranging from **foo foo cassava meal; local soups; ugba ngwo local salad; oka salad; mkpataka salad; ukwa bread fruit meal; rice; and mmayi mmiri palm wine**, including other contemporary drinks.

During the feasting, the participant initiate is introduced by his family and age grade members to the elders of the community. The elders would bestow traditional blessings on the initiate, admonishing him to be industrious, hardworking, committed and motivated with vision. He is culturally empowered with an **mma akparasheathed matchet,a traditional wrapper woven round his body and shoulder area**, and any other traditional relic or

artifact that the aged men of the community would want to decorate the individual with.

It must be mentioned that before moving to the **obi** or **ogboto ama** village square where the event would take place, these traditional clothing materials are woven and staked on a pole in front of the celebrant's compound, announcing his entry into the fold and preparedness to host and feed his people. A member may decide not to partake in the last three activity so far as he has done the Nri Iwa Akwa which fully establishes him as a member. Background music, dance, sound/special effects, spectacle, story telling session and procession are always associated with the ceremony.

- **Iwa Akwa (Wearing Cloth Festival Theatre):** This is the last plot unfolding the structure of the Iwa Akwa festival ritual theatre. Though it is the main theatre, unfolding the main thrust of the thematic focus of the festival with spectators or audience coming from far and near to witness the three year ritual theatre cycle, the Nri Iwa Akwa has been discussed as the most critical. This stage is the final galvanization of the previous two stages. What is different is that the Iwa Akwa stage is done with a fuller and bigger perspective. All the activities of the two previous ones are found in the Iwa Akwa, but they attract an increased and fuller phenomenon status.

The venue of performance is usually the market square and the celebrant's family compound or home. A week before the activity, participants have strung a theatre-in-the round at the village market square creating procession lines for the ancestors, the living and the transiting spirits. The Arena Staging Technique is created with bamboo wood, fresh mahogany wood and fibrous ropes and stakes allowing easier flow of movement. There are spaces for doors, performance area, backstage etcetera. Detailed and elaborate costumes and make-up rouges form meaningful spectacle design during the performance as there are an array and acclimatization of costumes, different make-up styles and techniques. Props and scenery are created in such a way that they provoke or aid the meaning and intention of the festival theatre. Sound design is also strongly applied as there are heavy and tumultuous releasing of traditional gunpowder shots. The release of this sound design acknowledges the entry and marks the initiation point of the Iwa Akwa cultural and ritual participants.

The Iwa Akwa stage is for the public as outsiders and village members and fellow age grade members and past and following ones familiarise with and visit the family home of the participant and the market square main venue of the festival as audiences. The participants start the day's activity by marching out from their homes, their traditional wrapper/cloth and vest, sheathed cutlass and a gun woven round their body and shoulder area in a huntlike exhibition of ritual trance into the market square where the participants all converge in a procession, chanting, whistling, dancing and acting out trance motifs; their audiences rejoicing, celebrating and singing their praises based

on the achievements and names of the participants and future expectations of the performers from their loved ones. At the end, the audience and the participants retire to the family home of the participants to tidy up the festival where there are elaborate feasting, rejoicing, traditional banters and satirical bathos and jokes, assorted dances and the exploration of human mediated dramatic subjects.

Character/Characterization in Iwa Akwa Festival Theatre

Iwa Akwa is a cultural phenomenon. Its motif is the propagation of the cultural and artistic heritage, symbols, arts, customs, traditions and images of the peoples of Ahiazu Mbaise and elsewhere that the Iwa Akwa is the norm. Iwa Akwa festival theatre is a communal performance centred on and around cultural male initiates of certain age brackets. An Iwa Akwa initiate is artistically a character in the production and performance of the cultural festival. It is around him and the other group members that the actions and language of the festival revolves. He is the protagonist as well as the celebrant and participant in a communal theatre of transcendental death, living and transiting and the unborn.

At the coming of age of the celebrant, the Iwa Akwa persona steps out into the larger space of the community announcing his entry into the adulthood stratum of the society. This is because his society is one that acknowledges birth, maturity and death systems. Ogike states that, “the promotion to manhood is not only based on age and merit, but also considered a divine vocation” (111). According to him, “from birth through life, till death, the African child has to pass from social status to another as he advances in age” (111).

It is important also to situate the contributory role that family members and the village people and audience from distant and near play as participant characters in the unfolding of the actions and language and images of the timeless art. It is not that everything revolves round the protagonist Iwa Akwa celebrant, the impetus and significance extended to the Iwa Akwa phenomenon stems from the fact that it is an audience centred theatre affair, in which the audience who serve participatory roles contribute to the development of the main characters whose actions and motives we evidence on stage. It should also be noted here that the gods, ancestors and spirits of the people of Ahiazu Mbaise constitute another class of participatory audience who we should describe as the spirit audience. They participate in the activity of the festival and join other participants in relishing and reliving the beautiful moments and glory of the festival heroes. They sing, dance, process and act along side the heroes as well as the human audience.

One would state that characterization in Iwa Akwa festival theatre is role personified. The role of the Iwa Akwa celebrants is a cultural one being the advancement of the history, cosmology and heritage of the community and their interconnectedness with the living, the dead, the unborn and the transiting spirits of the dead. The Iwa Akwa is a memory of human life activity shaped within the culture and nuances of social growth, reciprocity, ethical morality and development. Iwa Akwa festival enhances the bonds that unite members in a familiar culture of

brotherliness and shared responsibility in the welfare of one's neighbour. Iwa Akwa is about role playing and contribution to community development. Those who aspire to Iwa Akwa festival are individuals who have reached the age to play feasible and life changing roles in the affairs of community. At the onset of the festival, all Iwa Akwa festival heroes have reached the status or age of becoming fathers, community leaders, and mothers in the case that there is a female that wants to join. Characterization in Iwa Akwa is not discriminatory as it is gender friendly, though it is centred within the cultural reality of being and becoming 'man'.

Iwa Akwa is about responsibility and responsiveness. The initiation into Iwa Akwa offers the protagonist character the chance to be a leader whose interest is to become a servant leader. The Iwa Akwa character is a hunter. He is a cultural custodian. He is also an agriculturalist imbued with industry. These are illustrated with the images of a sheathed matchet and hunting gun which the protagonist clutches down his waist-line ridge while bound on hunting and farming expedition. As a culture custodian, this is reflected by the **gorge wrapper** that he weaves round his body. The traditional wrapper indeed portrays his role as a father and as a mother who attends to the traditional and family needs of his wards.

Characterization in Iwa Akwa is signposted by ethics and morality. This coming of age or puberty festival acknowledges that a member must be known for high standard of morality and ethics. As such participants and heroes are not to be found meddling in unwholesome activities. Iwa Akwa teaches age grade members to adhere to life changing discipline and behavioural standards that reflect the examples of their forebears. It is a festival that eschews crime. It offers no room to materialism and the quick search for wealth. It teaches punishment for unexplainable wealth and for engaging in other criminal acts. One of the advices usually given to the hero characters of Iwa Akwa is to become an example to others about the need to extend the frontiers of development and change in society.

Management of Iwa Akwa Festival Theatre

Administration and management in Iwa Akwa is a herculean task. It is one that involves many challenging processes. A successful management of Iwa Akwa would involve all the phases of producing and performing the festival theatre. These could range from selection and choice of membership, participatory meetings to outline the aims and objectives of the age grade association, decision and approval for Idu Ahia, Isi Nri Iwa Akwa and the phenomenal Iwa Akwa festival that involves all the paraphanelia of events making and management.

Having become an age grade member and initiate, the participant hero begins to plan ahead of the festival. He sources fund for the performance after he has drawn out his budget. Budget in Iwa Akwa attracts an extensive plan. He must also consider whether he has to look for sponsorship outside his own ordinary earnings. He may decide to beseech family members and friends for financial assistance. The age grade member may have a look at bringing some individuals together who would help him to plan the event successfully. He should also concern himself about how to access musicians and dancers as music and dance are among the strongest traditional

highlights of the ceremony. He is also bordered about the food and how to provide local and edible refreshments for his audience and other participants.

Managing his performance's design is of utmost importance as he is to decide about what type of design scenery to construct or mount the props he would be using and whether he is going to be involving cameramen and video recorders and photographers. The level of design explored by the celebrant depends on his personal income or what he gets through sponsorship and financial help from those around him. Aside these and the many others to consider while managing and producing Iwa Akwa festival theatre, the celebrant must not forget to plan about how to manage and control audience.

- **Audience Management and Control in Iwa Akwa:** This is crucial if Iwa Akwa festival will not end in a hitch. There is no Iwa Akwa without audience. The importance of the audience cannot be overemphasised when considered with the contributory or participatory role that they play and with how they add colour, design, characterization and theme to the festival theatre. The audience of a conventional theatre is not the same audience that one finds in a traditional theatre as they come and move in a surge. As have already been discussed, Iwa Akwa as a traditional ritual and festival theatre allows the use of the nominal audience, participatory audience and the spirit audience. Whereas the Iwa Akwa celebrant is the nominal audience, the audience and family members and age grade members assisting one of their own constitute the participatory audience, while the spirit audience are the unseen ancestral guests and gods who come to take part in the human religious and spiritual affair.

In essence, designing an effective audience management and control for these groups is no less a necessary work. This is to avoid complication and confusion as well as the avoidance of the likelihood of violence and stampede.

There is what is called in Iwa Akwa as **Ogba**, a kind of a fence ridge or procession rung constructed to ease the flow of ritual movement in a festival theatre. Though the centre space/stage within the arena staging is mostly occupied by the human audience and unseen spirit, the wood-rung like path is left for the celebrants and their human audience who cheer and sing their praise as they dance, sing, chant and process in a heightened ritual frenzy through the **Ogba**. The 'Ogba' is constructed in such a way that it has enough space to prevent celebrants and the audience from getting exhausted and collapsing. The audience also serve as security keeping and maintaining the flow of movement and procession inside and outside the arena stage which is the location of the market square. The market square as the setting of the festival is significant and symbolic as it explores the eternal market relationship that interweave between the living and the dead. Iwa Akwa is a the memorization of ancestral heritage, history, culture, beliefs and oral arts. Even when they are ritually processing in a proscenium apron to the arena stage from the celebrants' homes, part of the security in place with regard to

managing and control of the audience is elaborate to forestall suffocation and injury. Thus, a successful Iwa Akwa festival theatre is enlivened by a good record of audience control and management.

Dramatic Elements/Folk Media of Iwa Akwa Festival/Ritual Theatre

Iwa Akwa although a ritual theatre is a festival performance that belongs to the folk media tradition. This work explains the folk media tradition as a ritual dramatic genre which exploits numerous art forms within the contemporary and traditional arts media. A close look at the performance of Iwa Akwa festival ritual theatre shows strong effort to explore historical drama and popular arts as putative of the peoples communal heritage and religion.

Folk media can be a piercing, penetrating story that causes emotional excitement. It is a highly sensational and exciting story play which according to Uche-Chinemere Nwaozuzu as he wrote of the thriller tradition, “emphasizes a lot of the fantastic, romantic and melodramatic... some of its characteristics include but are not restricted to suspense, tension, excitement, intrigues and fast-paced action” (4, 5). Folk media is photogenic because of its classification nature and stimulation of the mood of the audience to a very high level of anticipation through the use of elements such as anxiety, uncertainty, and suspense and plot complexity. What distinguishes the folk media tradition from all other genres of symbolism and imageries is the variety to provoke a common ground of intensifying emotions, as also noted by James Patterson, “particularly those of apprehension and exhilaration, of excitement and breathlessness, all designed to generate that all-important thrill” (111). Accordingly, this work explores the folk media as constituting all the dramatic elements found in Iwa Akwa herein.

- **Songs/Music:** Songs and music in Iwa Akwa qualify as graphic and auditory components of the traditional festival theatre. There is no Iwa Akwa without songs and music. Songs and music provided during the festival are traditional and popular ones, though with postmodernism and acculturation, participants and celebrants are devising new choreographic techniques of communicating village nuances through music and songs.

Songs produced and performed during Iwa Akwa uplift the soul and aid in developing and communicating the mood and environment and setting as well as the theme of the performance. It enhances emotional power and allows the audience to travel into the mind of the celebrant as well as the cosmology of the immediate festival theatre environment. Songs and music allowed in Iwa Akwa are often didactic as they pass on moral and ethical teachings to the audience and the participants. They are celebratory and jocular in that they are couched in a way to artistically involve the audience who sing and respond along the participants in a joyful mood of ecstasy. As well songs and music produced at Iwa Akwa provide healing therapy to the audience who leaves the environment fulfilled, satisfied and exhilarated with hope. A typical Iwa Akwa local song goes like this.

Onye siri nri awa la akwa ee (3x)	Who cooks for the community has clothed himself with manhood (3x)
Onye juwese ya ga ebe ana awa akwa	The doubting should go to the market square and confirm
Okwe agbala	So it is

- **Story-telling:** Iwa Akwa performance involves a magnitude of story-telling. Although this is characterized during extensive satire and bathos, the participants and members of the audience find Iwa Akwa a good opportunity to engage in morally enlightening and scathing tales and bathos. In essence, these story sessions are subjects for exploration of human attitude and behaviour either characteristic of a participant, an ancestor, or probably a member of the community whose life contradicts or has a semblance with the personality being spotlighted. As observed by Kehinde, through storytelling, Nigerian culture, history, philosophy, mores, kinship systems, moral disposition, and lost more, could be exposed to the outside world and the uninitiated insiders who are yet to imbibe this culture. According to him, storytelling as folktales is very “useful in solving both existential and essential problems in the country, [since] each tale always ends with a message, a point and a truth to remember as one confront’s life problems” (2). It is seen as a medium of instruction.
Proverbs and parables constitute a bigger chunk of the story-telling episodes as the narrator and the actors and the audience play their individual part or role in establishing the exposition, foreshadowing and conflict of the tale, with ultimate climax and crisis. Stories told in Iwa Akwa are for education, information, enlightenment, morality and entertainment. Stories may dovetail on lies, fabrication and mere hearsay and outright intention to tarnish one’s image. What one should note about story-telling session in Iwa Akwa is that such moral attribute of punishment against vulgarity are relaxed until after the festival. Stories consider human weakness, hardwork and industry as subjects of discussion at the eve and moment of Iwa Akwa performance.
- **Dance:** This is one of the effective means of communicating the mood and environment of the participants, the audience and the environment. Dance is not always structured as it can occur in staggered forms. Dances identify with the society of its production, in this case, the community of the Iwa Akwa ritual and festival performance. It may come in hybridized forms since it is not choreographed. However, a participant may rent dancers who have a movement pattern for body and mind display to their array of participants and audience.
- **Costume and Make up (Spectacle):** Iwa Akwa is synonymous with colour and design. The festival allows for extensive body clothings, adornments and painting depending on what motif the participant or audience may want to highlight. Spectacle communicates the setting of the performance while throwing information on the mood of the participants as well as the meaning

of the costumes and make up designs with regard to what they say about the participant or highlight of the festival theatre.

Powder as a make up material is extensively used during Iwa Akwa. Powder communicates rites of birthing and child naming. As in Iwa Akwa, the participant is still a child whose birth and journey to maturity is being celebrated. Both the audience and the participants body are elaborately defaced or painted with powder substance or other body painting material to embody a subject or another. Body painting works are done in Iwa Akwa to explore the close relationship that the gods and ancestors share with the living. As such, most of the bodies that process during the festival event are human beings representing these gods and ancestors, with body arts differentiating them from other humans. Most of the costumes worn during Iwa Akwa are self-explanatory and are lucid portrayals of character development from childhood to adulthood. One will observe the **akwete cloth, gorge, akwa nzu** and **akwa oka** mentioning of the rites of farming and harvesting, child birthing and naming and weaning culture and tradition. There also may be group vests designed and produced and distributed to the audience by a participant or some other group costumes designed with the face of the participant according him every moment of happiness and celebration. The women appear in their community group costumes/attires whereas the men also appear in their own chieftaincy cap, chieftaincy wears/attires and walking stick which serve as a hand prop. Masks and masquerade also add glitz to the costume information in Iwa Akwa and communicates cosmological experience between the living participants, the audience and gods and ancestors and spirits. Masks and masquerade enable character interpretation and development and serve as costume material for thematic focus.

- **Sound/Special Effects:** Sound embodies part of the design element of dramatic in Iwa Akwa production. The local gunpowder that are produced intermittently orchestrate sound design in addition to the rendition emanating from the musical production of songs and dance. The shuffling or movement of the body and voice of the participant, audience and singers and dancers during dance and singing aid the auditory understanding of the subject in communication about Iwa Akwa or about the participant.
- **Props:** Props refer to any hand property, chair property or wall property used during the Iwa Akwa. Though the banners and pictures of the celebrating participant constitute costumes in their own right, they are physical props occupying the arena space. The sheathed matchet, bottle of drink, powder, and hunting gun all embody dress and hand prop identifying with the theme, characterization, language and focus of Iwa Akwa.
- **Scenery/Space/Venue:** The scenery or space or venue for Iwa Akwa is a theatre-in-the-round either found or constructed in the participant's family compound, village square or market square. Well arranged and constructed proscenium or thrust staging could also be good locations or settings for the

preliminary event: Idu Ahia, Nri Iwa Akwa. But the Iwa Akwa must take place in an arena space which is at the market square, with enough space provided and constructed to reflect a communal setting.

- **Chants:** As a ritual and religious procession theatre, Iwa Akwa is strongly noted for its application of chants and libation during its performance production. The chants are free; sometimes stylized or may be unstylized and could range from gothic to historical to parable or metaphors and prayers of appeasement and celebration. It is however important to note that chants suffuse the ritual embodiment of Iwa Akwa as a folk media.

Significance/Performance Philosophy of Iwa Akwa Festival/Ritual Theatre

- **Male Communal Responsibility/Leadership and Development:** One of the tenets of Iwa Akwa is responsible and responsive leadership by adults of the festival community. Initiation into Iwa Akwa introduces adults into the social growth and development efforts of the community designed for self-help and productivity. Once has reached the age of wearing cloth, the participant understands that the future and survival of the community and of his people now rests in his hands and the hands of his fellow initiates. As such, none of them would want to trade the heritage or the fortunes of the community for anything in the world. The participant also understands that the time marks a great opportunity for him to learn and seek new ways of being industrious, hardworking and committed to the sustenance and promotion of the values, norms and culture of the people.
- **Gender Balance:** Iwa Akwa culturally allows space for women to partake in the theatre. There is no clear-cut demarcation between the male child and the girl child. An age grade female member may decide to join her male counterpart in the festival. She is expected to carry out the roles for becoming a female masquerade as undertaken by the male. If she is presently married she can return from her husband's place to take part in it. The decision depends on her and her family members. However, they are allowed to accompany their male mates to the market square for proper initiation and ritual dance, while sharing accolades from the audience to the celebrant. The mother of the masquerade also is a central character at this event. She ensures that the audience is well taken care of and that her son meets the cultural expectation of the community without breaching any. The mother carries the picture of the masquerade son as he cavorts in a celebrative dance and mood during the procession through the village and the market square where the ultimate festival holds. She performs this again on their way back to the family where other incidents of satire, adulation and welfare take place. The mood is always not cheerful when the masquerade hero has already lost his mother. His mother is at the center of his new social and cultural status.
- **Social Role:** Genre in traditional African Iwa Akwa theatre integrates the tragic, the humorous, melodramatic, farce and biting satire in its exploration

of themes and subjects. A member could be an object of parody if he is the type that advances the subject of imperialism. Some are known to use Christianity as bait for evading this communal role, the argument often which is narrow as priests and other Christian faith based members partake elaborately in it. Thus a masquerade member is an object of his family members' irresponsibility and failure. He is attacked and takes the blame if the religion of his elder brother, for example, did not allow him to carry out this ritual. Expectedly, it is the parents that would begin these rites for the celebrant but he is expected to show interest. Iwa Akwa gives freedom to participants and village members to parody and satirize masquerades and their kins traditionally for their perceived expected social roles and failure. There is also room for adulation and recognition of social responsibility. When this is done properly it creates in the mind of the celebrant the realization and acceptance that his fellow participants having been playing a watchdog role in their community and their admonitions serve as social guide and caution to ones attitudes. The masquerade hero who is being attacked is not only the subject of satire but those who lampoon him. He freely rents his voice while they cajole him about their own weaknesses. The satire runs like a dialogue, often adopting bathos and pun, in challenging accusations and mores. Often time, the masquerade uses songs and music, even dance to depict the subject of his object of ridicule. If his object is well versed in the art of orality, he follows suit and probes his antagonist's moral or social failure, often depending on the subject or the extremity of the discussion. The victims of ridicule are sususally those who violated the cultural mores of their society through adultery, crime, and other social offences that contravene strict community norms and observance of values.

- **Sexuality/Marriage:** It casts aspersions on those with abnormal sexuality. Through satire masquerade age grade lampoons homosexual and lesbian participants for their sexual choices. However, members offer room to 'suspected members' to participate in the festival ritual since their licentious acts are subjects of satire inside Iwa Akwa and not outside. Also through subtle and vulgar language, participants ridicule their mates on late marriage, childlessness and poor parental duties. A member could offer to impregnate his fellow masquerade's barren wife if allowed. He may even want to know why a member has not married, since one is not expected to be wealthy before marrying a maiden. The unmarried masquerade could even be told to allow others get a woman for him. This is because communal membership is integrative and collective of everyone's personal being and welfare. Festival theatre communities/age grades contribute to a financially incapacitated celebrant's marriage since procreative membership extends the communal history and interconnectedness of members. When a participant brings a maiden home for the festival, his fellow participants happily come to welcome her, teach them on the etiquettes of marriage, and guess the cooking ability of the "new wife." They also use the opportunity to playfully

categorize the woman depending on whether she is beautiful or ugly, illiterate or educated, and from a good home or not. The tone of the satire may range from how the affected member is perceived, loved or despised. Satirizing a loved masquerade may even be ballistic since the motif is not to spare but to correct. Thus Iwa Akwa provides room for building healthy sexual life and culture among the participants and the community members. Its motif is the fulfilment of social duty which is procreation and social development and cultural promotion.

Conclusion

The Iwa Akwa festival theatre being the performance of the peoples' story is a folk art and a dramatic ritual theatre. The African story is a folk story. A folk story is important when it is original. Iwa Akwa festival ritual theatre is an original creation because it is a traditional story that have been handed down from generation to generation. Iwa Akwa festival performance being a dramatic enactment of human glory and adulation originated from ritual and so most rituals serve dual functions. For instance masquerades particularly, Ekpe serve sacred and secular functions.

The elements that characterize Iwa Akwa as a ritual drama performance include enactments of libations, festival, magic, spell, processions and masquerades. Costumes worn during Iwa Akwa also reflect ritual background as most of the participants and audience perform with diverse array of masks and masquerades intensifying the presence and authority of an ancestor, gods and spirits that inhabit the land. There are short and long scenario improvisations or spontaneous drama performances during Iwa Akwa, mediating the cosmological experience of the people or the life and experience of the participant actor in his environment. The language of Iwa Akwa is vulgar, sometime with absurdist nomenclatures, as sexual misconduct is explicitly expressed. The festival employs allusion and one of the scathological puns is the reference to *verandapole*, meaning a far distant African land where some community members returned from after wasting their fruitful years. *Verandapole* individuals are believed not to have the prerequistie knowledge of traditional village nuances, appurtunances and values. The language of Iwa Akwa is also that of scorn, bathos and ridicule. Though unscripted and unrehearsed, Iwa Akwa improvised drama has all the elements of surprise, despair and identity that characterize the supernatural and physical metamorphosis of traditional Obowo worldview.

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RE-READING WOLE SOYINKA'S *DEATH AND THE KING'S HORSEMAN* USING DAN SPERBER AND DEIRDRE WILSON'S RELEVANCE THEORY

Adaoma Igwedibia and Chizoba Happiness Ezugwu

Introduction

Relevance theory is a framework for understanding utterance interpretation. It was first proposed by Dan Sperber and Deirdre Wilson in 1986 and subsequently reviewed in 1987, 1995, 1998 and 2002. It is used within cognitive linguistics and pragmatics. It was originally inspired by the work of H. Paul Grice and developed out of his ideas, but has since become a pragmatic framework in its right. Intuitively, an input(a sight, a sound, an utterance, a memory) is relevant to an individual when it connects with the background information he has available to yield conclusions that matter to him by answering a question he had in mind, improving his knowledge on a certain topic, settling a doubt, confirming a suspicion, or correcting a mistaken impression. According to relevance theory, an input is relevant to an individual when it's processing in a context of available assumptions yields a positive cognitive effect. Again, the central claim of relevance theory is that the expectations of relevance raised by an utterance are precise enough, and predictable enough, to guide the hearer towards the speaker's meaning (Sperber& Wilson 2006). However in the course of this study, the main assumptions of this theory will be discussed under relevance and cognition, relevance and communication and relevance and comprehension using Wole Soyinka's Death and King's Horseman.

Relevance and cognition

Here, Sperber and Wilson try to answer the question: What sort of things may be relevant? Intuitively, relevance is a potential property not only of utterances and other observable phenomena, but of thoughts, memories and conclusions of inferences. In relevance-theoretic terms, any external stimulus or internal representation which provides an input to cognitive processes may be relevant to an individual at some time. According to relevance theory, utterances raise expectations of relevance not because speakers are expected to obey a Co-operative Principle and maxims or some other specifically communicative convention, but because the search for relevance is a basic feature of human cognition, which communicators may exploit.

In relevance-theoretic terms, an input is relevant to an individual when its processing in a context of available assumptions yields a POSITIVE COGNITIVE EFFECT. The most important type of cognitive effect achieved by processing an input in a context is a CONTEXTUAL IMPLICATION, a conclusion deducible from the input and the context together, but from neither input nor context alone. According to relevance theory, an input is RELEVANT to an individual when, and only when, its processing yields such positive cognitive effects.

Intuitively, relevance is not just an all-or-none matter but a matter of degree. Relevance theory claims that what makes an input worth picking out from the mass of competing stimuli is not just that it is relevant, but that it is more relevant than any alternative input available to us at that time. Intuitively, other things being equal, the more worthwhile conclusions achieved by processing an input, the more relevant it will be. In relevance-theoretic terms, other things being equal, the greater the positive cognitive effects achieved by processing an input, the greater its relevance will be. However, the greater the effort of perception, memory and inference required, the less rewarding the input will be to process, and hence the less deserving of our attention. According to relevance theory, other things being equal, the greater the PROCESSING EFFORT required, the less relevant the input will be. Thus, RELEVANCE may be assessed in terms of cognitive effects and processing effort:

Relevance of an input to an individual

- a. Other things being equal, the greater the positive cognitive effects achieved by processing an input, the greater the relevance of the input to the individual at that time.
- b. Other things being equal, the greater the processing effort expended, the lower the relevance of the input to the individual at that time.

In page 10 of Wole Soyinka's *Death and the King's Horseman*, contextual implication which is one of the most important type of cognitive effect manifests, when ELESIN and PRAISE-SINGER were discussing ELESIN's passage to the other world and how he will be remembered. ELESIN's input is relevant to PRAISE-SINGER in the context available. Hence, it yields a positive cognitive effect. Thus:

ELESIN: You 're like a jealous wife...my fame, my honour are legacies to the living...stay behind and let the world sip its honey from your lips.

PRAISE-SINGER: Your name will be like the sweet berry a child pieces under his tongue to sweeten the passage of food. The world will never spit it out. The positive cognitive effect that is deducible from the above conversation is because of the mutual knowledge that both of them share.

However, when ELESIN uses the riddles of Not-I bird to talk about his death, PRAISE-SINGER could not understand it initially. Hence, the greater effort PRAISE-SINGER employs for perception. As a result, it is less relevant. Thus:

PRAISE-SINGER (*smiling*): ELESIN's riddles are not merely the nut in the kernel that breaks human teeth, he also buries the kernel in hot embers and dares a man's finger to draw it out(11).

Again, the conversation among IYALOJA, WOMEN and ELESIN on how honourable ELESIN is, leads to great processing effort. Hence:

WOMEN (*puzzled, they whisper among themselves, turning
Mostly to IYALOJA*): what is it? Did we say something to give offence ?...

ELESIN: Enough of that sound I say. Let me hear no more in vein. I 've heard enough (15).

From the above conversation, it is obvious that ELESIN's input in that context is less relevant. This is because his utterance is not precise and predictable enough to guide IYALOJA and WOMEN towards his meaning. Hence, the more processing effort required.

Furthermore, when ELESIN gets distracted by a beautiful young girl, he expresses his desire to have the honour of sleeping with her and probably implant his last seed in her before dying, but WOMEN and IYALOJA seem not to understand him. Thus:

WOMEN: What does he mean IYALOJA? This language is the language of our elders; we do not fully grasp it.

IYALOJA: I dare not understand you yet ELESIN (20-21).

The above sentences show that ELESIN's input requires more processing effort. This is as a result of ELESIN's great usage of riddles in his speeches. WOMEN and IYALOJA are unable to understand him because they do not share the same psychological and mental knowledge with him. Hence, the reason why most of ELESIN's inputs require more processing efforts. Also, when AMUSA comes to inform PILKINGS and JANE about ELESIN's intention to commit suicide, he meets them dancing with their costumes and face masks. AMUSA expresses his displeasure in their attire referring to it as uniform of death. As a result, he decides not to talk about his intention for meeting them. Thus:

AMUSA: MisraPirinkin, I beg you, take it off. Is not good for man like you to touch that cloth.

Sir, I cannot talk this matter to you in that dress. I no fit.

PILKINGS: what is that rubbish again?

AMUSA: Sir, it is a matter of death. How can man talk against death to person in uniform of death...(24-25).

The dialogue above requires more processing effort. Therefore, it is less relevant. This is because AMUSA and PILKINGS have different cultures which reflect in their beliefs. This is to say that both do not share the same mutual knowledge and beliefs. However, in the conversation between PILKINGS and JOSEPH, there is positive cognitive effect. This is because of their shared knowledge as Christians, unlike AMUSA who has a different view. Thus:

PILKINGS: Does seeing me in this outfit bother you?

JOSEPH: No sir, it has no power (27).

The above conversation shows that the input connects to the background information available which yields the desired result by settling a doubt. In that same page when they were talking about ELESIN's death, PILKINGS seems not to understand what JOSEPH is saying. Thus:

PILKINGS: You do mean he is going to kill somebody don't you?

JOSEPH: No master. He will not kill anybody and no one will kill him. He will simply die.

PILKINGS expends much effort in order to understand what JOSEPH means here. The reason is that the topic of discussion connects to culture, and both do not share the same culture. As a result their inputs become less relevant.

Furthermore, in the conversation between JANE and OLUNDE, each of them expends more effort in trying to understand the other. This is as a result of beliefs and knowledge that each has. Both seem to have different views about life, which obviously reflect in their inputs. In fact, all through their conversation, there is tone of disagreement. They seem not to agree with and accept each other's way of life thereby making their inputs less relevant. Thus:

JANE: I see. So it isn't just medicine you studied in England.

OLUNDE: Yet another error into which your people fall. You believe that everything which appears to make was learnt from you (53).

Also, when PILKINGS visits ELESIN in prison, he talks of how beautiful the night is, the peace of the night, etc., ELESIN vehemently disagrees with him. He points that peace quietness are not the same. Thus:

ELESIN: The night is not at peace District Officer.

PILKINGS: No? I would have said it was. You know, quiet...

ELESIN: And does quiet mean peace for you?

It is observable from the above dialogue that ELESIN's input requires greater effort for perception by PILKINGS thereby making the input less relevant.

Relevance and Communication

The universal cognitive tendency to maximize relevance makes it possible (to some extent) to predict and manipulate the mental states of others. Knowing of your tendency to pick out the most relevant stimuli in your environment and process them so as to maximize their relevance, I may be able to produce a stimulus which is likely to attract your attention, to prompt the retrieval of certain contextual assumptions and to point you towards an intended conclusion.

Understanding is achieved when the communicative intention is fulfilled – that is, when the audience recognizes the informative intention. (Whether the informative intention itself is fulfilled depends on how much the audience trusts the communicator. There is a gap between understanding and believing. For understanding to be achieved, the informative intention must be recognized, but it does not have to be fulfilled.)

This occurs when WOMEN, IYALOJA and ELESIN are discussing ELESIN's honour. Even though ELESIN did not explicitly tell them that he deserves rich cloth as an honourable man that he is, they are able to manipulate his mental state in order to pick out the most relevant inputs and process them so as to maximize their relevance. Thus:

ELESIN: Words are cheap. "we know you for a man of honour". Well tell me, is this how a man of honour should be seen? Are these not the same clothes in which I came among you a full half-hour ago (16)?

ELESIN's inputs (words) act like stimuli which attack their attention, activate an appropriate set of contextual assumptions and point them towards an intended conclusion. Hence, they get him what he wants. This is to say that ELESIN's words are relevant as full communication and understanding are achieved.

Relevance and Comprehension

In many non-verbal cases (e.g. pointing to one's empty glass, failing to respond to a question), use of an ostensive stimulus merely adds an extra layer of intention recognition to a basic layer of information that the audience might have picked up anyway. In other cases, communicator's behaviour provides no direct evidence for the intended conclusion, and it is only the presumption of relevance conveyed by the ostensive stimulus which encourages the audience to devote the necessary processing resources to discovering her meaning. Either way, the range of meanings that can be non-verbally conveyed is necessarily limited by the range of concepts the communicator can evoke in her audience by drawing attention to observable features of the environment (whether preexisting or produced specifically for this purpose).

In verbal communication, speakers manage to convey a very wide range of meanings despite the fact that there is no independently identifiable basic layer of information for the hearer to pick up. What makes it possible for the hearer to recognize the speaker's informative intention is that utterances encode logical forms (conceptual representations, however fragmentary or incomplete) which the speaker has manifestly chosen to provide as input to the hearer's inferential comprehension process. As a result, verbal communication can achieve a degree of explicitness not available in non-verbal communication.

PILKINGS interprets and comprehends the sound of drums he hears as a result of this factor (relevance and comprehension). Thus:

PILKINGS: You're quiet right of course, I am getting rattled. Probably the effect of those bloody drums. Do you hear how they go on and on?

JANE: I wondered when you'd notice... (27).

In the above conversation, PILKINGS rightly differentiates the sounds of the drum he hears as quiet different from others. Even when he doesn't know that it connects issue of death, he still calls it bloody drums. Therefore, one can say that the sound of the drum provides presumption of relevance that encourages PILKINGS to discover the meaning.

Conclusion

The above analysis shows that it is not just enough to say something, but one has to check the relevance of what is said. Therefore, an input can be either relevant or less relevant depending on the positive cognitive effects achieved or the processing effort expended. Most of the interactions between Africans and England as represented by their characters in the play require much effort in processing the relevance. This shows great discrepancy between the two races. It was even more

glaring during the conversation between JANE and OLUNDE. They do not have the same culture, and so, do not share the same knowledge about culture, thereby making their inputs less relevant.

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ETHOS OF COMMITMENT IN SOYINKA'S *DEATH AND THE KING'S HORSEMAN* AND A *PLAY OF GIANTS*

Hameed Olutoba Lawal

Abstract

Literature of commitment is discernible in all genres of literature in Nigeria. The degrees and tone of commitment is dictated by the phases in the socio-political development of the country and the ideological inclination of the writers. Critical reading of Soyinka's drama which is the focus of the discourse reveal a dramaturgical art that promote culture, satirize anti-social vices and articulate political consciousness. In furtherance of this ideological inclination, Death and the king's Horseman dramatizes the culture of supreme sacrifice for smooth transition of an Alaafin which must not be bastardized because of western civilization. In the same vein, conscious of the political buffoonery of African leaders, A play of Giants lampoons African Leaders obsessed with power and self-aggrandizement to the detriment of uplifting human and material resources. Soyinka's commitment in these two plays is enacted in celebration of culture and satirisation of power and politics in Africa. In pattern of commitment, Soyinka can thus be classified as a negritudist and critical realist.

Keywords: Ethos, Soyinka's drama, Commitment

Introduction

Literature of commitment in Nigeria can be defined from various perspectives. Some writers believe that their responsibility is only to their art. They are guided by their inner light and not by "extraneous" social concern Gbileka (51). However, a true or genuine commitment is aptly captured in these words of Achebe (77):

...a sense of obligation or a strong attachment to a cause. When we speak of a writer's commitment, we mean his attachment to a political, social aims and the use of writing to advance the social aims. This, of course, implies a belief that literature can and should be used as force for social change and a writer has a responsibility to do so.

The tones and degrees of commitment are to some extent determined by the unfolding events in the socio-political history of Nigeria. The response of the Nigerian writers to historical developments in Nigeria therefore fall in line with Ngugi Wa Thiongo (24)'s observation that;

A writer responds with his total personality to a social environment which changes all the time. Being a kind of sensible needle, he records with varying degrees of accuracy and success, the conflict and tension in his changing society. This same writer will produce different types of work, sometimes contradictory in mood, sentiment, degree of optimism and even worldview. For the writer himself (lives in and is shaped by history).

While the pre-independence writings manifested a tendency that supported the nationalist struggles both from cultural and political perspective, post-independence writings express the new consciousness and at the same time, criticized and satirized the politics of oppression and exploitation of the masses that characterized military and civilian regimes in Nigeria.

Pattern in Literature of Commitment

Pattern in Literature of Commitment vary as we move from one writer to another. Four variants of writing can be identified in modern African Literature. There are: the negritude, the art-for-art-sake, the critical realist and the social realist. Of these, one is particularly indigenous while the remaining three are universal (Gbileka 51).

Negritude had two modes: the revolutionary as in Cesaire, and the mystic, as in Senghor. Senghor brand of negritude entailed myth taking. He evaded reality and got pre-occupied with politics of identity. This explains why his theory of colonialism is purely cultural. He viewed colonial situation a cultural encounter between Africa and European not in terms of capitalist, economic and political exploitation. Senghor seems to be saying that all would have been well if the white imperialist left inviolate, the African culture.

Cesaire's school of negritude on the other hand appealed to men of Africa descent to reveal through analysis, the exploitative nature of capitalist imperialism. He wanted them to highlight through dialectical materialism capitalist society's myth that act as opiates and therefore cripple the will to revolt. He argued that under colonialism, the coloniser becomes the producer and the colonized, the consumer. To Cesaire, the will to change this situation rest with the people's collective struggle for freedom and it is the duty of the artist to mobilize and sensitize the people for mental, cultural and political decolonization.

Similarly controversial is the art-for-art-sake school, which has followers and critics in Africa. The adherents include; Gugelberger, John Nagenda, the East Africa Novelist Lewis Nkosi JP Clark and Christopher Okigbe, and its major critic are Dan Izerbaye. What Nagenda its major exponent advocates is the view that if the writer's responsibility is only to his art and chooses to react to a situation in his society, he does it as an artist. In other words, in a creative work, a writer should be guided by his inner feelings. He does not have to be influenced by unfolding events in his social environment. Our submission on this view on commitment aligns with that of Gbileka (58) that, "this is a European view of art which is not as popular as it once was". The critical realist demands the dramatist should not be merely anthropologist, chroniclers nor museum curators documenting events rather they should propose a definite vision as the eyes and ears of the society. However, most Africa writers that fall into this category are content with only documenting and testifying to the deteriorating condition of social crisis such as bribery, rigging pf elections and violence. Onoge (cited in Gbileka (60)

In contrast, socialist realism in the artistic realm according to Fischer (108) implies the artists or writer's fundamental agreement with aims of the working class and emerging socialist world. Dramatists in this category are not merely content with testifying to the deteriorating condition of poverty, bribery, corruption and violence. In fact, the entire social crises like the critical realist but do prescribe a panacea as well

Inherent in the writings of Nigerian playwrights are these ideological inclinations. While the first generational playwrights in Nigeria could be classified into two ideological camps based on the tone of their commitments as dedicated by the unfolding events in the social reality, the second generation of playwrights whose mind had been radicalized by the war time experiences and its aftermath of unemployment, oil boom, poverty and tyrannical tendencies in governance advocate collective resistance of the peasants, workers and traders in line with the ideology of social realism.

Literature of Commitment in Nigeria

Literature of commitment in Nigerian dramaturgical art is the product of colonial imperialism as well as socio-economic development in independent Nigeria. It started as protest against the European form of cultural domination, a mental conditional system which the colonial authority saw as necessary adjunct to the political and economic conquest of Africa. Gbileka (11) subsequently pre-independence plays in Nigeria have negritude tendencies of promoting African culture against the incursion of that of west. Ethos of this commitment to African culture are dramatized in *The Swamp Dwellers* and *The Lion and the Jewel*

The main team of *The Swamp Dwellers* is the conflicting values of the old and the young in Nigeria. The playwright set up a situation in which the old order in the village is shown to be sick unto death, with the message that an immediate radical change is imperative. But the task of effecting this change is herculean one and a young man in his community is faced with the dilemma of either escaping into the city, forgetting the village and thereby allowing the serpent to rule it forever, or staying back to challenge the serpent at great personal peril and the risk of utter failure. Ogunba (14)

Awachike, the twin brother of Igwezu, chooses to leave the village for the city. He is therefore a characterization of contemporary Nigerian youth, who feels restraints by tradition and leaves for city. However, the turn of fortune for him in the city, changes his cultural sensibility.

In furtherance of similar thematic pre-occupation, *The Lion and the Jewel* is a dramatization of the traditional and the new ways of life influenced by western education. The main point of the play is a dilemma of choice between the rural world of tradition and materialism, and Sidi, a simple, illiterate, young village beauty who is just ripe for marriage, is the one caught in it. She has a likeable suitor in the person of twenty three years old, Lakunle, a school teacher in the village. But Lakunle is a dreamer who is more interested in showing his great learning (and to the discomfiture of Sidi) firing his mind with imagination of great transformation, in particular the

total overhaul of the village community to bring in line with the sophisticated cities of Lagos and Ibadan. (Ogunba 32)

The cultural nationalism which is precursors to the agitations for independence in the colonial era changed the tone and pattern of literature of commitment in Nigeria few years after Nigeria's independence, the excitement that greeted it fizzled out. The political brigandage of the politicians that took over from the colonialist who could not effectively manage the new nation dashed the hope of Nigerians. This was characterized as typified in zoning of commonwealth into private pockets, manipulations of electoral process, intimidation of political opponents, injustice in judiciary and abuse of human right

These trying moments were vividly captured in literature of the day. This manifested itself in Achebe's *A man of his people*. In drama, this growing sense of political commitment manifested itself in Soyinka's satirical sketches and reviews, *Before the Blackout* (1965) and later in a pungent, full length satirical play, *Kongi's Harvest* (1967); J.P Clark-Bekederemo's *The Raft* is also regarded as political metaphor of Nigeria adrift in those tumultuous times. Gbileka (5)

In *Kongi's Harvest*, the satire revolves around the tyrannical tendencies that characterized the toppling of civilian regimes in Africa by the military. Set in Isma an African country undergoing transition in which a traditional monarchical system is giving way to a modern dictatorship. For the modern dictator, Kongi to be recognized, the traditional ruler, Oba Danlola will have to hand over to him the symbol of authority, the new yam publicly. Since Oba Danlola would not like to do that willingly, a way had to be contrived to force him.

The post-civil war years of 1970s to 1980s and the attendant socio-economic problems of unemployment rise in crime waves, corruption, military dictatorship, injustice and oppression changed the tone and degree of commitment of second generation of playwrights in Nigeria. For the new generation playwrights in Nigeria, these social crises avail them the opportunity to go beyond satirical comment to sensitization on possible solutions. Playwrights that exhibit this radicalism in their dramaturgy include Femi Osofisan with *Once Upon for Robbers* that explores the armed robbery phenomenon, student violence triggered by fear of a bleak future in Bode Sowande's *The Night Before* and the insatiable acquisition of property by the ruling class in Omotosho's *The Curse*.

These new plays differ remarkably from the radicalism and commitment of the drama of the 1940s, 1950s, and 1960s by advocating collective revolt of the proletariat and peasants to change the status quo. While the plays of Ogunde, Soyinka and Clark are critical of the social, political and economic problems, they do not prefer possible solutions. The choice is left to the audience.

Ethos of Commitment in *Death and the King's Horseman* Historical Source

On Tuesday, 19th December, 1944, the Alaafin of Oyo, Oba Siyanbola Oladigboli, died after a reign of thirty-three years. The commander of the King's stables *Olokun Esin*, Jinadu, had enjoyed a privilege position during Alaafin's reign and it seems to have been assumed by the people of Oyo that he would follow his master by committing suicide. On 19th December, Jinadu was delivering a message at the village of Ikoyi near Oyo.

About three weeks later, on 4 January, 1945, he returned to Oyo, dressed himself in white and began dancing through the streets towards the house of Basorun Ladokun, a customary prelude to committing suicide. It was apparently anticipated that he would end his life by the establishing means of taking poison or allowing a relative strangle him. However, the British colonial officer in authority at Oyo intervened; he sent an order to the Basorun's house that Jinadu should be apprehended and taken to the residence. This order was carried out and Jinadu was taken to custody. When word of the arrest spread, Jinadu's youngest son, Muraina killed himself in his father's place. Gibbs (117-118).

In his theatricalization of this ritual, Soyinka's commitment are in deployment of cultural elements as typified in the setting, characters, language, plot, symbol, costume, properties, songs, dances and drumming. The opening scene which is a passage through the market with its features of buying and selling is a representation of the world as being metamorphic used in Yoruba idiomatic expressions.

With the exception of Simon's pilkings, his wife Jane and their guests, all other characters, namely Elesin, Oba, Iyaloja, Olunde, Amusa, and Joseph (the convert) are culture personified. Soyinka through the characters explores some norms and value of Yoruba culture. Through this custodians of culture in his dramaturgy, Soyinka promotes and defend Yoruba culture against erosion by western culture. For instance when Amusan, the policeman enters and was searching for Elesin Oba in the midst of women to effect his arrest on account of the information that, he is about to commit ritual suicide , woman defends the tradition with this reaction to sergeant Amusa's statement:

Amusa: The chief who call himself Elesin Oba

Woman: You ignorant man, it is not he who calls himself Elesin Oba, it is his blood that says it. As it called out of his father before him and will to his son after him.

And that is in spite of everything your white man can do. (35)

The obsession for tradition by the trio of Elesin Oba, praise singer and Iyaloja is revealed in a language laced with imageries, proverb, chants and riddles. These characters therefore speak in English with Yoruba flavour. This is affirmed in this dialogue of Iyaloja and pilkings

- Iyaloja:** Not yet, it drags behind me on the slow, weary feet of women slow as it is Elesin, it has long over taken you. It rides ahead of your laggard will
- Pilkings:** what is she saying now? Christ! Must you people forever speak in riddles? (*Death and the kings Horseman* p71)

Apart from the metaphysical conflict between the world of the living (personified by Elesin Oba) and that of the dead (represented by late Oba), the contrast between the colonial settlers and their surrogates (as characterized by Amusa and Joseph) on one hand and the traditional characters on the other heightens the conflict, suspense and tension.

It equally illuminates the high esteem with which cultural norms are held. The climax of this comparison of culture is attained in Olunde's principled stance on the culture of sacrifice in spite of his exposure to western culture.

This is backed up with symbolism in setting, characterization, language and properties as depicted in the market, pregnancy of the bride, idiomatic expressions and drumming. Through Amusa's reaction to the sight of pilkings and his wife's masquerade costumes, the playwrights expound the sacredness of the costumes and the masquerade as a representative of the ancestral world. In the same vein, robing Elesin Oba in rich traditional attire is a mark of honour.

Other visible cultural artefacts that blend harmoniously with the traditional costuming and setting are the use of white velvet cloth to affirm the virginity of the bride and rich velvet woven cloth leading up to a converted cloth stall in the market in act three of the play to honour Elesin Oba. Cultural exposition in the dramatization of the historical event is enhanced with songs dances, chant and drumming to depict emotions running through the play and as a medium of indigenous communication.

In act one of the play, entrance of Elesin Oba is heralded with praise-singing, dance, and songs. This is replicated in the euphoria that greets consummation to his marriage to the bride and dirge that bids him farewell from it the world of leading. Beyond the text, there is also an indigenous communication between the living and the death in praise singer's chant, Elesin Oba's trance and Olunde's timely supreme sacrifice which are more effective and captivating in performance.

Ethos of commitment in A Play of Giants: Inspiration for the play

Described by the as a fantasia on 'Arminian theme'. The play presents a savage of a group of dictatorial African leaders at buy in an embassy in New York. The resemblance between it and other historical characters is only too pronounced. These principal characters include; Benefacio Gunema (Marcia Nguema), emperor Kasco (Bokassa of Central African Republic), field Marshal Kamini (Idi Amin) and General Barra Tubourn (Mobutu Sese Seko of Zaire)

It was that experience that has been captured in the play. The play present insecure nature of despotic leader which is responsible for their erratic action that infringe on some basic human rights. It focuses on some particular heads of state. This includes Idi Amin of Uganda, Mobutu Sese Seko of Zaire, Emperor Bokasa of

Central African Republic and their pre-occupations, when they are supposed to be discussing important state matters. As they are not representing the people, they spend most of their time discussing, how to sell their people. They found security in foreign support and national wealth is diverted in maintaining relationship with such powers.

The society is underdeveloped and there were lot of uprising from the people and these uprising's are usually viciously crushed. The play centered on the different methods of crushing these revolts by the heads of state. But at the end of the play, the different leaders were crushed by a popular uprising. The impression here is that, at their movement of trouble the foreign power withdraws their support in other words, they have permanent interest but they do not have interest in despots.

Political Commitment of Soyinka in A Play Of Giants

While negritude tendencies of Soyinka in terms of promoting African culture against the incursion of western civilization are portrayed in *The Lion and the jewel* and *Death and the King's Horseman*, Soyinka's political consciousness beyond Nigeria is dramatised in *A play of Giants*. The play is a continuation of the theme of politics and power corruption pursued by Soyinka right from *Kongi's Harvest* through *Opera Wonyosi*. However, in the play, Soyinka using the satirical medium has special interest in African despots and their regimes. Apart from his abhorrence for dictatorship, he no doubt views Amin's case as special.

So anchoring of this is of Amin's monstrous nature, the playwright in this play lampoons African despots and their beneficiaries in the strongest term possible. But the effect of foreign powers in the manipulation of African leaders is all too obvious in the play like it is in real life. All through the play, we are paraded with leaders who surround themselves with foreign advisers, technicians and security outfits. The leaders themselves in real life are not better than they appeared in real.

The dictatorial tendencies of the despots is revealed in their conversation that centered on security to sustains them in power, silencing any dissenting voice and mortgaging the future of their countries through questionable foreign loans for self-aggrandizement . Obsession of Kamini of Bugara for protilengency is exposed, when he orders Chairman of his central bank to print more money when they could not meet the condition for foreign loan. Hear him;

KAMINI: I said go back and get cracking with government print, when I return I want to see brand-new currency notes in circulation, not hearing all this grumble of shortage of money and so on and so forth.

CHAIRMAN: But your Excellency, that's why we came to seek this loan in the first place. Now that we haven't got it, there is nothing to back the new currency with. (P.6)

This advise of the chairman against the print of more currency which could further devalue the currency from the present which according to him "is not worth its size in toilet paper; infuriates Kamini, who orders his Task Force Special to punish

him. The extent to which the leaders can go to crush any form of rebellion to sustain their oppressive regimes spiritually is affirmed by Gunema:

From here I am surveillance everything at home. Every one of my subjects, I see. The ones who plotting, who think they can over throw Benefacio Gunema, I see them. And the plots of my supercilious aristocracy, the mestizos, I see. They think they superior to Benefacio because. I, I am full Negroid, and arise from low background, poor environment- I see them. Fools; they do not understand yet that some am born to rule. It is there, in the signs since I am born. I am different being from everybody else. I keep my feet on their necks, mestizos, aristocrats and conspirating Negritude alike. (His eyes become progressively hard, staring into the distance). Power is the greatest Voodoo and voodoo is greatest power. I see, I surveillance all my subject-where I am. Nobody stage coup de'etat for Guinean and live to tell the story. No public servant steal money from Benefacioc and nobody run away when I send him on important mission.

The passion of the leaders for frivolities at the expense of projects than can impact on human and material resources in their countries is captured in their attempt to have there sculpture at the headquarters of the United Nations. The paying of the sculptor substantial amount represents Kamini's wasteful expenses on white elephant projects which are naive and idiotic. The fate of the chairman of Central Bank of Bugara for daring to caution Kamini's on implication of printing more money into circulation depicts the fate of most Ugandans who refuse to hero worship and do thing in his own way. Loyalty to Kamini means not having contrary *opinion* to his clownish ideas and addressing him with his titles; "dr. president field marshal el- hajji Dr. Kamini, life president of Bugara". (*A play of Giants* p.30)

With this scenario in the play, it could be said that, Soyinka has succeeded in this satirical swipe to expose the dictators in question through the play; we are paraded with images of leader who are power drunk. Putting to effective use the maxims that "power corrupts and absolute power corrupt absolutely" while the generation of the leaders portrayed in the play have been swept into dustbin of history by death and forceful dethronement there are still vestiges of these sit-tight leaders in some African countries through manipulation of electoral process and crushing of opposition.

Conclusion

Like in *Kongi's Harvest* and *Opera Wonyosi*, Soyinka provided us with a nice piece of dramatic material in satiric genre without proferring solution as the uprising occasioned by coup de tat in Bugara only distabilises the despots in the dramatic universe. However, the direct satiric portrayal of the leaders in question is a sensitization on political bufonery of some clowns who call themselves leaders.

Ethos of commitment of Soyinka in these two plays places him in two categories in patterns of commitment. As a negritudist in *Death and the King's Horseman*, which dramatizes the ritual of transition of Alaafin and critical realists as attested to in satirical portrayal despots in Africa in *A play of Giants*. While Soyinka's

resolution in *A play of Giants* is not in the mode of radical dramatists advocating collective revolt, the political activism that inspire the play affirms his blending of his literary activism with political activism. This thus gives him an edge over social realist playwrights who advocate collective revolt without participation, and mobilization of the targeted audience.

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NIGERIAN COLD WAR: FULANI HERDSMEN/BOKO HARAM

Joy Ifeadikanwa Obayi

Abstract

War is an organized large-scale, armed conflict between countries or between national, ethnic, or other sizeable groups, usually involving the engagement of military forces. It is an organized conflict between groups or even among people. Longman dictionary describes war as fight between two or more countries or between opposing groups within a country, involving large numbers of soldiers and weapons. But there are different types of war, the violent open war and that of cold war. The one to be discussed in the work is that of cold war. The war that is fought silently or secretly using all sorts of craftiness to cover up crime or pretend there is peace while trouble is everywhere such that is happening in Nigeria of 21st century. Groups are being destroyed by another groups yet the government play ignorant of it, pretending that there is peace while there is no peace. Weapons are used to kill people on daily bases without finding solution to the problem. This study examined various cold wars in Nigeria and possible causes of wars. The work also discussed the possible solution to the cold war.

Key words: War, Cold War, Causes of War.

Introduction

‘Boko haram’ insurgency has made this nation uncomfortable for people of Nigeria. There is no day that would pass without hearing what the Boko haram or Fulani Herdsman did in various part of the nation. Boko Haram according to Chigbu (2018:4) has been at confrontation with the Nigerian states, Africa and the Western world at large because they feel that they are true representative of God and that their fight is of God. Chigbu went ahead to say that they are stooge to the peace and unity of Nigeria. On 7th of February, 2018, travelers were massacred along Lagos/Shagamu express way without no just course. What type of human beings are these men that do not have value for human life. We have the government of the day who are supposed to say something about this, whose responsibility is to protect the lives of the people under their care. What did they do? They kept mute to the incident rather having pity on the animals that are being grazed. God of heaven, arise! This is your fight for people of Nigeria are helpless.

Federal government is trying to enact law which would make every state in Nigeria to provide a grazing field for these killers. Whose land are they trying to revoke to be given to another for free of charge? As they live there, they will cause havoc whenever they feel like the way they are treating those people living with them in the middle belt. The states like Benue and Nassarawa, who allowed the Herdsman to graze on their land without knowing that they have brought bug to themselves. They have rendered many families homeless and made some women widows and children, fatherless. After 73 people were buried in mass grave in Benue state,

another mass burial were organized again on 16th March, 2018 for 24 people of whom 14 of them were women. Many were injured and houses razed down by these Fulani Herdsmen.

The present government promised the nation of protection in every angle but what we saw is trouble everywhere. Do people still have conscience? If yes, why is Nigeria like this? Does it mean that we do not have men who will speak out to salvage this nation? What are the law makers doing? Are they also helpless? If so why are we saying that we have independent? Are we also under democratic rule? If so why wouldn't the Federal government take peoples opinion as they err their view? Wole Soyinka talked on the issue and called the Fulani Killer Herdsmen, the 'New breed of Boko haram and terrorist'. On 13th February, 2018, social media carried the news captioned "Herdsmen Destroy UNILORIN Farm, Poison Dam". The media quoted the weekly news of the University reporting the vice Chancellor's speech Prof. Sulyman Abdulkareem saying that the vice Chancellor "has decried the destruction of the University's multi-million naira research and training farms by herdsmen, who also poisoned the dam with chemicals. The economic trees were destroyed by cattle grazing on the vast land of the institution." What wickedness. Things meant for academic pursuit wasted in a twinkle of an eye not minding the cost.

Despite the meetings upon meetings being held with the leaders of the Fulani Herdsmen, the group still destroy peoples farm lands, kill people and security men if by any way being obstructed. Sequel the incidence of the University of Ilorin, ultimatum had been given to these killer men to vacate the institution. The question is, will they vacate the office as instructed. Of course they would not; hence one year has elapse without adhering to the instruction. The president has been urging people to embrace farming. People who have love for farming and even those whose source of their livelihood is farming would farm and have their farm destroyed by cattle. They would not even complain for such predicament otherwise they would meet their death. The vice Chancellor of the University of Ilorin said "enough is enough" as the last warning. Does that make sense with the Fulani Herdsmen? Otherwise why would their Chairman, Miyetti Allah tried to defend the Fulani Herdsmen and said that those who destroyed the University farms are not Fulani Herdsmen that they are some ethnic groups embarking on illegal activities. This is just self defense instead of acting on the instruction. There are series of attacks in various part of Nigeria by this very group of Fulani Herdsmen. All these attacks are in the name of grazing animals. Does it mean that animals have more values than human being?

Agitations are going on in different parts of the nation, especially, the south east and south south. The interviews held with some of the people from these areas were saying that they were being marginalized even though the resources which made Nigeria rich come from their area. Yet their people remained the poorest and humiliated. These led to loss of lives of the youths having tried to protest against the injustice meted on them. There are lots of discriminations that cause agitations of the youths hence they could not stand. One time president of Nigeria, Alhaji Shehu Shagari made this speech in October, 1979 in Ojiako (1981) and said,

The safety and security of life and property in our society today give cause for concern. We must combat armed robbery, and other forms of violence in this country. My Administration will improve police services by providing better equipment and conditions of service to policemen. We will also look into the social and other causes of these maladies with a view to providing real and lasting solutions. "Our problems are many and varied. But, they are not insurmountable if we can sink our differences and work like a team with everyone willingly contributing his quota in order to satisfy the legitimate hopes and aspirations of our people. (346)

These are the words of a wise leader who wants the nation to be one. He knew that there were individual differences but pleaded for unity and promised to tackle the problems facing his subject and not to tell the individual to go to blazes, or set trap for them to be all consumed. The words of the elders must never be forgotten as the same Shagari in Ojiako (1981:346) said, "those who sow the wind must reap the whirlwind". This is true because the law of nature puts it that whatever you sow you must reap.

Innocent blood is being spilled every day in Nigeria without serious thing being made to curb the act. The former president talked about accommodating each other. How can one accommodate an enemy? Somebody you know that hates you and would kill you at any slightest provocation. That is fallacy because, it is not possible. On 17th February, 2018, Channel news announced the death of forty five people in Bornu State, houses destroyed by suicide bombers. The same news of killing came from Zamfara State where police officer was killed while trying to wade into the problem of Herdsmen and the farmers. Sequel to this incident, the Inspector general of police vowed to fish out the perpetrators and prosecute them. This is not the first time. We have been hearing the promises of getting the perpetrators. The CNN carried the news that nearly 500 Boko-haram prisoners were released and discharged without any charge. Who are the perpetrators that the Inspector General of Police is looking for? Who is deceiving who? People who do not have value for human life are not suppose to live with human being because they cannot co-habit for they are not alike. Nigerians were still crying for the abducted Chibok school girls who are still in the hands of Boko haram, they struck again on Monday 13th February and adopted 110 school girls in Dapchi in Yobe state demanding #500,000000 from the federal government if the girls will be released (Channel TV 19th Feb., 2018). This information was confirmed by the Minister for Information, Lai Mohammed. People are not safe as far as these groups of devourers are still in Nigeria. What is the fate of these children? Some of the rescued Chibok school girls are now mothers at this tender age. They just watered their lives with mess. They suffered humiliation in the hands of heartless men who have no conscience and shame.

The ministerial appointment this time is more of friendship and family business. It is no more on merit. A lawyer can be appointed the minister for health instead of justice. What can the person know concerning health? During the time of Alhaji Shehu Shagari, Revenue Allocation commission was headed by an economist, Dr. Pius Okigbo and other men alike who knew about the allocation criteria. People

would work with common interest. The problem Nigeria has is bad leadership. Ozioko (2017:180) said that Nigeria cannot move forward until she deals with her past and cannot move forward until repentance, genuine forgiveness and true reconciliation are made. Ozioko quoted Achebe's book "The Trouble with Nigeria" and said that Achebe was so concerned with, "pandemic poverty, corruption, and violence, ethical and moral decadence in Nigeria due to failure of leadership.

In his lifetime, he saw Nigeria degenerate from a nation of hope to a nation of lawlessness and irresponsible leadership. The wealth of the nation is being fleeced by a leadership cult that does not care for the common good of the country. What we have today is a lawless and disordered nation--- a country with repugnant culture of callousness and irresponsibility. A nation of ethnic jingoism and tribal hatred, a nation where truth is portrayed as false and false as truth depending on who is saying it.(180)

Achebe was real a prophet who saw the future of Nigeria and began early enough to cry about the future of Nigeria. He rejected the offer of Order of the Federal Republic (OFR) award by a Nigerian president, Chief Olusegun Obasanjo, who wanted to honour him for his excellence. Achebe rejected the offer said that Nigerians are dying in hunger that they need to take care of the poor masses and address the problem of Nigeria first, rather than giving awards to individuals that does not merit to be rewarded. Sensitive issues are supposed to be represented by every ethnic group and group representative so that delicate issues will be well deliberated upon just like Ojiako (1981) reported about issue of revenue allocation. The dignitaries that attended the meeting were:

The first president, Dr. Nnamdi Azikiwe, the former Head of State, General Olusegun Obasanjo, and the first Nigerian Chief Justice of the Federation, Chief Adetokumbo Ademola, vice president Alex Ekwueme, snate president, Dr. Jose Wayas and the speaker of the House of Representatives, Mr. Edwin Ezeoke, Emir or Katsina, Sir Usman Nagogo, Obi of Onitsha, the Oba Erediauwa of Benin, and the Alafin of Oyo, Oba Lamidi Adeyemi 111 together with the appointed six man committee that were appointed for the revenue allocation. (35)

This present administration has a slogan that they are fighting corruption. But corruption is multiplying every day. There is no single act that happens these days that are not evidence of corruption. Okeke (2003) in Nwangwu (2011) noted that:

Corruption has eaten deep into the moral fabrics of the Nigerian society and has adversely affected the citizens and the society. Apparently, corruption is an integral part of our national culture politically, socially and economically. Corruption stifles development and destroys the country's image. (102)

The slogan was deepened during the 2015 political campaign when the former president Goodluck Jonathan was in power. The Buhari campaign groups loud it so much that people thought they were serious about what they were campaigning

against. What is the bane of the day is corruption. People are not sincere in what they saying. The government constituted Independent corrupt practice and other related offences commission (ICPC), Economic and Financial Crime Commission (EFCC) etc as bodies fighting corruption but they are also corrupt because they are not really doing what they are purported to be doing. Even the soldiers who are supposed to defend our nation in time of trouble are equally corrupt. Media reports have exposed these bodies so tremendous that they have lost respect. People observe them equally especially the police as they would frame up something and accuse an innocent one of something which they know is false just to extort money from the individual. Corruption in Nigeria has becoming accepted norms hence people sing praises to riches especially if it will be extended to them.

Causes of War

Corruption: This is the act of impairing integrity, virtue or moral principle. It is loss of purity and act of being wicked. This really shows that things have gone out of proportion. Nwagwu (2011) said that, “corruption is a symptom of something gone wrong in the management of the state. Institutions designed to govern the relationships between citizens and the states are used instead for the personal enrichment of public officials and the provision of benefits to the corrupt”. (103)

In the same way Ikejiani (1995:128)) see corruption as deviation from honest; influenced by bribery; to induce to act dishonestly; destroy the integrity of; bribe. This explains the act of corrupt practices as inducement of public office holders in cash or kind to obtain services or goods unduly through unlawful, irregular or illegitimate procedures. Corruption makes someone’s conscience to be dark that light can never penetrate through it. The person would not see anything wrong with something that is actually wrong. It has actually blindfolded the person. Achebe (1983) in Nwagwu (2011) described corruption in Nigeria and said:

corruption in Nigeria has passed the alarming and entered the fatal stage; and Nigeria will die if we keep pretending that she is only slightly indisposed ... Nigerians are corrupt because the system under which they live today makes corruption easy and profitable; they will cease to be corrupt when corruption is made difficult inconvenient (4).

Laws in Nigeria are made for the concerned and not for the selected. This is supported by Jide Ojo’s speech the public affairs analyst in his interview conducted by the Channel Television on 20th February concerning his view on the demolition exercise made by Kaduna Government. He said that he is not a politician but he is aware that what is happening in Nigeria is a matter of who is concerned, that the law is for the enemy while the exemption is for friend. He continued to say that if the government intention is genuine why they would not demolish during the day and not at 2.30 am, when everybody is sleeping. A.P.C government has been harassing individuals who are not in their camp. The evil men now turn to their camp to be free

from the siege. Is this not wickedness in the highest order and a typical of maladministration. This is why many Nigerians are fast turning to evil because it seems that evil men prosper more than the good ones. No wonder Odey (2003) ask this question which he quoted from the book of Jeremiah 12:1-4 and said:

...Why is it that the wicked live so prosperously? Why do scoundrels enjoy peace? You plant them; they take root, and flourish and even bear Fruit, you are always on their lips, yet so far from their hearts. How long will the land be in mourning, as a result of the wickedness of the inhabitants? (14)

The situation in Nigeria now resembled what happened in the days of Jeremiah in 598 B.C when the Israelites were ruthlessly dealt with by the wicked and the prophet wondered why God should allow wicked people to be dealing with people the way they like. At last he still fined answer to his wands and concluded that God is in control.

Politicians have turned Nigerians ups and down. Most of them brag so much that they even weigh themselves with immortal being; especially those of them that are with the power to be otherwise “why do evil men prosper while the righteous have almost always to hide his head under a tub to protect their skulls? Why do so called leaders turn Nigeria into a killing field and go free” (Odey 2003:16). Odey went ahead to describe what happened during 2003 election that the international observers were invited to observe the election but the Nigerian Police and the Army unleashed terror on the citizens on the first day of the elections which forced the people to stay indoors in the subsequent elections in order not to be killed. This made the members of the ruling party to take the day and anybody who sees the calmness of the atmosphere would say the election is free and fair. This gave the false impression that the election was peaceful.

Injustice: This is an act of maltreatment. People being treated unfairly and denying them of their rights. This situation sometimes leads to violence among the unjust. If it is to the youths or if they feel cheated they will demonstrate sometimes it might lead to loss of life or a lot of damages. Nwagwu (2011) described injustice as inequality and said that:

... is a symptom of corruption or governance that alienates the governed to the advantage of a few favoured ones. The driver of inequality is relative deprivation of social and economic benefits....It is a social movements and deviance, leading to extreme situations to political violence, such as rioting, terrorism, militancy, civil wars, or social deviance such as armed robbery, kidnapping and abduction of law abiding citizens, vandalization of oil pipe lines, power holding installations, and destruction of oil companies' facilities. (103)

All these are root cause of injustice therefore the deprived individuals will resort to violence for his voice to be heard or destroy the booth for everybody to lose. Ali (2007:513) in Nwagwu (2011:104) said that corruption became deeply embedded

and a norm in the Nigerian society because of the historical antecedent of colonialism. The European colonizers derived their right to rule Nigeria not on any moral basis in our tradition, convention or myth. It was grounded purely on conquest by force or arms or concession obtained by undue influence and corruption. Therefore this injustice keeps on lingering till the present dispensation when it graduated more than the initiator. The people at the top will use their position to suppress those under them without minding what would happen. A case that led to destruction of lives and properties in Wukari Local Government Area of Taraba State in Nigeria is a case of Injustice, where a group of Herdsmen will move into peoples' farm because they have people on top that are backing them. Adihikon (2018), narrated that one of the main factors that led to cohesion between the farmers and herders in Wukari Local Government Area was,

The claim to induce farmers with either money or cow by some of the Fulani Herdsmen, who kept encroaching into farms from time to time. This caliber of Fulani Herdsmen was more often than not rejected by farmers and community leaders in order to checkmate the outburst of violence. This set of Fulani Herdsmen lack respect to constituted authorities and never valued farm products nor considered agricultural produce as valuable to mankind. They could visibly be seen leading their cattle into either yam or maize farm for grazing in the presence of the owner of the farm. Once approached by the farmer in order to ask them to lead their cattle out of the farm, they would always reply by asking the farmers to bill them. (7)

What a wicked heart, that a group will purposely destroy peoples livelihood without any remorse because they believe as Adihikon said that whenever their cattle graze on crops and in peoples' farm, the better they grow fat and reproduce faster. This is wickedness and devilish concoction to ruin peoples' lives. The request for people to bill them whenever they complain is just to fulfill all righteousness because the money they will agree to pay is not commensurate with what they destroyed and if further talk on the issue would attract killing from the Herdsmen since that has been their lifestyle and what they clamour for. The big men who own these cattle would always supply them with ammunition to back them up. In fact there is cold war in Nigeria otherwise why these entire attitude. The injustice done to Wukari people sometimes looks political as Adihkon (2018) quotes Agbu (2016) saying that it is an organized attempt to forcefully eject the Jukun from their land and use it as grazing fields and also to reduce the population of Wukari who are dominantly Christians.

Victimization: It is an act of exploitation, maltreatment without reservation. Victimization can lead to conflict and Aja (2009:13) described conflict as “frustration based attitude or protest against lack of opportunities for development and against lack of recognition and identity”. Victimization is an evil that perpetrated our society today especially the Igbo people. Igbo people have been receiving series of blows from every tribe in Nigeria. These are the people that love outsiders more than even his relations. This is the life of Igbo man hence Igbo man will tell you that ‘Nwanne di na mba’ meaning your brother is outside your home. Whoever receives them

becomes their bother. But what did they get in turn, hatred. Any little misunderstanding in Nigeria, Igbo people will fall victim. They will start killing them, forcing them to go home. Nigeria/ Biafra civil war was as a result of victimization. State creation in Nigeria is another case of victimization. Igbo group are thickly populated even though they lived together, are very large but they denied them of their rights by not giving them due number of states like others. This cruel attitude can cause trouble in a nation if not that elders have tested the bitterness of war and would not want a repeat of that. Sometime in 2017, squads of armed military men were sent to Igbo land to silence them because their youths were harmlessly protesting against the marginalization of the south east people of Nigeria. Lots of lives were lost. People were humiliated, drowned in mud water and arrested with serious torture as if they were common criminals. The victimization was tagged oppression python dance. The agonizing thing is that the government of the day would pretend as if nothing is going wrong. The Igbo adage says that ‘oshi na-ewezi ka onye nwe ubi ga-ama’ meaning that the government is pushing the people to the wall. The same victimization is happening in southern Kaduna where farmers are being killed and no serious measure is made to the perpetrators. After making a political statement, it will end like that. Benue people are being victimized because they enacted an anti-grazing law which prohibited the rearing of cattle in open. The cattle rearing which is someone private business had ruined so many people in Nigeria. People would farm to earn a living; somebody will take his own business to another person’s farm and destroy the entire work done. Any reaction in form of complaint will tantamount to death. Does this portray unity we are clamoring for? Onwuka (2002:108) opined that conflict can emanate through invasion or annexation. If something which belongs to somebody is forcefully taken away from him, definitely fight will ensue. It is not possible to beat up a child and ask him not to cry. That is happening Nigeria of 21st century. Abada (2009) cited a case of Zangon-Kataf and Hausa/Fulani who dominated the indigenes of Kataf. These Fulani men would make the indigenes of Kataf feel inferior. They control their economy and are big merchants because of cattle they rear and other animals the people of Zango- Kataf became uncomfortable with the happenings in their area and decided to react. The chairman of the local government of Kataf issued an order that the market be relocated. Initially, there was no problem but as soon as the people of Zangon- Kataf went to the area mapped out for the market to be relocated, the Fulani Herdsmen mounted on the natives and started killing them because they felt that their business will be affected. This is in someone’s property. What callousness.

Frustration: This is an act of maliciously denying someone of his right with intention to maltreat the individual or group to make them leave by force. It is deprivation of expectation of one’s desired.

It is common in Nigeria hence the wrong political party. If you do not belong to the ruling

Class, you may be frustrated out of your desired position. Sagay, (1993) said,

...frustration occurs whenever the law recognizes that without default of either party a contractual obligation has become incapable of being performed because the circumstances in which performance is called for would render it a thing radically different from what was undertaken by the contract. (479)

This is now the bane in Nigeria. People now work against their conscience in order to satisfy the political juggernauts thereby frustrating the truth to triumph over evil. Many people are frustrated in Nigeria that most youths now smuggle themselves out of the country to be slaves in other countries. Some die in Mediterranean Sea as they struggle to go out of the country. Yet money are being stolen in billions as we hear in dailies by our leaders. All these may trigger war if care is not taken. Many young Nigerians are being deported from different countries of the world since the year 2017. Many of them could not even walk because of the health condition of the individual. Some roasted in desert and could not even reach their destination. Frustration has led some people to mad and many took their lives in the bid to end it up. All these are product of maladministration for Nigeria is rich in all ramifications.

Effect of Cold War

War renders a nation useless. A warring nation remains desolate and there will be no development. Foreign investors would not be comfortable investing in such a place. Like Nwogwu (2011:111) said it that “the insecurity situation in Nigeria portrays the country in a very bad light at the international scenes”. This is so because international bodies see us as people who are not sensible, underdeveloped and barbaric people. As people will wake up and destroy the wealth of a nation in a twinkle of an eye and equally destroy lives without ignominy. Some may even die in the process of that destruction and those left behind will still move to do the same.

It brings down the reputation of the nation hence they see us as terrorist and mafia. Fear of insecurity will make some of the skilled workers to leave the country for another nation where they would stay and develop such nations, leaving Nigeria in shambles and carcass. This has really affected the mental process of some people. People no longer think straight and nobody lives in confidence of living tomorrow. This is because nobody is sure of what is going to happen by the end of the day. Investment is no longer in view because of the wanton destruction

Solution

Until the issue of these existing problems is addressed Nigeria is in danger hence there will be no peace. One of the issues to be addressed is: Restructuring of the Nigerian Nation. In this, every region should be revisited and opinion of the masses sampled. In doing this peoples' need are known. Honest people should be appointed to do this, people with no bias in their minds.

The second one is stopping people from staying too long in the office. People come to Power and perpetrate in office because of what they acquire in that office not caring whether People like them or not. If there is laws that will make them have a

stipulated number of years they stay of which such person must leave; it will eliminate the fear of domination by individuals and power should really belong to the people.

There has to be forum for criticism. This will enable the man in power to be careful of his works in the office. If the populace should be allowed to criticize those in the office, things would have been better for the nation not by punishing the people who erred their views on the wrongs in the society. Though it may be seen that there is freedom of speech but in practice, it is not applicable. This is why Tony Anenih, one time minister of Works and Housing authoritatively said that there is no vacancy in Aso Rock, despite the oppositions people were mounting that Obasanjo should not go back for presidency again. He went ahead to say as Odey (2003:33) quoted Anenih and said, "There is the greatest fear of all that if God decrees that the president will not win the election, he may not take that kindly. Rather, he may decide to get power by all means necessary via his security agents and political tacticians". Odey, now interprets the statements and said that what it means is bloodshed if any one dare stopping him.

Therefore there is no need for any suggestion. Yet Nigeria pretends they operate democracy. There is need for democracy in Nigeria, if Nigeria would stand not 'autocratic/democracy'. Who is deceiving who? Orders have been dished out in so many things that are supposed to be dialogued and people were keeping quiet against their conscience which is not supposed to be in a democratic government. Let Nigerians be sincere to their conscience you see things moving alright. Power needed to be decentralized Ojiako (1981:230) opined that "Decentralization of power, evolution of free fair electoral system to ensure adequate representation at the centre, depoliticization of the census, establishment of an executive presidential system, in which the president and the vice president would be elected and granted clearly defined powers. The method of their assumption of office would have to reflect the federal character of the country". Moreover bribery and corruption should not be sang as an anthem rather should be put into practice by way of providing jobs for youths, allowing good thinking Nigerians to participate in politics and not creating avenues for people who do not have something doing to come into polity to enrich themselves. Nwachukwu (1987) has this to say,

The most single canker worm that eats into the fabric of our society today is this question of bribery and corruption. And this has so pervaded the nation that almost every Nigerian is corrupt in one way or the other. It is impossible to get any document signed in any government office without offering a bribe in Nigeria. The same is the story in buying cars, getting loans from the financial institutions, cashing personal cheques, getting foreign exchange, getting tax clearance, getting international passport, getting import or export license, clearing goods at the sea or airports, and even renting an apartment. (21)

If the issue of corruption is tackled by way of honesty, Nigeria will triumph because Nigeria is richly blessed with natural resources and with intelligent people who will manage the wealth of the nation and people will smile. People should also

deal with selfishness and focus on the interest of the totality of nation at large. And for this to be plausible, people must fear God.

Conclusion

Efforts of our forefathers are being marred. Evil is rising up its ugly heads against the good people of Nigeria. Insecurity seems as if it is the norms of this nation, but God forbid. Unless everybody rise and resist the devil, this ills shall continue and who knows what the coming generation will be. People are deprived of their rights, forced them to agree against their conscience. Nwagwu (2011:112) noted that “justice is not acquired naturally it must be fought for and acquired from those who perpetuate injustice”. Corruption on the other hand has twisted the face of people that evil is no longer seen as evil depending on the person who is involved. The poor masses are now in the hands of killers who are hired by the top business men and government officials who would not care if the masses exist or not. There is no way all these mess would stop except the totality of Nigerians join hands in addressing the issue, no matter how and where it comes from.

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MENTAL ILLNESS AND STEREOTYPE: THE EVERYDAY EXPERIENCE OF MENTALLY ILL IN AFRICAN ENVIRONMENT

Chidubem J. Nwaogaidu

Introduction

Mental illness has no unilateral meaning for every Africans. The mentally ill are seen from various perspectives based on their physical, sociocultural, psychological and spiritual manifestations. That is the reason why it has become quite difficult to define the exact meaning of mental illness in the African context. An attempt to identify mental illness or as well as referred to as ‘madness’ (as it will be interchangeably used in this article) in African setting by its definition usually broadens the scope of its content. It is on that note that Bhugra(2006) writes that: “the use of a definition to medicalize problems arising from social maladjustment, and personal, emotional, and motivational problems, makes the conditions seem broad, generalized, and too nonspecific” (25).

Mental illness or madness could simply be referred as a deformity leading to incoherent utterances such as weird obsession, delusion and hallucination, as well as irrational or irresponsible activities. This work looks at mental illnesses as a pathology that is related to the abnormal behavior of an individual that deviates from the societal norms. This is because those who are categorized as ‘mad people’ generally behave in a way that the ‘society’ finds quite abnormal for a person with his or her right sense of judgments. Such people of abnormality are seen as mentally ill. The abnormality could be generic or hereditary or it could just be a unique experience of an individual. Some manifestations associated with such abnormality include: violence (e.g. throwing stones at people or hitting people for no just cause), setting living homes or other structures (either those of the mad person or of other) on fire, scavenging in refuse dump sites, leaving by the road and gathering dirt around oneself, wearing tattered clothes and consistent directionless movements. There are, of course other features that cannot be exhausted here. The aforementioned features only serve to point out that the mentally ill person has lost out with the reality of the everyday lives of the ‘normal’ person.

Mental illness is not bound to a particular environment, it is found in all human societies but it varies in its mode of manifestations based on the cultural environment. That means that some cultures seem to predispose specific psychopathological patterns different from others in their association with the personal and social realities of the mentally ill (Estroff, 1981). Here the roles of physical and social environments, as well as the culture are the determining factors in the interpretation of the social world of the mentally ill and also their stereotype.

Using a cross-cultural analysis, this article intends to establish an African conception of madness and how it manifests as well as how it is categorized in the society. These assumptions are formulated into following questions: How does African community stereotype mad people? Does the stereotype have any connection to the

cultural values of the people? How does the stereotype influence the treatment of the mental patients and what is the social effect? These questions and more are what this article will intend to examine.

Firstly, it is pertinent to note that what may be regarded as appropriate in one culture may turn out to be absurd in the other. The guideline of this recognition depends on the set down norms of a particular society or culture with regard to the situational issues. Anthropologists have thus described some of these guidelines as social norms. They are often embedded with stereotyped views that aid in categorizing certain norms as abnormal and some others as normal. This idea implies that some of the illnesses or abnormalities are based on a socio-cultural environment that defines them.

In trying to investigate how people interpret their socio-cultural environment and the meanings they ascribe to it in their everyday experiences, Estroff (1981) applied the theory of ‘symbolic interactionism’. This is a theoretical approach in sociology developed by an American philosopher George Herbert Mead (1863-1931). It places strong emphasis on the role of symbols and language as core elements of human interaction. The theory suggests that language helps us to become self-conscious being (i.e. the awareness of our individuality) especially in ascribing meaning to our everyday actions. What is fundamental here is that “meaning is derived from and produced through interpersonal communication and exchange” (Blumer 1969:2-4; Berger and Luckman 1967:30; cited in: Estroff 1981:216). The production of meaning influences the manner in which people interact with one another in a social setting.

For Mead (1863-1931), meaning arises from social interaction. It is here that words and language find their relevant in beliefs shared by people in their interpersonal relationships. Without a shared meaning, communication becomes impossible (e.g. people with different languages do not share the same meaning and it becomes impossible for them to understand themselves). Thus the Intersubjective Nature of Reality arises from shared meaning in the sense that most of what we know to be real is what we share with others. Unshared intersubjective reality leads to argument, change of notions and doubts. Estroff (1981) is of the opinion that in a culture where the subjective self is persistently and intensely expressed and experienced as breaching the reality of others will be called ‘crazy’ by these others and probably by self, if one is to retain any portion of intersubjective reality with others. In other words, the inability to maintain an interpersonal social relation in a specific cultural environment could be as a result of mental disorder. This is due to an unshared intersubjective reality and feeling as one’s capacity of association is undermined by the other.

It could be said that the unique life-style shared by group of people in a particular culture could contribute as to the categorization of mental disorder. The aspects of culture must in some way be patterned, shared, learned, or learnable within and among a group of people, and these aspects must have some visible behavioral correlates. In that way, culture exists apart from these individuals; or that all clients share ways of thinking, feeling, and believing that can be identified as a “culture of

being crazy" (Estroff 1981:35). It is on this note that Tseng (2007) says that "culture is considered to be a causative factor, because culturally shared specific beliefs or ideas contribute directly to the formation of a particular stress, which, in turn, induces a certain mode of psychopathology" (98). That is another way of saying that cultural ideas and beliefs are the determinants of ethnographical study on mental illness.

Cultural Specificity and Everyday Life Experiences of Mentally Ill

There are many specific features that define any particular culture — its language and literature and religious practices, its arts and crafts, its folklore, its cuisine, and the countless numbers of popular beliefs, attitudes, expectations, and behavioral tendencies that distinguish its people from those in other cultures. These features according to Nwaogaidu (2017) are often captured in folktales, folksongs and sundry traditional rituals, and remain specific to certain cultural groups. People's culture therefore brings together, contains and interprets the values of a particular society in a more or less systematic manner. Estroff (1981) was right in his assessment of how the cultural community shapes the everyday life experiences, beliefs and feelings of the individuals. He argues that "disease, health, and illness are seen as culturally defined conditions expressing cultural codes and social circumstances as well as organic conditions" (206). These conditions are the products of a particular culture, enabling its people to have a unique outlook in life and also a unique pattern of interpretation of feelings, beliefs and events in terms of the roles they play and how they influence the behaviors of individuals in the society. The consequence of which is a sense of social interaction and interpretation of life events. But among the comity of nations this phenomenon is also the very reason for cultural diversity.

It follows that most cultures seem to have different techniques through which the "mentally ill are identified, treated, rejected, or classified into particular social clusters" (Estroff 1981:208). In this conceptualization, people are often inclined to a particular culture to define specific features of mental disorder. That is why it could be said that mental illness is both socially and culturally determined. According to Bhugra (2006):

The cultural meanings of illness are quite significant, in that they partly define and influence perceptions and the monitoring of bodily processes, as well as the very behaviours that constitute illness as a life experience. Culturally marked disorders can be said to 'bring' these meanings to patients and their social networks (31).

This idea however reflects in the inherent understanding of mental illness in a particular culture. And this understanding thus influences social relation and the way people live with the mentally ill in their community environment.

In his exploration of the everyday life experiences of the mentally ill in a community setting and how it would be like to be a mental patient outside the psychiatric hospital, Estroff (1981) explains that:

Our ideas about craziness stem not only from culturally conditioned beliefs about mental illness but also from the behaviors and thoughts of persons so defined [...]. A mutually molding process exists between client's behaviors and our ideas about craziness, shaping our images as effectively as do medical, social, or historical precepts (39).

He further states that, "culturally influenced ideas about the causes and cures of illness are acted out upon patients by doctors and other health professionals in our society. "Their understanding of the etiology, treatment, and prognoses of disease in turn influence general cultural notions" (241). It follows that the mental illness is viewed from the perspective of maladjustment to the social and cultural context. That is why the presence of mentally ill person in an African family is a scandal and stigmatizing. This perception points to a saying in African cosmology that "what the people fear is not death but madness, because the community exists beyond death". Or the Igbo saying that "a mad person is wonderful if he exists in a community but who will allow him to come from his kindred", Hence no one in Africa wishes either himself or herself or even relatives or friends madness, because of the stigma attached to it.

Stereotype of Mentally Ill

The stigma associated with madness in Africa could always subject the patients in a pitiable state. It is often difficult for people to categorize some elicitations of mental illnesses as just ordinary disorders or diseases because of the belief they have about their causes. It is likely to connote that mental illness has another cause apart from the one indicated by clinical symptoms. From various assessments, mental illness is seen as something extraordinary, which leads to social and cultural exclusion of those who are affected. Media stereotypes as well present mental illness in a negative or a deviant part of society living. On this note, Hinshaw (2007) writes:

Think also of the words used throughout history to describe mental illness: insanity, madness, and lunacy, to name just three. There imply a permanent loss of the capacity to reason, which often justifies placing restrictions of the rights of those who are afflicted. The pain engendered by mental illness is searing enough, but the devastation of being invisible, shameful, and toxic can make the situation practicable unlivable (xi).

From the media to the people's conception, what Hinshaw presented highlight the ways in which the society perceives the mentally ill.

In African cultural worldviews, there is the notion that what affects the individual also affects the community. Such notion could establish how people view illness and health in African cosmology. On the concepts of illness and health in Africa, Stinton (2004) comments thus:

Illness is viewed as a calamity that not only strikes the particular individual, but also indicates a disruption of social relationships, thereby making it a family and communal concern. Where health is viewed as being more than

biological, encompassing physical, mental, spiritual, social, and environmental well-being, illness signifies an unfortunate disruption of harmony in these factors. Organic causes may well be recognized, yet the overriding belief attributes sickness to spiritual or supernatural causes such as offending God or ancestral spirits, possession by evil spirits, witchcraft, breaking taboos, or curses from offended family or community members (63).

In Africa therefore, mental illness assumes many faces. Although it is always difficult to understand the mentally ill in their daily realities, yet people try to interact with them from different angles that give rise to stereotyping and stigmatization. The constructions people make about the mentally ill often lead to the following stereotyping from the African perspective.

Mental Illness as Curse

Some Africans see mental illness not just as a biological accident or deformity leading to the loss of reality but rather a sign or symptom of a curse either from the evil forces or the deity. In some situations, it could be a direct punishment for personal sin. Findings show that such mad person is seen to be under a terrible punishment by the gods. According to an Igbo adage; “a person the gods want to kill will first make him or her crazy”. The belief that no evil committed goes unpunished could be attributed to the cause of mental ill. Such evils need not be the ones committed by the individuals themselves; they could be the sins of their fore-fathers. Such sins that may lead to madness or said to cause madness as their repercussion include: theft, adultery, murder, and other acts of wickedness like the use of poison or dangerous herbs to maim others. It is on this note that Read et al (2013) write that:

The idea that bad things happen and can drive you crazy is not controversial to the public, including people diagnosed ‘schizophrenic’ and their relatives. Studies spanning 60 years show that while the public understands that many factors influence our mental health, they place far more emphasis on adverse life events than on biological and genetics (142).

In that sense, the life events cannot be ignored in determining the cause of mental illness and how the public categorize it. Mental disorder in the above instance is usually noticeable in incoherent utterances (i.e. *isa-asisain* Igbo language) and tends to develop into full-time irrational acts like tearing of one’s dresses in public and violent acts towards oneself and others in the community. Sometimes, when a mentally ill makes some gestures, the people often say to him/her *onyemakwanukeI metara* (literally in Igbo who knows what you did). This assertion indicates the fact that people see such madness as a curse or punishment for an offense committed against the human community or the gods and that conception stigmatizes persons with mental illness.

Mental Illness as Spirit Possession

There are insinuations by some modern anthropologists that people who are said to manifest some signs of spiritual attacks or rather said to be possessed by the

spirits exhibit some signs of neurotic psychological symptoms. Sax and Weinhold (2010) try to analyze different conceptions of spirit possession. For them, spirit possession in the Western thoughts “represents an alien and ‘exotic’ practice” (1). This practice falls on the “public of dissociation”. But there is more to it, in the sense that possession as dissociation is broader than some thinkers would postulate. This is because there are other aspects of human behavior that may be associated with dissociation. It is on this point that Sax and Weinhold attempt in their field-research to re-associate spirit possession between anthropology and psychology, by bridging the gap between the two fields; that is, between cultural understanding and psychoanalytical point of view.

Situating spirit possession between pathology and therapy offers the basis to argue that “spirit possession is not necessarily pathological” (Sax and Weinhold 4). While some spirit possession may be positive, others may be categorized as having negative effect on the individuals who are possessed. In other words, the negative forces that possess people bring about misfortunes, illness and death, and they are dreaded in any society. Thus, these two aspects of possession are quite separated from the anthropological point of view, but they are both seen by psychologists as constituting dissociation in identity.

In fact, people who are mentally ill in some African societies are said to be possessed by an evil spirit of the land. There are always reasons attributed with the manifestation of the possessive powers of such spirits. Long (2000) however explains that such spirits may act on their own by punishing a person for the taboos committed, which distort the web of relationship between the material world and the spiritual world. On the other hand, even a ‘neglected’ ancestral spirit, who desires attentions or wishes for the preservation of the traditional norms may possess someone and may result to illness. It is also possible that the witchcraft, seen as a personification of evil, may also possess someone with diabolical consequences that may cause the person’s health. That is why the possessed people are mostly taken to the traditional medicine man in order that the possessed spirits would be appeased.

Mental Illness as Harbinger of Fortune/Prosperity

Some Africans attribute mental illness to apathological case that could yield a positive result. Some mad people are believed to attract favors; no less the female ones. Such favors include: health, long-life, cure from some sicknesses, and then financial prosperity. Accounts abound of men who are told to kill a mad man or woman in order to get their vital parts for ritual sacrifice. Such ritual is believed to yield riches. Some others are instructed by medicine men to sleep with mad men or women for a particular favor especially for prosperity. This conception explains partly why some mad women have babies without visible fathers.

Mental Illness as Prophetic Act

Some Africans see a subtle connection between madness and prophecy, in the sense that mad people are known to say the truth without caring whose ox is gored. In one of the popular Igbo novel titled “Isi AkwudaraN’ala”, a mad man was presented

as the one who told ‘Chude’ and ‘Ngozi’ the truth about what was to become of their marriage. Many Igbo traditional stories usually tell stories of mad men who said the truth when and where no one else would have dared. As such, in public gatherings like burial ceremonies, coronation of kings, marriage rituals etc., the words of the mad person are taken seriously and often people see the truth in such utterances though they may pretend to save some faces at the material time of the speech. Eventually people go back reflecting on such utterances.

Mental Illness as Invention of People’s Wickedness

In Africa, some people believe in the efficacy of charms and armlets. They believe that some people live to inflict pains on others through such charms or dangerous poisonous medicines. This belief is stronger where there exist fierce competitions or contest for a person, position or things. This is common especially when somebody initially had no trace of such abnormality whether in himself or in his lineage. Consequently, mad people are sometimes believed to be victims of unjust-men’s wickedness.

Mental Illness as Consequence of Extremities

Some Africans see mentally ill as those who took to extreme dangerous practices. These practices include: over-drinking, over-smoking of Indian hemp or cigarette, over-reading, complete immersion of oneself in an emotional relationship that later went sour. This view is predominant especially if a mad person is a young promising boy or girl. Madness within youthful age bracket is often linked to this practice especially if one had been indulging in such extremities before the outbreak of the madness.

Relevant Cultural Intervention in Mental Illness

It is always easier to recognize a person that has mental illness, but the treatment of the illness is not easily detected; only some intervention could be applicable. And because of the way societies in Africa understand madness, the intervention is mostly non-medical than the application of psychiatric medications. Geekie and Read (2009) explain that:

Everywhere that studies have been conducted into lay understandings of madness, we find that the public believes that bad things happening to people are far more important than faulty brains or genes when it comes to who ends up crazy. In terms of treatments, the public also expresses a preference for talking therapies and other non-medical types of support over psychiatric drugs (100).

As a non-medical support, the early intervention through rituals and magical powers by the community or family becomes a necessary tool of treatment. In his ethnographical records on ritual healers in Sukuma, Stroeken (2010) observed that certain experiential structures of cultural beliefs could influence the ways people experience and understand their environment. He tries to differentiate the categories

of ritual healing and biomedical science. Why the former could best be understood in terms of systemic process, biomedical science is based on systematic processes of experimental mechanisms. He however states that:

While science is good at labeling the disorder, it cannot tell us what is wrong with it because its mechanistic methodology presuming univocality cannot accept as normal the semantic multiplicity of human experience. Magic, on the contrary, takes the multiplicity of states into account and transforms these (54).

One important feature of ritual healing is the involvement of the mind, body and social environment in the treatment of the patient. Stroeken (2010) argues that: “the systemic connections between these modes may account for the healing effect of one modal intervention – improvement of social interactions stimulates physical recovery [...]” (42). Stroeken seeks to relate biological forms with social forms in order to effect changes on the meaning people convey to a system through their experiences. Thus, some plants are used as biological forms of medical intervention and then enlivened with divination that integrates the patients to the social environment. In fact, the movement is from the bodily state to the social state in healing magic.

What aids in the treatment of the mental patient is the divination, and that is why many oracles could be consulted in order to determine the deeper cause of the illness. Oracle for Stroeken (2010) is “a sensorial event that keeps the client’s mood systemic as it shifts attention away from fixed symptoms to what caused these and to what can be done about them” (64). He further argues that: “emphasis is less on the label of illness and corresponding remedy than on the deeper cause which patients and relatives help the diviner to determine by verifying intricate emotions and histories of social conflict” (44). It could also be the case that what people presume to be the cause of illness may turn out to be something else after divination. This complexity may be associated with witchcraft (i.e. the external cause and state), which tries to redirect the cause to somewhere else. But the divination as a form of therapy that shifts the mind away from the illness therefore removes this obstruction of the witchcraft towards the recovery of the patient.

However, ritual healing has supernatural powers accompanied by ritual elements and gestures. The therapeutic process of healing is differentiated from each other depending on the cause of the illness. The type of healing rituals involved in the treatment of mentally ill explains the cause of the illness, which could be viewed either as a diabolic curse or a product of misfortune. The diviner or the medicine man, who performs the rituals, usually calls the ancestral spirits for intervention, because the cause of the illness is beyond human powers. Here Helman (1994) reiterates that: “treatment involves rituals of exorcism, to withdraw evil influences from the patient’s body. It also involves the use of certain herbal and other medicines, manipulation and cupping, and certain substances applied to the skin” (243). Healing rituals through divination are apparently seen to be a method of socio-cultural transformation. It is on this basis that Helman (1994) aptly states that:

Many healing rituals are also rituals of social transition, whereby an ‘ill person’ is transformed into a ‘healthy person’. This often involves the patient’s withdrawal from everyday life, while certain treatments are followed and taboos observed. If the patient recovers, he or she is ritually re-incorporated into normal society, but in the phase of transition the sufferer is considered especially vulnerable, as well as dangerous to other people (236).

The importance of incorporation into the society is based on the fact that mental illness is a threat to kinship relation, and their cohesion with other groups in the community becomes so difficult. It is difficult for people to tolerate them because they believe that mad people are dangerous to the community living and can cause havoc at any moment. That is why their integration in the society is still a difficult task in the African setting. But if there is a shared concern and responsibility with the mentally ill in the society, it could also be a way of adjusting them to the social environment.

Conclusion

This article started by briefly analyzing some African understanding of mental illness. It proposed that madness should be understood not quite separable from human condition or being human, but part of the everyday experience of people in the cultural community. This idea was justified through the application of the theory of symbolic interactionism in a socio-cultural perspective of human interaction. It is observable to surmise that unshared intersubjective reality predisposes certain stereotypes in human interaction. This idea was linked to different categorization of madness in African society.

By identifying the differences in cultures, the article infers that certain features are specific to cultural environment. And that defines some specific features of mentally ill in a particular culture. It is on this basis that in African culture, people conceptualize madness from different perspectives and that influences African mad ethnography. But one major delimiting factor in Africa from various findings is that there are inadequate rehabilitation centers for the mentally ill. This lack therefore makes the condition of the mentally ill not only a stigma to the community or the family but more dangerous on those affected.

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AN ANALYSIS OF AYI KWEI ARMAH'S *THE BEAUTYFUL ARE NOT YET BORN* USING RELEVANCE THEORY

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Abstract

*Relevance theory is a new way which attempts to show the nature of communication. Based on the classic code-model and Grice's inferential model, relevance theory holds "every act of ostensive communication communicates the presumption of its own optimal relevance." Communications in the world of fiction may have pragmatic implication. The concern of this work is to interpret a fictional work: *The Beautiful Ones Are Not Yet Born* within the framework of relevance theory.*

Keywords: Relevance Theory; Communication; Language.

Introduction

Pragmatics is the study of the context-dependent aspects of utterance interpretation. Relevance theory given by Sperber and Wilson shows the nature of communication and interprets pragmatics psychologically. The goal of pragmatics is to show how linguistic meaning interacts with contextual assumptions during utterance comprehension. This work is concerned with the topic: An analysis of *The Beautiful Ones Are Not Yet Born* using the relevance theory. Ayi Kwei Armah in his work: *The Beautiful Ones Are Not Yet Born* uses language that is full of pragmatic implications. The novel is unique in its language and Armah employs the strategy to draw attention to the political corruption found in Ghana. The analysis of this work using relevance theory is an interesting practice.

Objective of the Study

The objective of this paper is to analyze Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* in the light of relevance theoretical framework. The novel will be summarized and the analysis will be done reflecting all the features of relevance theory.

Statement of the Problem

A lot may have been done on *The Beautiful Ones Are Not Yet Born*, but to the knowledge of this work, no analysis has been done using relevance theory. The concern of this work, therefore, is to summarize and analyze this novel using the relevance theoretical framework.

Review of Related Literature

Various linguists and scholars have created excellent scholarship to promote pragmatics, especially when it is applied to our use of language in daily communication. Udofo (1998:127), assert that:

... knowledge of pragmatics enables one to interpret not only the literal meaning of an utterance but also the meanings that are derived from the norms of formality and politeness that exist in the society where the language is used as well as the shared meanings that are derived from the shared previous knowledge of the speaker and hearer and the situation in which the utterances are used.

The source cited here also adds that the three factors in pragmatics that are essential in the discovery of meaning in any given expression are; (i) the situation in which the utterance is produced; (ii) the shared previous knowledge or common cultural background of the speaker and the hearer and, (iii) the linguistic context in which a particular utterance occurs (Udofo, 1998:128). On this note, pragmatic analysis of an utterance can be successfully completed with the help of relevance theory.

Relevance theory has made a considerable influence in the disputed borderlands between semantics, pragmatics and philosophy of language, including ongoing debates about the distinction between what is explicitly and implicitly communicated, and the extent to which pragmatic inference affects the proposition expressed by an utterance. Relevance theory has also inspired considerable work on the application of experimental and developmental evidence to pragmatics and related questions in the psychology of reasoning, helping to shape the emerging field of experimental pragmatics (Jorgensen, Miller & Sperber), despite its reach and popularity, however, relevance theory is poorly understood beyond its practitioners. There is confusion among both linguists and philosophers about what relevance theorists are committed to and what kinds of explanations they attempt to give.

This work attempts to clarify these issues by (i) presenting relevance theory's central commitments in detail and explaining the theoretical motivations behind them; and (ii) showing some of the ways in which these core principles are applied to provide solution to empirical problems. As Wilson and Sperber (1995) say:

Like other psychological theories, relevance theory has testable consequences: it can suggest experimental research, and is open to confirmation, disconfirmation, or finetuning in the light of experimental evidence. As with other theories of comparable scope, its most general claims can only be tested indirectly. For example, the Cognitive Principle of Relevance suggests testable predictions only when combined with descriptions of particular cognitive mechanismss (e.g. for perception, categorization, memory, or inference).

Theoretical Framework

This work is anchored on relevance theoretical framework. On this note Dean Sperber and Deirdre Wilson see relevance theory as the principle which holds that communication process involves not only encoding, transfer and decoding of messages, but also numerous other elements, including inference and context (1986 &1995). Sperber and Wilson do not completely reject the idea that communication

requires a code model, but reassess its scope by the addition of an inferential component. According to them, the code model only accounts for the first phase of linguistic treatment of an utterance that provides the hearer with the linguistic input that is enriched through inferential processes in order to obtain the speaker's meaning. Like other pragmatists, they emphasize that understanding an utterance is not simply a matter of linguistic decoding. It involves identifying (a) what the speaker intended to say, (b) what the speaker intended to imply, (c) the speaker's intended attitude to what was said and implied, and (d) the intended context (Wilson 1994). Thus, the intended interpretation of an utterance is the intended combination of explicit content, contextual assumptions and implications, and the speaker's attitude to what was said. Grice's approaches to pragmatics lack adequate information on the role of context in communication and interpretation. Relevance theory makes context a central concern, raising fundamental questions such as: how is the appropriate context selected? How is it that from the huge range of assumptions available at the time of an utterance, hearers restrict themselves to the intended ones?

Features of Relevance Theory

The feature of this theory can be explored in the concept of relevance. Relevance theory agrees with Grice that language communication is not an encoding and decoding process alone, but more importantly, a conduct of getting inferences with context. Sperber and Wilson further state that a communicator, by requiring the listener's attention, indicates the thing he says is relevant to the hearer's interest, as is expressed in this principle — cognitive principle of relevance. This principle maintains that human cognition tends to be geared to the maximization of relevance (Sperber and Wilson, 1995). Relevance is seen as a key of inputs to cognitive processes such as utterances, thoughts, memories, actions, sounds, sights, smell, and so on. By this principle, context is very important.

Another feature of this theory can be seen in the measurement of relevance. Sperber and Wilson (1995) holds, "an assumption is relevant in a context if and only if it has some contextual effect in that context". Relevance has degrees. Some assumptions are less relevant than others. The scale of relevance of the input is measured by the effect of the input and the effort that is needed to get the effect. Thus, relevance is measured by contextual effect and processing effort. When an utterance is understood with less effort, then it should be more relevant; when the effect of the listener understands is greater, then the utterance is more relevant. Contextual effects are resulted when new information interacts with a context made of old information. The processing effort required depends on the effort that the listener consumed to form a proper context to understand the utterance in the listener's mind. The listener should try his best to get an understanding that satisfies his expectation of optimal relevance, and communication follows the general principle below: communicative principle of relevance. Every act of ostensive communication communicates a presumption of its own optimal relevance (Sperber and Wilson, 1995: 260). An utterance gets its optimal relevance when it is relevant enough to be worth working on it, and moreover, when it is the most relevant

utterance that the speaker is willing and able to produce. That is the explanation of optimal relevance. A speaker expects optimal relevance when he talks to others. The listener should try all his best to get an interpretation that satisfies this expectation of optimal relevance.

In order to put forward a full framework of communication and show the nature of communication, Sperber and Wilson (1995) provided the concept of ostensive-inferential communication. In this concept of communication, the task of the speaker is to produce a stimulus, either verbal or non-verbal, which makes his informative intention mutually manifest. So for the speaker, communication is an act of letting the listener knows his intention to express something, which is called ostension. As mentioned above, inference is related to the listener, and the process of seeking relevance between the utterances and contextual assumptions. So the listener's task is to infer the intention from the evidences presented by the speaker. In this way, the dominant point of communication is ostensive-inferential. Communication involves the publication (ostension) and the recognition (inference) of intentions. The speaker's intention would be known by the audience because they have common cognitive environment, which is a set of facts that are clear enough to an individual.

Presentation of Data

The novel begins with the daily routine of a man through a typical working day, starting with the usual bus ride to the railway administration building where he is a traffic control clerk. Armah introduces his narrative with depressing descriptions of the environment, sights and smells of human excrement, spittle, filth, and graffiti, relieved only occasionally by the beauty of some natural phenomenon, the sky or the sea, as yet uncontaminated by man's touch. In the afternoon, a timber man comes to offer the man a bribe, but he leaves unsatisfied. After work the man meets an old acquaintance from school, now a government minister, Joseph Koomson, and his wife, Estella. Koomson is one of the hard ones who have succeeded. The man invites Koomsons for dinner the following Sunday evening. The man returns home after completing the workday but hardly ends the day on a happy note. Relations with his wife, Oyo, are strained because his integrity has kept her and her three children from experiencing the good life. The tension, as apparently quite common, drives him from the house to the sympathetic home of his former teacher, also nameless, who is in the same difficult situation as the man, except that he is single and has not "immersed" the self in "loved ones." He, too, has refused to follow the easy path to material comfort. Armah devotes a lengthy chapter to Teacher's monologue about his past experiences, his youthful hopes and his growing despair. His function in the novel is to verify the man's dilemma; his function for the man is to provide a temporary reassurance. This visit, however, ends with an unexpected hopelessness. The man returns to his wife seeking sexual solace but is repelled by the ugly caesarean scar left by the birth of their third child. The first part of the novel ends with a one-chapter account of the following workday.

The man awakes from a nightmare in which he is threatened with complete isolation. He moves about the silent house getting ready for work, decides to take the train instead of the bus, and prepares for another routine day at the desk, but is offered unexpected relief: A young colleague, eager to learn the trade, volunteers to take his place. He uses the afternoon off to walk along the sea, experiencing the freedom of nature, which momentarily puts him in touch with hope and beauty. The last two-fifths of the novel center on the man's relationship with Koomson. The visit of Koomson and Estella is a disappointment. The motive of the visit is totally utilitarian. Koomson intends to use Oyo and her mother as the official purchasers of a fishing boat, a business venture inappropriate for a Socialist Minister. The man, realizing not only that the purchase will be made with corrupt money but also that his wife and mother-in-law will never actually own the boat, refuses to participate in the transaction. He does, however, go with her later to the Koomson's house, in the wealthy district of the city, to sign the necessary papers. By this time the wife, too, suspects the truth, but she continues to believe and thus continues to resent her husband's skepticism.

The climax comes suddenly. Kwame Nkrumah's government falls and Koomson loses everything. He comes to the man's home in order to evade arrest. The man is able, in the only exciting dramatic action of the novel, to usher him out the back way while the military police are entering the front. He and Koomson must, however, exit through the stool of the outhouse; they escape, reeking of excrement, along the beach to the recently purchased boat, by means of which Koomson is to leave the country. The man swims ashore from the boat, justified in his morality and now respected by his wife, but realizing that he will find no lasting comfort, no relief from the pain of living day-to-day in a corrupt society. The new government will be no different from the last. Not even Teacher can be his friend in the future.

Analysis of Data

This data will be analyzed in the light of the features of the relevance theoretical frame work. RT agrees with Gricean maxim of relevance. This means that communication is not just about encoding and decoding processes alone but more importantly, a conduct of getting inferences with the context. A lot of interpretations can be inferred from the title of the novel: *The Beautiful Ones Are Not Yet Born*. The title ought to have suggested a positive interpretation in the minds of the readers but the word: "beautiful" is misspelled. So the word is wrongly misspelled to mean evil in the society. Every time those who are thought to be the beautiful ones indulge in corruption and black mail. They earn themselves luxurious things, expensive style of life, big salaries, very high respect and beautiful houses. The title of the novel is itself ironic; it means it does not portray direct meaning rather shows that in African societies beautiful ones are being born every day but they are being destroyed by their societies in engaging themselves in filth. Armah chooses to indicate his largely pessimistic vision of the state of society of the country just during and immediately after the reign of Kwame Nkrumah.

Apart from the inferences that are drivable from the title, the whole work is in line with the RT's cognitive principle of relevance. There is a communication between this literary work or rather the author and the reader. This communication is successful because what is communicated is relevant to the reader. Ayi Kwei Armah describes a society where in order to obtain something in life one need to accept bribes, to worship the occasional politician to get a position of prestige or the break of the law and get together with power, the money necessary to have trust of one's friends and family. Hence the masses are left to suffer poverty as wearing of rags, being illiterate and hardly get sufficient social services. According to Armah, the blame is to the leaders. Hence good leaders have not yet come or been elected. Therefore, the author has used the title to summarize what are in the novel. This situation is the same not just in most African countries but in Nigerian societies in particular. This means that what the author is saying is relevant to the Nigerian readers of the work. This is also in line with the measurement of relevance which holds that an assumption is relevant in a context if it has some contextual effect in that context.

The novel illustrates the extensive spread of corruption in most of the African countries after gaining their independence. The author uses Ghana as an example to epitomize most of the other countries that lost hope due to the corrupt values that were prevailing after independence. It seems to me that the readers of this novel will agree with the author on what is happening in those countries. The narrator enters the lavatory (a private place) where the expression "VAGINA SWEET" is written and makes it public. Through these Armah portrays a society whose moral value is completely eroded and moral decadence is pervasive and consuming. The novelist sometimes deliberately uses vulgar language to offend the reader's sense of decency, thereby drawing his attention to the very thing he satirically and strongly condemns in the society. The result is that, the reader is given no room at all to think for himself but to condemn these obnoxious acts. The author archives this communicative strategy using the concept of ostensive-inferential communication. By this concept, the task of the speaker is to produce a stimulus, either verbal or non-verbal, which makes his informative intention mutually manifest. This means that both the writer and the reader are in an agreement.

Relevance theoretical frame work can also be applied on the conversation between Oyo and the man. Oyo belongs to the world of acquisitive tendency. For her, corruption and other practices are legitimate and she tells the man that refusing the bribe is absurd when everyone is practicing it. Oyo, struggling under poverty, is convinced that the man should accept bribes to supplement his meager salary. She engages the man on this conversation:

Life was like a lot of roads: long roads, short roads. Wide and narrow, steep and level, all sorts of roads and the human beings were like so many people driving their cars on all the roads. Those who wanted to get far had to learn to drive fast ... Accidents would happen but the fear of accidents that never keep men from driving, and Joe Koomson had learned to drive (58-59).

The above excerpt agrees with the cognitive principle of relevance. This principle entails that communication is not just about coding and decoding process alone. It involves a conduct of getting inferences with the context. The excerpt below is another example of an inference-based utterance. Koomson is Oyo's ideal person and she points out her husband's inability to earn money like Koomson. She bluntly tells him, "Maybe you like this crawling that we do, but I am tired of it. I would like to have someone drive me where I want to go" (44). She asks the man what name he can give to people who are afraid to drive fast or to drive at all. The man gets so much irritated at the attitude of his wife that he says,

"I am asking myself what is wrong with me. Do I have some part missing? Teacher, this Koomson was my own classmate. My classmate, Teacher, my classmate. So tell me, what is wrong with me" (57)?

The teacher's nakedness is a pure symbol of innocence. The Africa to which the teacher is attuned is an idealized Africa, the Africa of self-conscious purity. The music he plays is at the same time very far away and very African:

Those who are blessed with the power
And the soaring swiftness of eagle
And have frowned before.
Let them go.
I will travel slowly
And I too will arrive (51).

The teacher is both a figure from the past and the character existing in the novel's present time. He is Ramakrishna, the lost friend, and the Teacher, the present comforter. The man analyzes his depression, his inability to play the national game spite of his family's pressures. He explains his feelings to the Teacher:

I feel like a criminal. Often these days I find myself thinking of something sudden I could do to redeem myself in their eyes. Then I sit down and ask myself what I have done wrong, and there is really nothing. "You have not done what everybody is doing," said the naked man, "and in this world that is one of the crimes. You have always known that" (54).

He says that he died long ago. He explains his social withdrawal as a reaction to misunderstanding: "No one wants what I happen to have. Its only words after all"(79). The teacher's statement serves to identify him as a failed writer, unable to communicate his message. Here is a conversation between him and the man:

If we can't consume ourselves for something we believe in, freedom makes no difference at all. You see, I am free to do what I want, but there is nothing happening now that I want to join. There used to be something, and you know what I mean." "I know," the man paused ...he said, 'You're still hoping, aren't you, teacher?" "Hoping for what?" "Anything, an end to this... a beginning to something else. Anything?" "No, not anymore. Not hope, anyhow, I don't feel much. When you can see the end of things even in their beginnings, there's no hope, unless you want to pretend, or forget, or get drunk or something. No, I also one of the dead people, the walking dead.

A ghost. I died long ago. So long ago not even the old libations of living blood will make me live again (61).

The interactions above are guided by cognitive principle of relevance. By this principle, human cognition tends to be geared to the maximization of relevance. The first conversationalist ends the first utterance with, "... and you know what I mean". Then, the second speaker begins with, "I know ...". The principle of relevance here guarantees the success of these communications. Apart from the first two utterances, the whole conversation obeys the principle of relevance and this is also in line with Gricean maxims of relation. Now the teacher is clearly identified with the old sources of African culture. Gareth (1971) observes that teacher is a symbol of a kind of experience, a symbol of the timeless, non-technological, romantic and anthropological African experience. He is juxtaposed to Koomson, the black-whiteman, the modern elite, the hatchet man of the consumer

Conclusion

The essence of relevance theory is that every act of ostensive communication communicates the presumption of its own optional relevance (Sperber and Wilson, 1995). Relevance is defined in terms of processing effort and contextual effects, all things being equal, the greater the contextual effects, the greater the relevance or the smaller the processing effort, the greater the relevance. In the world of fiction, there is communication between the author and the readers. There is also communication among the characters of a work. Readers need to get the messages that the author is trying to convey. However, what the writer wants to express to the readers must be made clear enough for them to find the relevance. This means that the readers are required to infer and understand the message according to the on-going situation. Therefore, the act of writing a novel calls for a communication of ostension-inference, in which the readers needs to construct a dynamic context including the whole set of assumptions forming the cognitive environment of the communicators. In this way, relevance theory is proved to be a good way to interpret any process of communication, including fictions in which the communicators are the authors, readers as well as the characters.

Ayi Kwei Armah as a creative writer uses the title, *The Beautiful Ones Are Not Yet Born* to advertise his work. The title draws attention of the public to the novel. It summarizes what happens in Ghana as well as most other African countries such as Nigeria.

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GUILT-INNOCENCE DIALECTICS IN AKACHI ADIMORA-EZEIGBO'S *ROSES AND BULLETS*: A PSYCHOANALYTIC PERSPECTIVE

Chikaodiri Augustus

Abstract

*It is common practice to blame erring members of the society or to blame offenders first, before the reasons for their actions are investigated. Given this human propensity to hurriedly pass a guilty verdict on a presumed transgressor, judgment is sometimes skewed. This study examines some factors that make an action a crime in a society. It also interrogates the principles of guilt and innocence as they apply to the lives of the characters in Akachi Adimora-Ezeigbo's *Roses and Bullets*. A psychoanalytical approach is adopted, and by upturning the legal concept of mens real which pitches the guilt or otherwise of an offender on the person's state of mind at a time an action is committed, the essay contends that the protagonist of the novel, Ginikanwa Ubaka, is, undoubtedly, guilty of infidelity as charged by Eloka, her husband, in the novel. Yet, while not attempting to exonerate her, the paper examines equally some of the actions of the characters around her that helped to push her into the act. Hence, the study encourages that, for the family ties to remain strong, the virtues of understanding, compassion, forgiveness and patience should be cultivated and upheld by people, especially spouses who are passing through trying times such as war.*

Introduction

Literary scholars occasionally encounter creative works where certain acts or actions by a character or some characters are framed in a manner that polarises critics in their assessment of given situations. These kinds of scenarios can be found in virtually the three major genres of literature. For instance, there is that particular incident in Thomas Hardy's classic novel *Tess of the D'Urbervilles*, where the eponymous heroine goes to claim kinship and later finds herself in a helpless situation that robs her of her virginity. After the incident, the critics are divided in their opinions about whether Tess should still be regarded as a 'pure' woman, given the fact that she is deceived by smart Alec. Tess is too tired after an unnecessarily tedious journey on a horse orchestrated by Alec. She surrenders, not her heart, but her body, to the mischievous Alec. While some critics exonerate her from guilt, others do not.

There is also the raging debate in Ola Rotimi's *The Gods Are Not to Blame*, on who should actually take the blame for the unfortunate fate that befalls King Odewale, the play's protagonist. In spite of Odewale's pleas that the gods should not be blamed, Chinyere Nwahunanya proceeds to rank these supernatural forces among the blameworthy characters, "for, they control all the vital buttons which, when pressed, determine the turn of events in the cosmos over which they exercise absolute control" (144). To arrive at this conclusion, Nwahunanya discusses the two schools of thought namely Determinism and Freewillism. In Determinism, according to him, "all

human action is orchestrated by unseen forces in a way that borders on predestination... Hence, man as a creature in the determinist's cosmos has no hand in the making of whatever it is he does, being only an instrument for implementing a divine decree" (132). Conversely,

In the Freewillist's argument on the other hand actions we choose are those which in our opinion are beneficial to the goals we wish to pursue. Under such considerations, we must be aware of the possible consequences of our actions and be prepared to accept them. Where such a willful decision is taken, we say that the action is voluntary, and we are then said to be exercising a free will. (133)

What one takes away from the above is that depending on whichever school of thought one aligns, it is possible that at times a character's behaviour is presaged by forces beyond his control just as it is possible that in some other time he ill-advisedly, freely and willingly walks into his doom himself. This means that to apportion blames, that is to hold a character guilty or innocent of a crime, one would want to know from where the judicial officer as it were, who wants to deliver judgment of blameworthiness on that character, is coming, and bearing in mind also that, as the saying goes, the law is an ass.

Guilt, in line with the entry by *Black's Law Dictionary*, is "the fact or state of having committed a wrong, esp. a crime" while innocence is "the absence of guilt, esp. freedom from guilt from a particular offence" (792). But what is a crime, that concept against which one could be held either guilty or innocent? A.G. Karibi-White opines that "crime is any anti-social behaviour which falls within the general disapproval of the community" (23). In other words, when a character commits a wrong, or an act that is condemnable in the eye of the community, he is perceived to have committed a crime and could be declared guilty of such an act. Karibi-White goes further to explain that "moral considerations contribute immensely to the determination of whether a particular anti-social behaviour may be regarded as a crime" (30).

There is also a legal concept which can equally help to determine whether one is guilty of a crime or not, even when it is *writ large* that one committed the said wrong or anti-social behaviour. Prince J. Esuong exposes this concept, known in judicial circles as *mens real*. In the words of Esuong, "*mens real* is the state of mind at fault, guilty mind or an evil intention to commit the crime charged or the mental element of a crime, which on the facts, as the actor believed them amount to a criminal offence" (166). Frank Schmallegger equally says that *mens real* "refers to the defendant's specific mental state at the time the behaviour in question occurred". He believes that "the extent to which a person can be held criminally responsible for his or her action generally depends upon the nature of the mental state under which he or she was labouring at the time of the offence"(147).

Another point usually considered before a character can either be exonerated from a crime or not borders on what constitutes morality to various religious institutions. Again, Karibi-White adds:

It is understandable that Christian morality with respect to sexual behaviour is clearly opposed to the Muslim and pagan philosophies. For instance, whereas Christianity enjoins monogamy, and prohibits sexual enjoyment outside marriage, Islam allows plurality of wives and prohibits sexual enjoyment outside marriage. The various forms of heathen worship allow plurality of wives or sexual enjoyment outside marriage. (31)

Indeed, one cannot simply pronounce a character guilty or innocent except one does a critical evaluation of the belief system of the community of the accused; or what the character's religious inclination upholds as anti-social or otherwise; or what the environmental factors which precipitate the *actus reus* may be.

This paper investigates the guilt-innocence dialectics in Akachi Adimora-Ezeigbo's *Roses and Bullets*. The investigation is motivated by Eloka Odunze's angst-induced pronouncement of culpability and breach of trust on one of the leading characters in the novel, Ginikanwa Ubaka Ezeuko, after her rape by an army lieutenant, which results in an illegitimate pregnancy. Eloka indicts Ginika in the following words: "I don't believe you." He spat the words in her face. "You have behaved badly. I'm totally disappointed in you"(488). Also, in the next page he alleges that "...what she did was deceitful and irresponsible and he could not bring himself to overlook it. It was all about trust and not about forgiveness or about trying to understand"(489).

The study questions Eloka's *locus standi* as a moral inquisitor or prosecutor who blames Ginika for her acts of omission or commission which leads to the rupture of her marriage to him. As Nwahunanya and his Freewillists would want to know, does she knowingly and willfully bring distemper upon herself? Or as a judicial administrator would seek to be informed, what was Ginika's specific mental state at the moment the act was committed? In arguing the pros and cons of this charge against Ginika, this essay will equally interrogate the roles played by some other characters which possibly contribute to her condition. Are they also blameworthy in their various roles?

Literary critics have written quite substantially on and about the creative works of Akachi Adimora-Ezeigbo. While some focus on her potentials as a woman with stupendous courage, who does what many males and females of her generation are unable to achieve creatively, other critics concentrate efforts on the determination of the artistic currency of her works; features that cut across not only her novelistic genre, but equally moves to her poetry, short story and children's literature. At this juncture, therefore, some of the various opinions that have been expressed by critics on her *Roses and Bullets* will be considered.

By adopting the theoretical concept of autobiografiction, a coinage, the provenance of which he ascribes to Max Saunders, meaning the tendency towards a fictionalisation of autobiography, Adaobi Muo unmasks what she calls "the masquerade in Adimora-Ezeigbo's *Roses and Bullets*, by comparing the experience of the fictional creature-heroine, Ginika, with those of the factual experience of her creator, Ezeigbo. In her inference, Muo declares that "certainly a good deal of

Adimora-Ezeigbo's life is condensed into her fiction, *Roses and Bullets* and that makes the work an overt autobiographic fiction operable upon the masquerading formula sufficiently summarized in "the voice is Jacob's voice but the hands are the hands of Esau"(sic)(272). In other words, much of, but not all the incidents and events that the heroine experienced in the work resemble very closely those that the author herself witnessed or experienced in real life. The author seems to have merely distilled parts of her realistic encounters in life into literature.

On his part, Chris Anyokwu discusses the properties of anamnesis as one of the creative devices deployed by Ezeigbo in *Roses and Bullets*. Anamnesis, is explained by Anyokwu as "the act of individual or collective recollection (memory), and is writ large in most forms of cultural production"(2). From time to time, this *topos* serves as authors' great resource as they move from past to present and back to past again. It enables them to link the past with the present so that a prediction of the future can be circumspectly hazarded. Anyokwu posits that this exercise of the utilization of the services of memory has been of immense grist to the literary achievement of Adimora-Ezeigbo in the novel. According to him:

It is this abiding and somewhat ineluctable penchant on her part to revisit the past, as amply instantiated by her scholarship and creativity that culminated in the staggering achievement embodied in *Roses and Bullets*. The novel is a revisionist tone of epic proportions in which the writer imaginatively re-enacts the tragic events of the Nigeria-Biafra civil war...(47)

Akachi Adimora-Ezeigbo personally experienced the horrors of the Nigerian civil war, and some of the events she witnessed have remained indelible in her memory. It is no wonder, then, that she resorts to memory in the service of her re-creative engagement.

Taking a different perspective, Joy O. Odewumi handles the effects of the Nigerian Civil War on women and children, in the light of their representations in *Roses and Bullets*. She sees the effects of the war to have been all-encompassing, as they affect the characters psychologically, economically, health-wise, educationally and even morally. While noting that the civil war had had an unforgettable negative impact on women and children as can be seen in the novel, Odewumi appeals to policy makers and all those who, in one way or another, hold positions that make them contribute towards fashioning the structure of leadership of the country, to see the need to aspire to:

Join the group of those exceptions [nations], if we are to have political stability, economic progress, integrated development, social justice contentment and be the centre of African solidarity. We must tread the path of peace and spare our women and children the horrors of wars they know nothing about.(162)

Odewumi's appeal is timely, and deserves a committed reading for implementation by both the leaders and the led. Writing in 2017 in an essay entitled "From History to Story: Love and Loss in *Roses and Bullets*", Patrick Oloko sees the

fate that befalls the novel's heroine as a tragedy arising from her failure to interpret accurately and respond accordingly to the cultural demands of the society which expects her to quickly get pregnant and reproduce a baby that will fill up the vacuum to be created in the event that her soldier husband dies at the war front. For Oloko, "...the climax of the story in this war novel is the ironic situation of a young girl who is persuaded by her mother-in-law to get pregnant for her husband; but who has unfortunately been raped and is now pregnant by another man"(148). Apparently believing that Ginika's sin is forgivable, Oloko on the same page reasons that "the reader [like him] understands and sympathizes with her because the fact of her rape is circumstantial", especially since "war changes social realities and ideas in the same way that behaviours and ideas could change the course of war" (152).

Jane Bryce appraises the novel from its stylistic-cum-structural angle, and then moves to its thematic construct. Thematically, Bryce views Ginika as a victim of a society that fails to recognize, even in a war time, the vulnerability and fragility of a nubile young woman who faces many odds ranged against her. As Bryce observes:

...Ginika's rape is emblematic of the way violence pervades all aspects of life during war, affecting villagers as much as those at the front. The fact that this violence is delivered from Ginika's point of view and refracted through her perception signifies the novel's subaltern perspective: that of an innocent but powerless young woman whose words remain unheard by those with power over her, including the man she marries.(161)

In view of Bryce's observation, it is obvious that she, too, sympathizes with Ginika's tragedy as circumstantial. Chioma Opara assesses the two levels at which the 'wars' in *Roses and Bullets* are fought. First is the combat at the war front where people are physically maimed while the second war is the "women's war against women in a desperate bid to protect their 'territorial integrity' in the 'home front' or domestic sphere", adding that "woman's room – a room of her own – constitutes a site of female rivalry, hostility, assertion, angst, retreat, and authority"(180). Having earlier declared her intention to present the female perspective of the account of the harrowing experiences of the characters as contained in the novel, Opara concludes that "The Nigerian Biafra war is undoubtedly, one of survival and the struggles of women during the war are hinged on the crystallization of a dream"(187). She infers that the author's story encapsulates both the emotional and psychological battles the women experienced as they fought among themselves to assert their individualities in a time of grueling war.

From the foregoing, therefore, it is obvious that the depth of Adimora-Ezeigbo's literary accomplishments in *Roses and Bullets* is enormous; the novel is an inexhaustible literary mine where serious scholars and critics will continue to run to for fruitful academic cross-fertilization of ideas. It is in consonance with this fact that this essay focuses on exploring the guilt-innocence debacle as yet another analytical perspective to the novel. In Akachi Adimora-Ezigbo's *Roses and Bullets*, the question about whether or not Ginika gets pregnant outside wedlock is not in doubt; it

is a settled matter. What is debatable, however, is whether her action, in view of the circumstances under which it is committed, is grievous enough as to warrant the divorce meted out to her by Eloka Odunze. What, in short, is Eloka and Ginika's story?

Ginika Ubaka Ezeuko, the heroine of Adimora-Ezeigbo's *Roses and Bullets*, has just had her education cut short by the Nigerian Civil War, a disruption that pains her much. She is about to sit for her Higher School Examinations when suddenly her school is closed down and everybody is asked to go home. She moves straight to Enugu to stay with her aunt, Auntie Chito, who teaches in the same school in Enugu where her husband is Head. Days later, Ginika's father, Ubaka Ezeuko, comes for her and forcefully takes her back to Mbano where his family resides. Ginika participates, first in the rehearsal and performance of the play written and directed by Eloka Odunze for the entertainment of Biafran soldiers. Shortly after the production of the plays, which were taken from one command sector to another, Ginika enlists into the army and is trained as a special constable. Her exceptional performance during the training leads to her being engaged to assist with the training of other young ladies.

Meanwhile, a relationship develops between her and Eloka while their rehearsals and productions last. As time progresses both become sufficiently convinced of their love for each other, and decide to get married. In spite of warnings by Nwakire and Ubaka, Ginika's brother and father respectively, against this marriage, especially since Ginika still has her education to pursue whenever the war ends, she plunges headlong into it. On his part, Eloka Odunze is a student of Engineering at the University of Nigeria, Nsukka and President of the Ama-Oyi Students' Association. As the war ensues, his academic visions are shattered. It is in a bid to keep busy that he takes his troupe from one sector to another to entertain Biafran soldiers as his own 'win-the-war effort'. But the war lingers, and when all about the play's production is over, he engages momentarily in gardening work, a hobby meant to buy time pending the anticipated resumption of his education whenever the war ends. His encounter with Ginika is eventually consummated in marriage.

However, shortly after their marriage, Eloka abandons his young and beautiful bride and enlists into the army. After months of training, he is posted to Etiti for his primary assignment. In his absence, Ginika suffers boredom and psychological unease at home, exacerbated by the actions of an aggressive mother-in-law in an urgent need of a grand child. The home front becomes quite unbearable for Ginika. But her father-in-law helps her secure a job as assistant warden at the refugee camp, just to ensure she does not 'rust', as it were, at home. At the refugee camp she makes friend with Janet Nsoh who keeps her constantly animated and helps to reduce her worries. A time comes when Janet convinces her to accompany her to a dance at Nkwerre as one of the measures to reduce stress. Unfortunately, this adventure misfires as Ginika's drink is drugged by one Lieutenant Ugoro, after unsuccessful attempts to seduce her. As Ginika becomes drowsy and unconscious under the influence of the drug sedative, Lieutenant Ugoro rapes her; and the rape results in pregnancy.

Dissatisfied with a behaviour that they regard as abominable and anti-social, Eloka's parents eject her from the family home. She is equally denounced by her own parents, but only accepted into her family by Auntie Chito. The baby, when it is born, is malformed and dies the same day. At the end of the war, Eloka comes home, and unable to reconcile his heart with accommodating a woman who had soiled her hands, he accuses her of unchastity and breach of trust, and divorces her.

To begin with, Eloka is legally married to Ginika: "She had moved into the Odunze family home as Eloka's wife a week after... Once the two families agreed to the marriage between their children, the process leading to their formal and legal union moved rapidly"(272). Thus, Eloka had not just run into a pretty lady and brought her home. Believing in due process, he did not just want Ginika the quick and easy way. If he had married Ginika without the due formalities, he would have lacked the legal right to question her integrity when she misbehaved. It is not just that the two families agreed in principle; the marriage was supported with customary practicalities. Eloka pays the customary bride price, "she was hovering behind the door and went into the room where he sat with all the in-laws on one side, and their Umunna on opposite side. They had all assembled for the paying of the bride price and the wine-carrying ceremony".(274). It is not only that they gathered for the ceremony, there is ample evidence that the ceremony actually took place:

She knew her father and uncle Chima had already received the bride price, and her father had called her in because she was required to accept a cup of palm wine, drink half of it and then give the other half to the man she had chosen to be her husband. She was aware that this final act on her part would seal the marriage after Eloka had accepted the cup and drained it.(275)

What we glean from the above quotation is that Ginika herself is fully aware of what is going on as well as its implications. Moreover, these marriage proceedings lead to a church wedding to ensure that nothing is left behind, as "the following day, Saturday, the pastor in charge of St. Mark's Anglican Church, came to the house at the invitation of her father-in-law and at a simple service witnessed by few members from the two families, they were married in the spacious sitting room"(276).

Although Eloka completes every formality required of him to lay legal claim on Ginika as his duly wedded wife, does the society, in short, the community to which the two of them belong, agree on what should be regarded as criminal and antisocial? The essence of this question is that if the two families do not share similar religious and social norms, then Eloka may not be in the position to judge Ginika's behaviour as antisocial. This position is supported by Karibi-White's observation above on what constitutes a crime, as he notes that "...whereas Christianity enjoins monogamy, and prohibits sexual enjoyment outside marriage, Islam allows plurality of wives and prohibits sexual enjoyment outside marriage. The various forms of heathen worship allow plurality of wives or sexual enjoyment outside marriage"(31). But then, the story shows clearly that both families belong to the Christian faith. Eloka's very first encounter with Ginika is at the thanksgiving service in the St.

Mark's Anglican Church, Ama-Oyi. Whereas Eloka is eighteen then, Ginika is thirteen. Equally at the service are Eloka's family from Port-Harcourt and that of Ginika from Mbano. Coincidentally, Ginika had experienced her first menstruation earlier that morning, a sign of her growth into puberty.

Secondly, the two families were all physically present as members of the same denomination the day Eloka and Ginika wedded. So, they share similar communal and religious backgrounds, and their perspectives on what constitute antisocial behaviour are the same. Eloka is, therefore, justified on this account to accuse Ginika of having gone against the societal and religious moral code of conducts.

But has Ginika been wayward and manifestly sexually immoral before this particular incident of rape that creates an irreconcilable rift between her and Eloka? Is it natural to her life to indulge in illicit sex? There is no evidence anywhere in the text to support this stand. She has been morally upright before the rape saga. Even when she is recommended to assist in training other ladies as special constables, and Lieutenant Kanu Ofodile wants to cash in on the opportunity of their working together to have carnal knowledge of her, the young woman was very careful of her conducts, "Ginika, you are beautiful; do you know that?" he asked, his eyes smoking with desire. "Do you realize how much I desire you? I just cannot get you out of my mind since the day I met you. Do you feel the same way about me?" His gaze had not left hers even for a moment (89).

This statement by Ofodile is made in a bar where he had taken her to with the intention to douse her with wine in order to mislead her. But Ginika rebuffs him as she is astonished that such a request should come from an officer she had esteemed and respected so highly. Not minding Lt. Ofodile's kind, genial and generous dispositions toward her, she furiously tells him off: "Thank you, but, please, don't say such things. You make me feel bad because I have not thought about you in that way..." (89).

Before Lt. Ofodile's botched overture, there is that other occasion between her and Bobby Unogu, her former schoolmate and acquaintance. Unogu's story indicates that "he wanted Ginika to be his special girl, as he had put it, in a special relationship that would be more romantic than platonic": "Be my girl," he had urged and pleaded. For me alone." And when Ginika demands a clarification, "he replied by pulling and holding her close to him and pressing his cheek to hers. Ginika had shoved him off and screamed, "Are you out of your mind..." (55). Another proof of her good moral upbringing is that when she accompanied friends, some of them men, to the dance organized at Ugiri by students' association, they suffered undue delays which make them come home late, and her father, not trusting the boys, conducts an examination of her private part to confirm whether she had been deflowered. She was sixteen years old at the time this examination was carried out on her, but because she had been intimidated by her father's threats, "Slowly she pulled off her underwear. The examination was brief but thorough. Ginika lay on her back totally devastated. After he had finished, he told her to get up, and she could see he was more relaxed. "I was afraid those boys did something to you, but I am satisfied they did not". (149)

Supposing that Ginika is not conscious of her life and aware of the need to remain chaste, she probably would have lost her womanhood before now, or at least fallen prey to any of the baits strewn her way by men. But no, she is not such an unmindful girl. It is on this score that Eloka's later charge against her poses some ambivalence; she was hypnotised and raped. She did not willfully accept and indulge in sex with Lt. Ugoro, and while the rape lasted, she was unconscious because of the drug sedatives. Lt. Ugoro's action is treacherous and condemnable. As Janet Nsoh, her friend, reasons, "could it be that your drink was drugged last night? I can't think of any other explanation for what happened to you last night – the way you slumped and became unconscious at the mess". (376)

To have been induced with some sedatives into this unconscious state is a situation she cannot help, for she is unaware that any such scheme against her is underway. According to Najlaa Saadi, "a hypnotic drug should produce drowsiness and encourage the onset and maintenance of a state of sleep that as far as possible resembles natural sleep state; hypnotic effects involve more pronounced depression of the central nervous system than sedation, and this can be achieved with most sedative drugs simply by increasing the dose,"(www.medicinemosul.uemosul.edu/sedative-drugs).

Reasoning along Saadi's postulation on the capacity of high dose of sedative drugs resulting in hypnotism, it is clear that the drink Ginika is given must have been laced with an overdose of sedative drugs as to have pushed her into stupor, for as she wails sympathetically, "when I woke up, my panties and my cloths were lying on the table exactly where they are now. I haven't touched them yet. I was naked"(375). Ellen G. White, warning against stimulants, says that "all narcotics and unnatural stimulants that enfeeble and degrade the physical nature tend to lower the tune of the intellect and morals"(220). Eloka should simply have remonstrated with his wife and re-integrated her into the family, for in considering the legal concept of *mens real*, the state of the mind when the *actus Reus* takes place, Ginika was not in a conscious mental state that should have made her morally and legally guilty of the offence. But this is not a sufficient ground to exonerate her, as this study will try to prove.

Moreover, Eloka himself is not a perfectly moral and upright character as for him not to have shown compassion on his wife. If he considers Ginika guilty, he shares part of the blame; he contributes to the ruin of his marriage. First, the story records that his interest in women dates back to his childhood. For instance, at the Thanksgiving Service in Ama-Oyi which he attends with his parents, he sees Ginika first ever in his life but cannot control himself until he has made passes at her: "my name is Eloka Odunze, I saw you sitting quietly and peacefully and decided to disturb you"(118). He did not end it there; he proceeds to enquire about Ginika's family and parents, pestering her until a church warden gets irritated by his incipient inquisitiveness about the young girl, and shoos him away. Similarly, when they were rehearsing his play, he takes interest almost in every female participant, especially in Njideka, before Ginika appears on the scene. This information is contained in Tonna Egbunike's teasing remarks in which he asks, "Eloka, how come you took away the two most beautiful girls in the hall?"(222). In addition, Eloka is the one that

deflowers Ginika, even at the time his Christian doctrine against pre-marital sex ought to have taught him better. While on heat like a randy animal, he is unable to subdue his libido, and, so, he swoops on Ginika:

Enticed by the firm swell of her breasts, his lips paid homage to each honeyed fruit from Nature's own garden. Her body swooned and his lips progressed to the flat terrain of her belly. Then he held her close and pledged to cherish and protect her. The climax was so intense and poignant that the wrench caused little or no anguish; her terror emptied in great delight (234).

But the point is not whether Eloka forced her or not. The important point is that he has no right at this stage to 'touch' her. Chioma Opara's effort to justify Eloka's behaviour by stating that, "He proposes to her prior to the loss of her virginity, probably to invest their affair with a modicum of legality"(182), does not hold water. If anything, that singular act brings Ginika closer, and more psychologically and emotionally attached to Eloka. And when, later, in the course of their marriage, her husband creates an absence in their lives by leaving her for the war front, thereby gradually wrecking that strong attachment, the damage to her psyche was very powerful. No wonder, Ginika's father, very early in the day, considers that premarital relationship as an anathema, and reproaches her disappointedly: "only a few weeks you were left alone and you messed yourself up, Ginikanwa. How can you explain this unforgivable act? After all I did to keep you upright..."(250). Could Eloka not have had another way of proving his love for Ginika? To have been through premarital sex is unacceptable, and this makes Eloka morally guilty as well.

Eloka's handling of the affairs between himself and Boma, the Senegalese teenager whose mother is a victim of air-raids, gives a lie to his profession of honesty and innocence. He thinks that by rescuing Boma, he is simply being messianic. But his uprightness and innocence cannot be completely and convincingly upheld. After all, Udo is the closest to him here and does his domestic chores for him and during a certain night of heavy rainfall, by which Eloka shares a room with Boma, Udo wakes up in the morning and surveys his Oga critically and what he notices about Eloka is that:

His uniform looked as if he had slept in it – it was rumpled and didn't look fresh. He knew because he had washed and ironed it the other day. There were bags under his eyes, as if he had not slept at all. He wore his beret at a different angle – not completely different, but different all the same.(233).

Going over the above quotation once again, one can readily infer that Eloka kept awake far into the night, perhaps knowing Boma intimately. His fault of character is pride, self-illusion over his own rightness. As Udo rightly remarks:

The main problem was that his Oga was a man who did not care about what people thought or said about him. He believed he was always right, but he wasn't. He tried to do the right thing but what he thought to be right might not always be right. For instance, why should he keep that girl here instead of putting her in a refugee camp where displaced people like her were sent?

It was right to help her that day, but it was not right to bring her to live here.
(432)

Udo is not alone in his interpretation of Eloka's proud and occasional irrationality. Even Aunty Chito is on the same page with Udo on this front. As she and Ginika search for Eloka at Etiti to decoy him and make him appear responsible for Ginika's pregnancy, Aunty Chito observes:

That husband of yours does not strike me as someone who would forgive what happened that easily. You acted unwisely and wrongly, no doubt, but some husbands would forgive you and put the ugly experience behind them. Do you think Eloka is one of such men? (405)

It is doubtful whether he would forgive her, and he did not. As Udo also commented somewhere else, Eloka "was not a man who lost his temper easily or made decisions frivolously, but once he had taken a decision, it was irrevocable" (345). He is too stubborn and self-opinionated. These traits first reared their heads when he blatantly rejects his father's pleas to study Agriculture in the University to prepare him for the inheritance that would be bequeathed on him. Instead, he follows his own resolution and proceeds to study Engineering. His uncompromising and inflexible character makes it difficult for him to re-absorb Ginika. He punishes her more than she really deserves. He is guilty himself for abandoning his young and beautiful bride in pursuit of his ambition. It is important to refer Eloka to Eustace Palmer's admonition:

In almost any major war, the position of women is bound to change dramatically, if only because of the absence of the men out on the battlefield, demands that women should shoulder responsibilities...This, coupled with the sexual deprivation that war means for women, must result in psychological and emotional strains and stress. But beyond this, there is no doubt that war always involves sexual harassment for women, and the more savage the war, the greater the sexual harassment.(7-8)

It is safe to assume that Eloka's understanding of the vagaries of life is not as deep as that of Palmer; otherwise, his reaction, given the way he handles Ginika's case, would have been different. More so, the fact that Eloka, after the war, returns home with Boma, who is neither related to him in blood nor in religion, makes him seem to lack the moral verve to divorce his wife for an act that was not advertently hers. It is double standard, and uncharitable of him to divorce his wife on the grounds of marital infidelity while he himself is swimming in such treacherous pond and even brazenly returns with his war concubine.

Besides Eloka, Ginika's father, Ubaka Ezeuko, shares part of the blame for the young girl's unfortunate condition. This is because his high-handedness is partly responsible for her decision to go into marriage the time she did. Though he advises that Ginika should endure till the end of the war so as to pursue her degree certificate before getting married, he does not make his home a comfortable place for his children. By always breathing down on Ginika, he makes her live daily in mortal fear

of him, thereby pressurizing her psychologically. Thinking himself the custodian of morality, he carries his parental care too far by violating Ginika's privacy. Adaobi Muo asserts that "Ubaka's 'rape' of Ginika's privacy prefigures her multiple rape by both Biafran and Nigerian soldiers respectively"(269). This singular incident wrecks Ginika psychologically and leaves indelible emotional trauma that keeps haunting her life. There should be a limit to a parental care. His action is completely irresponsible and unjustifiable, whatever his excuses. Even though he is a medical doctor by profession, but Ginika is not his patient. Submitting that Ginika's father and her step-mother (Auntie Lizzy)'s untoward dispositions toward her contributed in goading her into the marriage, the narrator says, thus:

For Ginika, the week had seemed too long. Not only did she want to become Eloka' wife as quickly as possible, but also she wanted to escape from her home which had become quite cheerless...Living with Aunty Lizzy became too much of a strain and watching her father descend more and more into gloom sapped her energy and cast a shadow on her happiness.(272)

It should be recalled that Ubaka is the one that brought Ginika back from Enugu to Mbano, thereby ironically prepared a meeting ground for her and Eloka. Marriage, in her opinion, becomes a god-sent opportunity to escape from a loathsome environment where her father perceives her simply as an object existing in the family, whose freedom and opinion on any matter was never considered.

Chief Odunze, Eloka's father, shares part of the guilt. As an enterprising contractor and later a big-time farmer, he had raked in quite a stupendous wealth in Port-Harcourt before the outbreak of the war. As a Christian, Chief brings his family home to Ama-Oyi for annual thanksgiving service. But he is full of his own importance. He buys the only transistor radio up for sale during the thanksgiving service, not for any personal need of it, but just to show off his wealth. He brags and never admits his short-comings: "Eloka stared at his father, wondering why he was the way he was – always boastful. He knew his father came from a poor background and never went beyond primary four. He also knew he would rather die than admit this to his associates" (130).

Ginika is not given a fair hearing in this matter. Nobody cares to know whether she is Eloka's mother's informant or not. Nor did anyone care to sympathize with her over her unfortunate lot; rather, she is discarded out of her marital home by Chief like a filthy rag. Ironically, it is the same man who is notorious for his flirtation with women that ejects Ginika out of her marital home, and, consequently, into psychological confusion.

Equally implicated in Ginika's guilty misdemeanour is Akunnaya, Eloka's mother, because of her stereotypical over-domineering mother-in-law influence in the family. Though initially happy with his son's marriage to Ginika, the relationship between the two women soon begins to thaw, for some reasons. First, was her mistaken belief that Ginika is either barren or simply refuses to be impregnated by Eloka. She feels that such situation threatens the continuity of the family lineage since Eloka is their only son. Second, is also her mistaken conviction that Ginika all along

is aware of Chief's escapades and deliberately keeps the information away from her. Hence, she blows the pregnancy saga out of proportion and poisons Eloka's mind against his wife. She gladly welcomes, in Ginika's stead, a totally strange but pregnant girl whom Eloka brings home at the end of the war. However, she had definitely no justifiable reason to treat Ginika the way she did; after all, that Ginika is not yet pregnant is not her sole decision. Rather, it was the agreement between her and her husband, taken in the interest of their family. Akunnaya's overbearing attitude towards Ginika makes the young girl stumble about in emotional and psychological pains, and her attempt to escape from her mother-in-law's taunts pushes her into the quandary.

But, the greatest blame resides with the Nigerian civil war. The war brings a halt to Eloka's education; it also brings a halt to Ginka's education. War's interference with their education fertilizes the ground for the germination of a chain of other events that bring Eloka and Ginika together. The same war takes Eloka away from his young bride, thereby pre-disposing their marriage to external intruders. The narrator bemoans that Eloka's "...world was crumbling around him and he had lost everything - first was the loss of the war and now the loss of his Mermaid (meaning Ginika). His shoulders shook as he broke down and sobbed"(486). It is indeed pathetic.

This study discussed the meaning of guilt, innocence and crime. It examined the conditions necessary before an act qualifies as a crime or anti-social behaviour. The paper proceeded to appraise the various critical issues already expressed by literary critics on Adimora-Ezeigbo's *Roses and Bullets*, submitting that the novel, in its few years of existence, has already been a fertile ground upon which robust critical engagements have continued to thrive. The question of guilt or innocence, as they apply to the actions and inactions of some characters in *Roses and Bullets* is equally expounded. It holds that Ginika is guilty of infidelity as charged by her husband, given the fact that she shares the same social norms and religious belief with her husband, and that these two determinants to which they both subscribe, vitiate the validity of the application of the legal concept of *mens rea* which stipulates that for an act to produce a guilty plea, the mental state of the defendant must not be in doubt. Ginika is raped, no doubt, but she predisposed herself to the factor that made the rape possible. She was not compelled to the place the rape took place, neither was she supposed to have been there in the first instance. Her action is inexcusable, and to argue that she accompanied her friend in that trip so as to escape from boredom at home, and to reduce psychological stress, is unacceptable. The sexual encounter with Lieutenant Ugoro, for which reason her husband severed their marital ties, is, indeed, unfortunate, and Lt. Ugoro should be excoriated for using her to gorge his maniacal libidinous passion. But that point does not palliate the gravity of her misconduct. The marriage was disbanded on the ground of her unchastity. Even her aunt (Aunty Chito), understands this fully when she berates that "you acted unwisely and wrongly..."(405). From the foregoing, it is obvious that Ginika erred, but her husband should have had a forgiven spirit. If, indeed, human beings can learn to forgive one another of their wrong deeds, especially when such misconducts are not

advertently committed, the stress and strains that atrophy marriages and people's lives would be remarkably reduced.

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RETHINKING THE CREATIVE ARTIST IN CONTEMPORARY NIGERIAN SOCIETY USING ESIABA IROBI'S *NWOKEDI*

Obiorah Ekwueme

Abstract

An Artist is an adventurous and often innovative individual that deserves our plaudits and much greater social recognition. He/She does a great and monumental job which must have demanded for much midnight toil, scholarship and intellectual construct. The artist's creative instinct or skill fills an important lacuna in our immediate society and beyond. The artist becomes in his/her time a demigod and a visionary, who is on a mission to impact, comment, change and or prophesy about the present tensions and realities within his/her milieu and beyond. Works of art hold much relevance for the artist in his/her life time and even when the artist has transcended to the world beyond. Most creative artists like Williams Shakespeare, Femi Osofisan, Hubert Ogunde, Ola Rotimi, Esiaba Irobi and their likes have had their works speaking volume in centuries and decades even after they had gone to the afterlife. This is because as great artists, they produced masterpieces that reflect the realities and tensions of their times and these realities have continued to be significant in recent time. This paper examines the essential, effective and continuous relevance of the artist and the art in our contemporary society. In examining this relevance, a study on Esiaba Irobi and his work over the significance of the creative artist and the art in order to sensitize, communicate, and empower in our contemporary society.

Preamble

The meaning associated with art or an artist could have different meanings to different people because, their meanings are relative. Art could be the production of work of art, the criticism of art, and the study of art, and the aesthetic dissemination of art. The scope of the study focuses on literary and performance art. The form an art takes is quite specific in shape, quality and expression. These variations affect the genre and style which may have specific cultural meaning. These variations in art also determine or define the basis of interpretation of a particular work of art. Saleh, G. U. "Creative Writing as Driving Force in the Making of a Society", in *Readings in Education, Development and Globalization* states, "Literature is a symbol of man's creativity, historical being and becoming. It shapes our attitude to life and daily struggles with nature, the daily struggle within a community, and daily struggle within our individual souls and selves" (45). Art is therapeutic, and could function as form of propaganda, as an expressive medium, and a medium used to raise awareness for a large variety of issues in the society. It is a known fact that artists in most cases respond to the dynamic social environment which changes all the time.

A Roman Literary Critic, Longinus, believes that a lofty genius is far removed from flawlessness because to him, "Sublimity is the echo of a great soul" (79). Like Longinus, Esiaba Irobi believes that the artist is a genius with a great mind,

who sorts to carve out through his art a decent and reasonable society. An artist sets out to leave the world in a finer shape and face. Esiaba believes that an artist never deserts his craft rather goes on to create masterpieces even when neglected or his craft has not won Public appreciation and adulation. Esiaba encourages artist to continue doing the work of creating transformational, dynamic and revolutionary masterpieces not for anybody, not for themselves, not for the immediate society but posterity and humanity. Writing is then seen as a tool used to describe events, portrays characters, generate situations which reflect universal concern. The work proposes that whatever positions a writer may take or the class he may belong to, his writing should serve as a spring board for moving the society forward. This should be commensurate to the period, place and circumstances in which the society finds it. Sam Bleckley believes as posted on <http://www.quora.com/What-is-the-role-of-contemporary-artists-in-society>:

An artist's work is planned, intentional, and voluntary. They create moments that could cause you to rethink. Art can create a space for introspection, a seed around which new partial answers can form. The artist gives a little trauma while still pushing you to think. Art helps the society gain wisdom with less pain. The artist provides the society with the kind of experiences that makes it worthy of the world we live in.

Twenty-first century Nigerian artists are resolved to use their craft as an agent of social and behavioural change. Nigerian artists like Esiaba are devoted to championing dynamic social revolt against oppressive state and class structures. An artist's vision should gear towards moulding the society into an acceptable shape. Femi Osofisan points out:

African writing continues to privilege Europe as the 'Centre' and focal point of African resistance, than being read as 'attempts to confront, through our plays, our novels, and poetry, the various problems of underdevelopment which our countries are facing and of which the threat of alienation and the potential erosion of ethnic identity constitute only one of the outward signals (as qtd. in Diala 50).

Methodology

The study employed the historical and literary methodologies in analyzing and critically interpreting data used in the work. Sam Ukala, in *Manual of Research and of Thesis Writing in Theatre Arts* states, historical methodology "entails the investigation of documented sources, such as books, journals, reports, films, video and audio tapes, archival materials...as well as oral sources" (12). He explains that this method is used to ascertain facts and occurrences in definite places and time. Literary methodology on the other hand, according to Ukala "focuses on written and printed library and archival sources, especially books, journals, theses, reports, literary works, such as plays, novels and poems" (13). These methods are necessary and were employed in this study because of their relevance to the topic.

Theoretical Framework

The framework of this study is hinged on Antonin Artaud's **Theatre of Cruelty**. However, it is argued that whether it is admitted or not, whether as a conscious or unconscious act, at heart, audiences are searching for a poetic state of mind, a transcendent condition by means of love, crime, drugs, war or insurrection. The Theatre of Cruelty was created in order to restore an impassioned convulsive concept of life to theatre, and we ought to accept the cruelty on which this is based in the sense of drastic strictness, the extreme concentration of stage elements. This cruelty will be bloody if need be, but not systematically purity, not afraid to pay the cost one must pay in life. Artaud points out that:

The Theatre of Cruelty will choose themes and subjects corresponding to the agitation and unrest of our times. It does not intend to leave the task of revealing man or life's contemporary myths to the cinema. But it will do so in its own way, that is to say, contrary to the world slipping into an economic, utilitarian and technological state, it will bring major considerations and fundamental emotions back into style, since modern theatre has overlaid these with the veneer of pseudo-civilized man (88).

These themes will be universal, cosmic, performed according to the most ancient texts. Repudiating psychological man with his clear-cut personality and feelings, it will appeal to the whole man, not social man submissive to the law, warped by religious precepts. And both the upper and lower strata of the mind will play their part. The reality of the imagination and dreams will appear on a par with life. Artaud further maintains that:

In addition, great social upheavals, clashes between peoples, natural forces, the interventions of chance, the attraction of fate will all appear either directly in the movements and gestures of the characters elevated in stature like gods, heroes or monsters of legendary size, or directly in materials form obtained by new scientific processes. These gods or heroes, these monsters, these natural, cosmic forces will be depicted according to pictures in the most venerable holy books or ancient cosmogonies (89).

The issue here is to turn art into a function in the proper sense of the word, something as exactly localized as the circulation of our blood through our veins, or the apparently chaotic evolution of dream images in the mind by an effective mix, truly enslaving our attention and ensuing change

Brief on Esiaba Irobi

Esiaba Akpara Irobi was born on 1 October, 1960, the day Nigeria got their Independence from her colonial masters. Esiaba was the third child and first son in a family of eight (8). His father, Enoch Irobi, was a headmaster and his mother, Rosanna Irobi, was a seamstress, oral poet, and raconteur. Esiaba was a poet, a playwright, an actor, a director, drummer, a performance theorist, a teacher, an orator, and a good student of Marxism to mention but a few. Leon Osu, in "A Dance on

Contrasting Platforms: African Tradition and Revolutionary Aesthetics in Esiaba Irobi's plays" states that:

Irobi, in some unique ways, has also initiated some peculiar adaptation of Marxist thought. In *Nwokedi*, he demonstrates his belief in the virility of the peasants, led by the literate and some semi-literate Ekumeku vanguard force, as an effective proletariat, capable of ridding the African society of the oppressive bourgeois elements. Hence, the Ufo-Bearer says: "We are a peasant people. We live by the strength of our hand and the sweat on our backs.

The Marxists generally believe in the transformation of society from a decadent capitalist form to a more equitable and communist one. One of his students who later became a friend and a business partner, Nnorom Azuonye describes Esiaba as an Intellectual terrorist. Azuonye in one of his writings *Esiaba, an Intellectual Terrorist* published online maintains:

I don't really feel qualified to write about Esiaba Irobi. I have not met anyone quite qualified enough to write about Esiaba Irobi, The Minstrel. He represented something different to everyone he met. To many, he was the consummate artist and academic. To others, he was a benchmark for hard work and diligence.

Until his death, Esiaba, as he is popularly known was always revered by students, colleagues, friends, fans, and enemies because he became an extraordinary artist, and a demi-god in the art of writing. Azuonye points out that, "Esiaba is from the Republic of Biafra and has lived all his life in exile in Nigeria, the United Kingdom, and the USA". He wrote a lot of poems, plays, articles and so on which are still being used to teach and performed in some universities all over the world. Taiwo Oladele states that, "Unless the writer succeeds in achieving some degree of detachment from the events he describes, he may intrude into them in a manner capable of destroying the basis of art" (as qtd. in Saleh 47).

As an actor, Esiaba believes, 'The actor is an artist-character and a possible studio self-portrait'. Esiaba is one of those creative artists that bare his thought through the character he creates in his plays. In the play, *The Other Side of the Mask*, Esiaba describes himself as mud through the character Jamike:

JAMIKE: A diamond? I am not a diamond! I am the mud itself! Honestly, there are times when I wish all the world was made of mud, so I could scoop it into the hollow of my palm, sculpt it, potter it into shape, into a beautiful pitcher, take it to the river, fill it with water and returning, smash it on the jagged boulders along the river's slope! (88).

Isidore Diala in *Esiaba Irobi's Drama and The Postcolony: Theory and Practice of Postcolonial Performance*, states that, "the Irobi of his peers at the University of Nigeria, Nsukka was a veritable figure from mythology: archetypal artist and genius, eccentric and prodigy, lit from within by a mystical glow that his adoring friends and colleague could only speculate on" (36). Esiaba privileges that

artist-character as a possible studio self-portrait. He attained Sublimity in literary and performance arts. Diala believes that:

Esiaba Irobi was one of Africa's most innovative and productive younger playwrights. Deeply rooted in the indigenous performance traditions of his Igbo ethnic group, Irobi's drama, in the tradition of Wole Soyinka, is a hybrid production involving an iconoclastic re-conceptualization of the heritage he appropriates, its fascinating conflation with other performance traditions, and their projection onto the arena of contemporary Nigerian politics (21).

He wrote plays like *Nwokedi*, *Hangmen Also Die*, *The Colour of Rusting Gold*, *The Other Side of the Mask*, *Gold, Myrrh, and Frankincense*, *Cemetery Road* (with which he won the NLNG prize for drama in 2010), and so many collection of poems. Esiaba attained sublimity in performance art as Elesin in Wole Soyinka's *Death and the King's Horseman*, a role he carried with commensurate pomp and passion, whenever he plays the character.

Synopsis of *Nwokedi*

Nwokedi is written in three cycles and is woven around the activities of the main character Nwokedi, and his immediate environment. The first Cycle opens with a village procession which the play describes as “a violence of villagers” wielding “blood smeared machetes” and led by Ekumeku cult members making cannibalistic grimaces at the audience. Nwokedi’s father, Nwokedi SNR, compels his political supporters to swear to Amadioha, the god of thunder, lightning and rain that they had no hand in his failure at just concluded elections. His failure at the election was occasioned by his son, Nwokedi, who mobilized his age-grade, Ekumeku and the masses to vote all political liars out of office because of their inability to live up to their electioneering promises in previous elections. Nwokedi SNR has just left for Lagos to seek for the annulment of the election result when senator Arikpo, his in-law and a politician of the same mould enters, in tattered blood stained dress. He has just been attacked by his own people, the Ugep youths, for defiling their injunction not to campaign this political season, since he could not fulfill his promises, in previous elections. In the ensuing discussion between Arikpo and Mrs Nwokedi (Nwokedi’s Mother), Arikpo learns that Nwokedi has not been told of Ezinna’s (Nwokedi’s twin sister & Arikpo’s wife) death. This knowledge compels Arikpo to become paranoid especially as he is told that Nwokedi will be returning home in few hours to participate in a traditional festival. Meanwhile, Arikpo utilizes the opportunity offered by the Ugep disaster (where reckless soldiers burnt down a whole town, for an unfounded claim of civil molestation of the military) to make Ezinna and her three children an ingredient of a ritual sacrifice to fortify his political career. Arikpo’s paranoid state is aggravated by the presence of the Ekumeku who comes to know why Nwokedi empowered by the land to behead the sacrificial animal in the festival has not returned, with the festival only hours away.

The second cycle opens as Nwokedi confronts the authority represented by the regiment sergeant major and his adjutant at Bakalori, his NYSC orientation camp.

This leads to the extension of his service year by six (6) months. A flashback to Nwokedi's school life as a cultist is reflected on. Nwokedi kills their Capone for looting their stockade. In the segment of this cycle, the people of Osisioma gather in their shrine to invoke the spirit of Nwokedi, for it is the eve of the festival and he is yet to return. The Ekpe festival is never deferred, being the culmination of the year's rites. What will happen to the land if Nwokedi, the only person empowered to cut off the head of the sacrificial animal fails to come home at the appropriate time throws the entire village into great anxiety.

The third cycle opens as Nwokedi returns home to meet an already charged festival atmosphere. He also encounters Arikpo, an object of his hatred. Nwokedi's knowledge of Ezinna's death incenses him. Also, his verbal exchanges with Arikpo, and Arikpo's brandishing of a pistol to curtail Nwokedi's threat propels him to confirm his feeling that Arikpo could be responsible for his twin sister and three children's death. This conviction constrains Nwokedi to mobilize the Ekumeku (his age grade) to make Arikpo serve the purpose of festival ram. As Arikpo's head is about to be severed, Nwokedi SNR rushes in to save him, but stomps his feet and falls, thereby, mistakenly places his head on the splatter, while Nwokedi cuts it off to the chagrin of all and he still goes ahead to cut off Arikpo's head. Nwokedi was not disturbed using them as the sacrificial 'animal' for the Ekpe festival.

Reflections on *Nwokedi*

Nwokedi is an undoubtedly a direct response to the socio-political situation in Nigeria, replete with massive corruption of the ruling class desperate to hold on to power at all cost. Employment of every form of machination possible while engaging in electioneering use of thugs, manipulation and rigging and the consequent revolt of the unemployed youths led by Nwokedi nwa Nwokedi, who clamour for change. Esiaba through the character of Nwokedi addresses Nigerian politicians:

NWOKEDI: My generation gave you the future to hold in trust for us. You turned it into a handkerchief, used it to wipe the mucus of greed dripping from your wretched nostrils. After that you rumpled it, crumpled our future and squeezed it into your pocket. But your pocket was full of holes. So our future fell out to the ground. And with your leprous feet, you quarried it into dust... (73).

This form of revolutionary change is what Theatre of Cruelty advocates, so that people can see their ordeal and get shocked which will arouse in them the zeal to push for a positive change. To Artaud, theatre should not be an intellectual experience but should 'shake the organism to its foundations and leave an ineffaceable scar'.

Oladéle emphasizes that, "The writer when trying to explain the dilemmas of his contemporary world should stand aside from popular judgments, free himself from the hysteria reactions of his society and avoid empty slogan sing" (as qtd. in Saleh 47). *Nwokedi* is a conscious socio-political commentary on the Nigerian state. Esiaba dutifully highlights the core realities and tensions challenging the socio-political, economic, and religious development of the nation (Nigeria). Issues like the use of thugs, cultism, murder, civil abuse, election rigging, political brigandage, and

unemployment. The incessant quest for a typical Nigerian politician to remain in power, even when the politician has lost the confidence of the electorates has become the order of our current reality. They hand-twist, and coerce the electorates to retain their position in order to ‘milk’ the nation’s economy dry. Esiaba painting the true picture of politicians in a discussion between Nwokedi and his father states that:

NWOKEDI: ... African politician, someone has rightly said, is a man who moves only in one direction.

NWOKEDI SNR: What direction?

NWOKEDI: Towards himself. (80).

What Esiaba foretold many decades ago are still relevant and seen in the Nigerian political space. In the just concluded 2015 elections and the National Assembly elections, we have continued to experience clash of interest, interparty and intraparty verbal abuses, and physical combat amongst the political class especially at the floor of the National Assembly. Nigerians have continue to witness politicians like Nwokedi SNR and Arikpo, who do not keep to their campaign promises. Politicians who have continue to move towards themselves and not the masses that elected them. Policies that are people-driven are not articulated and projected rather self-oriented policies over masses-oriented are championed. These and many more are the reasons why Nwokedi and the Ekumeku members decide to purge the society of such miscreants masquerading themselves as the politicians through revolution. This study advocates for the type of bloodless revolution we currently witnesses in the Nigerian 2015 elections and not the type Nwokedi performs in *Nwokedi*. The bloodless revolution that ousts a ruling party from the helm of affairs in government (Peoples Democratic Party – PDP) and handed over to opposition (All Progressive Congress - APC). Femi Osofisan states that:

The only way out, as far as I am concerned is revolution. It is the only ray of light in this dark night of purposeless and misguided creative writing and criticism. The writer must, repeat, must gear up his efforts towards revolutionaryizing the minds of our people. This is what I call the revolutionary ethos. We must aim at reforms, sweeping reforms. We must seek the lot of the common lot. We must forget about mythologies and ancient gods and their modern reincarnations because these turgidities are responsible for literary pandemonium in the air today (as qtd. in Diala 76).

In supporting Osofisan’s advocacy, Esiaba believes, ‘A revolution is always organized, its strategies planned out, its aims and objectives mapped out. A revolution is always planned and executed by a generation. In doing this, they have no need for an ideological mentor or an ideological Methuselah’. Diala, in his opinion submits that:

Disillusioned by the cynical exploitation of the Nigerian masses, the corruption of their self-centered leaders and moreover their will to self-perpetuation in power, Irobi’s basic concern as a playwright is the failures of the postcolonial Nigerian state. His temper demonstrably Fanonian, he aims at a popular uprising, a revolution in which the barely educated pauperized

masses and the socially disinherited unemployed youths form the core of the revolutionary vanguard (235).

A typical Nigerian politician of contemporary time could be classified like the Nwokedi SNR in *Nwokedi* as bats. ‘Twilight creatures stillborn in a twilight zone, torn between two angry civilizations, blinking from the dust of the clash of their hooves’. Political hybrids of a confused generation. The failure of this generation of politicians evokes the ideological and cultural conflict characteristic of the postcolonial heritage. Diala, in interpreting Irobi’s thought believes that, “Nigerian leaders through terror and deliberate process of pauperizing the citizenry seek to reduce them to a powerless and pliable sop” (245). Artaud believes that civilization had turned humans into sick and repressed creatures and that the true functions of that was to rid humankind of these repressions and liberate each individual’s instinctual energy. Assessing Artaud’s position in ‘shaking the reader/audience’ Diala maintains that, “Irobi’s insight is to adopt the festive mode marked by drumming and dance while reenacting a recuperated and obvious recreated version of the antecedent myth to give it contemporary resonance while highlighting its ancient significance” (63). Osu interprets the revolutionary ideology of Esiaba in *Nwokedi*:

The young man whose role it is to symbolically dispatch the old year and usher in a new one of yield, by a sharp stroke of the machete, slits off the head of the ram and spills its blood at the shrine of the god of the land. Nwokedi Nwa Nwokedi inherited the role from his father and has performed it for six consecutive years now. But for this year’s festival, he thinks that he wants to go for something higher, something more potent, human blood, instead of animal blood, and most preferably a politician’s blood. That to him is the only form of sacrifice that could really transform the society and usher in a new generation founded on equity and social welfare: "it is the sacrifice the future demands"

Esiaba in *Nwokedi* makes his exhortations for revolutionary change by means of confrontational dialectics and strong exercise of wit borne by his deft proverbs, allusions, songs and dirges, humour and symbolism which is what Theatre of Cruelty advocates.

Conclusion

The artist is the mirror of any given society while the society and his art are the real image and the reflected image respectively. The artist reflects the tensions and realities of his immediate or given environment through his masterpieces. Sometimes as a visionary, the artist foresees the future and recreates this thought through his craft, which in most cases might not be interpreted at that time. The artist serves as the creative artist and social critic of the society which gives him life. As an artist, he creates or provides the people with the template which the society uses to view, and reassess or evaluate itself by itself through his masterpieces. Even more crucially, Irobi emphasizes the pivotal role of art in enabling the African diaspora to create a new sense of identity, concepts, notions of creativity and performance, rituals and

festive paradigms. This will encourage our people to negotiate new identities, and create new syncretic cultures.

Over the years, social and literary critics have made clarion calls to artists especially those of them in the literary and performance aspects, to embrace the kind of art that would bring about an all-round positive ‘Change’ to their immediate environment. And as a result of this change, invariably move the society at large forward. In supporting this opinion, Saleh maintains that:

In the present circumstances, writers in our society should reflect in their writings their anger to such things as poverty, sufferings, diseases, oppression, fears, ungodliness to mention but a few, all of which stop people from performing or using their talent well. Creative writing should in this modern age cease to be ritual or celebration of life but its caricature. The artist though not the only one capable of perceiving the discrepancy in the society, yet is the only one who expresses it. He should not just be a recorder of the life experience of his society (48).

Saleh commending some creative literary artists in Nigeria like Wole Soyinka, Ola Rotimi, Femi Osofisan, Esiaba Irobi, and others, believes the typical Nigerian artist should know that, “the artist captures the beauty and the glory of a people and the vast resources now blighted by fake modernization, multifaceted corruption and underdevelopment” (49).

Conclusively, Irobi’s exaltation of Africans in the diaspora for their penchant for a creative use of African art and his bitter indictment of Africans on the continent for their failure to fully appropriate that rich resource draws attention to his own sustained exploration of art, and the elements of literary and performative heritage as crucial for our identity and cultural survival as a people in this contemporary age. This study therefore encourages contemporary Nigerian artist to embrace the production of masterpieces that is not beautiful to be read, performed, heard, and appreciated but of topical interest and imbued with the capabilities of moving the society forward.

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AFRICAN STUDIES: THE MUSEUM'S PLACE IN CULTURAL LITERACY

Maureen Nwando Onyejegbu

Abstract

Africa, the second largest continent in the world, is blessed with bountiful cultures and traditions many of which are divided into tangible and intangible cultures. Following the African experience during the colonial rule, Africans have come to realize the importance of preserving their cultures both tangible and intangible. Preserved heritage hold African unity together and in it, a common value is shared. Early enough, the people have varied ways of preserving what they cherished in traditional ways and when eventually the museum and its usefulness were introduced, they maximized its use in preserving invaluable cultural objects. This paper sees Museum as a vital tool for preservation of cultural objects and for cultural literacy amongst the people both old and young. In recent times, museums are being used for research, education and sightseeing. Museums are responsible for collecting and safeguarding different objects of culture for the sake of the public as regards cultural literacy. Cultural literacy is important in today's world where many changes are taking place and the museum serves as a veritable tool that is positively in the midst of the people showcasing and teaching the people about culture and its values.

Key words: African Studies, Museum, Culture, Literacy, Cultural literacy

Introduction

African arts and culture are highly quest for and respected respectively in the global world today. Africa is a vast continent with different cultures, languages and people with different crafts and traditions. Coming together, these diversified African arts and cultures form a colourful cultural heritage distinct of the people only. In Nigeria, one of the most popular countries in Africa, can be seen a variety of tangible and intangible cultures. Within the nation is found over two hundred and fifty ethnic groups, each with its own cultural lifestyle. The numerous tangible cultures in Nigeria signify so many values of the people. In fact, it signifies the heritage of the people and its safekeeping means a lot towards keeping the nation as one. According to Ikeotuonye, every nation in the world is endowed, to one degree or the other, with human and material resources which can be harnessed for the optimum development of the individual and best benefit to society (1). One of the places where invaluable tangible cultural objects are kept for safety and cultural literacy is the museum. Nigeria has museums of different standards and natures which safeguard tangible cultures of the people in towns and cities in the nation.

In Nigeria, efforts were made very early in the country to safeguard invaluable antiquities of the people. Notable men in the history of museum establishment in Nigeria in those early days include Kenneth C. Murray, Kenneth Dike, E.H. Duckworth and so on. In fact, Kenneth C. Murray was a well known art educationist

who, amongst others, had great desire to preserve the country's antiquities during the colonial rule together with E.H. Duckworth, an officer in the education department with the genuine desire for the Nigerian government to preserve their cultural materials at the beginning when Nigerian antiquities were facing challenges of being properly maintained as observed by Filane. In fact, these men struggled to call the attention of the government on the need to preserve and document Nigerian antiquities. These days, however, the need to preserve tangible cultural heritage objects has been on the increase all over the world. People protect their culture and also sensitize their people on the need for its maximum preservation. Need for cultural literacy have now become a widely discussed subject both in Africa and abroad as commonly observed in conferences, seminars and workshops.

A people's cultural heritage seen in tangible objects is usually based on the appraisal decisions of their forefathers who saw them as priceless and laudable to be preserved. Manacorda and Chappell observed that for more than 50 years - and a good deal longer in certain areas - the international community has exerted considerable efforts to protect the world's cultural heritage in its various facets (17). These efforts made on cultural heritage protection, show the importance of these materials for a nation's cultural development. The culture of a given people is indeed healthy for them and to criticize it because of ignorance of their value is foolishness. Cultural study, literacy and knowledge are very important in today's world when there is an advanced social mix-up among youths across the globe. This is where the museum plays a vital role and that is why national governments have allowed the establishment and maintenance of museums. In fact, Wray noted that as we look at the technologies that surround us, it is important to consider the challenges we face because of the new tools that are afforded us (68).

Tangible cultural objects are seen as invaluable objects necessary for future reference and cultural education in the schools. As observed by Afigbo and Okita, one of the reasons why government allowed the establishment of museums in Nigeria is the objective to inspire pride in national culture and to maintain cultural continuity from generation to generation and between one social class to another (35). In the same vein, Howard in *Heritage: Management, Interpretation, Identity* observed that heritage and its preservation is a major concern around the world. Therefore, the usefulness of museums in preserving cultural heritage and in transmitting cultural literacy to the public for the sake of cultural development in the nation cannot be ignored. Most universities with African Studies Institutes or Centers have museums for cultural education. In fact, Ulrich asked this important question as it concerns schools, 'what place can university and college museums play in the ever-developing research and teaching endeavours of the institutions of which they form parts?' (Ulrich et al. 10). There is no gainsaying that they have impacted positively and are still impacting more values into the society.

Concept of African studies

African studies are special researches into the African continent to understand and to know the underlying facts and truth about the continent both in the past, in the present and in the future (Onyejegbu 1). African studies since the 1950s have provided new insight to the history of the continent, often stressing its interrelatedness to other continents and regions (Berkshire xi). The study can be approached from different angles – as a discipline, multidisciplinary and interdisciplinary in approach depending on the institution. African studies as a discipline is widespread around the world today because of the essential need to research and know more about the continent other than what has been written and said about them in the past most of which are argumentative. No one can exhaust the research opportunities replete in the African continent, therefore, African studies is not an exclusive reservation for African researchers and students of African origins alone but can also be studied by non-Africans who are legitimate enough to research, learn and chronicle only the true facts about the continent. Africa as the second largest continent has many tangible and intangible objects of culture. The study of Africa in-depth through its tangible cultural objects becomes essential in today's world because it will serve as laid down specimens for research and data recordings. So far in Africa, many records stand to be set right. There is no gainsaying that African history itself have, for a very long time, been discussed and documented by different people from different angles with news and stories both true and untrue. African studies as a discipline have emerged to study Africa in-depth and to uncover facts about Africa without sentiments or prejudice. A continent of multiple cultures, traditions and languages, has so far developed far-reaching interest in people everywhere in the world and that is why African affairs are being studied in many foreign countries of the world and in many forums today. Cultural objects of the African people have proven to be a vital specimen for the study of cultural literacy and the museum serves as the laboratory for their domain and preservation.

Africa represents and means different things to different people across the globe. Over time, some are based more on historical fact, and others on cultural and political agendas, perhaps, but all very real in terms of the impact on their audience's conceptions of world history (Berkshire xvii). Luckily, the study of Africa, especially through its tangible cultures, makes room for greater understanding of the cultural values and ways of the people. African studies have branches or can be studied from different disciplines for the expansion of cultural literacy. Some of these disciplines include archeology, museum studies, African sociology, history, ethnology, cultural anthropology etc. using antiquities.. Africans in Diaspora are also doing a good job in helping to expand African cultures and values abroad. For many who have the interest of Africa at heart, discussions on Africa have been conducted by them and are still being conducted and held in many parts of the world all aimed at improving Africa and its situation.

The Concept of Museum

Museum has been identified as a non-profit making, permanent institution in the service of the society and of its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for the purposes of study, education and enjoyment, material evidence of man and his environment (International Council of Museums). Museum has been defined by individuals and organizations in various ways they understand its services to the society. All the interpretations given on museum show that it is indeed an important institution that collect and preserve most cherished objects of the people. Museum helps people understand and appreciate the world in which they are in. In the observation of Ravelli, communication within a museum potentially encompasses all of an institution's practices which make meaning starting from the overall aesthetic impact of the building, to the organizational layout of the galleries, to the written texts pasted on walls or written in brochures, which support exhibitions (1).

Museums of various natures abound and exist around the world. In Nigeria, the people are basically familiar with three classes of museums namely archaeological, ethnographic and war museums. Museums, especially the ethnographic ones, hold basic information about how people lived, succeeded and coped in the years past. They typically store and showcase evidence of man's culture and history. Days have gone when museum roles are not fully appreciated. Today, Africans are striving very hard to preserve and bring to light the cultures of their nations through museum exhibitions and organized cultural classes to children and adults. Individual objects are often chosen for three primary reasons: 1) They are aesthetically pleasing, 2) they exemplify a variety of cultural interests and 3) they provide meaningful groups of objects for study and research (Sasser 8). Thus, museums promote cultural literacy and the evidence is seen in the level of interest many cultural organizations such as United Nations Educational, Scientific and Cultural Organization (UNESCO) has in them and in other cultural organizations that promote culture and education.

Museums attach great importance to their holdings no matter the nature of the museum. Therefore, the nucleus or lifeline of every existing museum around the globe is in their collections. In other words, museums make meaning by the collections they have. But then, with the acquisition of museum objects come basic care, preservation, maintenance, and then exhibition and interpretation of the exhibited objects to the general public for the advancement of knowledge in the society and general good of humanity. Through artifacts, museums typically carry out their various duties in the society which are embodied or boldly classified under three main heading - education, research and entertainment. Museums promote cultural literacy in Nigeria and as an educational institution; they offer unparalleled opportunities for learning and exploration to people of all ages, interests, backgrounds and abilities without doubt. They are also places for the acquisition of new ideas and gaining inspirations.

Museums enrich knowledge, increase insight, motivate new innovations and make the society more attractive to live in. Museum is that one vital but silent

organization that has attracted and still attracts personalities of all kinds. This is why Falk said, "if we knew something about who visited the museums and what meanings they made, we would also understand something about the role museums play in individual peoples' lives (17). Also, Simon emphasized that if we knew who visited museums and what meanings they took away from the experience, we would know something about the role that museums play in the society (21). In the nineteenth century, scholars in the museum tended to regard the things in their collections as transparent, reliable indicators of reality independent of human cognition (8). Some notable organizations focused on manning museums and its cultural literacy in Nigeria and abroad include National Council of Museums and Monuments (NCMM), Nigeria Museum Association, (NMA). United Nations Scientific and Cultural Organization (UNESCO), International Council of Museums (ICOM) etc.

The Concept of Literacy

Literacy is the knowledge of or competence in a subject or area of activity (Encarta dictionary). In today's world, the word literacy has grown to have expanded meaning. New innovations and developments in the world today have contributed in giving literacy the expanded meaning. Professor E D Hirsh Jr. coined the term *cultural literacy* in 1987 which simply means the ability to understand and participate in culture more flexibly (1). Just as literacy is said to be the ability to read and write, in the same vein, cultural literacy means the ability to know and understand one's culture or the culture of another person. Hence, literacy is attached to many disciplines and knowledge. Literacy is specially seen from different approaches amongst academics and researchers. While the word basically means the ability to read and write, cultural literacy lay emphasis on the value of culture in the life of the people. Its now common for one to hear the word literacy attached to different disciplines such as computer literacy, cultural literacy, etc. Literacy is very important as it broadens one's horizon in different areas of interest. Smith emphasized that the concept of cultural literacy recognizes the heterogeneity of cultural origins and thus, provides a helpful basis for making curricular choices which include so many definitions such as reading, writing, visual literacy etc. (3).

Culture and Cultural Literacy

Culture has been defined in many ways. It is commonly described as people's way of life. Culture is the beliefs and attitudes of a group of people. The United Nations Educational, Scientific, and Cultural Organization's definition of culture and which is the most accepted definition according to Bernier in 2003 defines culture as "the set of distinctive spiritual, material, intellectual and emotional features of society or social group, and it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs". Nigeria has rich diversified cultures which made it unique in so many ways. Culture can be tangible and intangible in nature. The tangible cultures in Nigeria, that is, the one that can be touched are often seen around and most of them are preserved in Nigerian museums for safe keep, education, learning and many more. Primarily, museum has a vital

function to play in this attempt to educate people on their culture (Afigbo and Okita 54). Cultural literacy is a basic function of the museum especially the ethnographic ones. In the words of Jones, an adequate understanding of peoples' culture most certainly requires the knowledge of their history, social and climate structure, and artifact. The term literacy may originally connote the ability to read and write but now it is deeper than just to read and write because of the formation of the new branch - cultural literacy - as generated by Hirsh. It involves the acquisition of knowledge and understanding, and in this case, the acquisition of knowledge about culture through cultural objects. Smith said that cultural literacy has a close affinity with liberal education which in turn is often equated with study of the humanities (6). Okpoko noted that culture is that complex whole which includes knowledge, belief, art, morals, laws and customs and any other capabilities and habits acquired by man as a member of the society (37). The aim of the museum (ethnographic) in safely storing and conserving cultural objects is basically for the promotion of cultural literacy. Cultural literacy attaches great value and worth to the identity and heritage of a given people and makes them to appreciate what they have and also to understand the cultural values of others.

Museum's Practical Roles in Cultural Literacy

- By preserving and exhibiting cultural objects in a typical museum gallery, the museum brings about social development in the society because it encourages tourism and tourism comes with learning, discovery and vast economic benefits for the nation.
- Educationally, museums encourage education through the magazines, brochures and pamphlets they produce each year. Through these publications, cultural literacy and knowledge are expanded to the people within the society because they spread the meaning and benefits of culture. Thus, it encourages cultural literacy. Museums also organize conferences, seminars and workshops and produces books which encourage the staff and educate the public.
- Museums provide employment for the people. Museum as a professional body requires special staff for the running of its establishment. Thus, it creates employment that sustains the people. Some notable staff whose services are required in the museum for its smooth running includes curators, education officers, conservators, ethnographers, attendants, security officers and so on.
- Museum encourages unity education. Its cultural collections alone depict unity of a nation because they are sought for and collected from different cultures, preserved and displayed under one roof. The level of a nation's cultural heritage is often depicted in the displayed objects in a cultural museum and a visitor deciphers such as soon as he enters the museum gallery to look at the exhibited objects. Burton and Scott observed that most visitors to museums are well-educated, affluent and versed in deciphering the museum code (57).
- Museums encourage the local industry and promote arts and crafts. Arts and handicrafts are practical part of cultural learning. Different cultures have their distinct handicrafts and arts for which is only peculiar to them. For example, in

most museums around the world are exhibited invaluable art objects. The famous Benin bronze arts, Nok Terra Kota arts, Ife art works, IgboUkwu arts such as the bronze roped pot, etc, are revered cultural objects from Nigeria that are highly appreciated and are displayed proudly in some foreign museums because of their artistic and cultural values and worth. Some of them that were taken by force from the country have been returned while many have not. Thus, whether at home or abroad, these cultural objects displayed depict and validate the culture of the people and in this case Nigeria. Thus, these objects globally illustrate and validate that Africa indeed has a culture before the Whiteman came.

- The services of a cultural museum in the society are indispensable, especially at this age of global changes. The museum is always open to educational institutions to use them as a living laboratory in explaining cultural objects to their pupils and students. Primary and secondary schools and also tertiary institutions maximize the use of museums in expanding their cultural knowledge from year to year and as new generations came up. What is more, lecturers, researchers and postgraduate students research on museum cultural objects which serve as evidence and specimen at the time of their study.
- Museums preserve the future culture of the people. Most communities have submitted their priceless cultural objects such as masks, *Ikenga*, *okposi*, costumes, sacred objects etc. to museum for safe keep and to ensure that the cultural knowledge and information of their particular communities thrive on since museums are ‘banks’ that keeps, preserves and maintains cultural objects of value for the people.
- Museums encourage friendship and collaboration of individuals from diverse cultural backgrounds. Special exhibitions on arts, crafts or culture occasionally organized by museums brings individuals, museums specialists, organizations, and the people from that community and beyond together at such moments. Such get together or gatherings often attract goodwill, donations, promise for erection of special projects and sponsorships from governments officials, companies, philanthropists or other individuals.
- Museum outreach programmes encourages cultural literacy. A museum outreach programmes is whereby a museum intermittently takes some theme objects to the schools – primary or secondary – to teach students concerning the functions of the cultural objects in the society.
- Museum curators and education officers naturally transmit cultural education to the people when they take museum visitors around and explain the objects one after the other to them. Visitors learn more concerning their cultures and other peoples’ cultures by asking questions on the objects that seem deep or confusing to them. In gathering cultural knowledge of a given object, visitors tend to ask questions on the cultural object they admire such as their locations, origin, function in the society, etc. The answers provided by the museum curators or education officers enrich their knowledge of these museum objects.
- In most cultural museums, local crafts objects made by craftsmen in that community or its locality are sold in the museum compounds, entrances or

museum stores to encourage the craftsmen and expand cultural literacy. Some of the popular cultural items which are sold in museums include bags, native cloths, caps, walking sticks, beads, slippers, hand fans, belts, etc. Most tourists from other cultures often appreciate these and buy them whenever they visit the museum. Also, some museums have come to learn that there is need to produce replicas of their invaluable objects in the exhibition glasses or stores for visitors to buy or to touch. Often times, visitors to the museums purchase or request to feel these items and it encourages their cultural knowledge.

- Museums encourage local cuisine - the establishment of local cuisines that produce fresh native foods and snacks in museum arenas are now more valued than ever. Preparation of native foods promotes cultural heritage and cultural education. It is often a key display of the culture of the people. In Igbo land for example, some of their most cherished cultural foods found or prepared in museums include *Ugba* and *Okporoko*, *Abacha*, *Ukwa*, *Ofe Onugbu* and Cassava or yam *foofoo* etc. Thus, despite the nation's multicultural existence and arguments on unity, museums have shown the capacity to house all their cultures under one roof where these objects exist and stay in peace. Indirectly, these diversified cultural objects assembled as one illustrate the possibility of peace and nation-building because they emit great level of education to the visitors. Cultural museums encourage new ideas and widen one's horizon on cultural education. In the observation of Singh,

There may be several objects and exhibits in many museums which are related to the subjects taught in the school. Exhibition depicting Culture, Evolution of life, on electricity and magnetism for example, may form part of the display in Art, Natural History or Science museums as the case may be. They usually form part of several other exhibits relevant to the school curriculum (75)

Few Factors that Militate Against Museums' Efforts on Cultural Literacy

- Sponsorship - Lack of adequate sponsorship by the government or the organizations where they are situated affects the museums so much. Museums often stipulate the objectives they have to accomplish each year. Some of these include acquisition of new objects, engaging in fieldworks, outreach programmes etc. but then having adequate fund for running all these things are always a problem. Most government museums have sponsorship from the government quite alright but because they are hardly enough, museums seek for funding and donations from individuals and philanthropists.
- High level of Illiteracy - in Africa and Nigeria in particular, despite the development in cities, the majority of the people are uneducated and as such does not understand the meaning, position and value of museums in the society and therefore hardly visits the museum to learn more about the displayed objects.

- Minimal care of museums and low output of staff - most museum staff is limited in museum education and does not know how to truly maximize the museum potentials to bring out the best in it. Employment spaces in museums are minimal because it is a professional institution while unemployment rate is high and common in the country, hence, people get employed into the museum system to work because they have relatives in high positions that place them there whether qualified or not.
- Museums, right from the earliest times, have always been professional institutions that require suitable fields for the employment of its staff – curators, museum security officers, ethnographers, technical officers, conservators etc. - for maximum output. Thus, when staff who are not qualified are placed in the museums to work because they have relatives who place them there, they provide minimal service on the objects that need good maintenance and their service to the public are minimal. Their low output or knowledge of the museum objects affects the way they teach museum visitors and reduces cultural literacy.
- Budget allocations given to museums in the universities are always insufficient for all the projects museums want to handle. Some of the museums in these places are even scruffy due to lack of maintenance. Museums and the benefits they emit to the society abound, yet, they are hardly listed as one of the vital necessities in the society during allocations of money for maintenance in most universities. Many a times, their museum votes are denied them due to ignorance of their worth by the stakeholders of some of these universities.
- Ignorance – most people still believe that museums are meant only for the elites and well-to-do in the society and therefore, hardly visit the museum either as individuals or in the company of their families. If people do not visit the museum to look at and appreciate the cultural collection, impacting literacy culturally through the assembled objects will be difficult. Though man live amidst culture and culture is part and parcel of the human race, yet, the learning, knwolegde and inspiration experienced in museums are quite different and unique.

Conclusion

The paper has demonstrated that museums especially the cultural museums in Africa and in Nigeria in particular promote enough cultural education and literacy in the society worthy of being appreciated. In most institutions and centers of African studies, museums are instituted to serve as a veritable tool for learning and researching on African cultures. Over the years, museums have remained ever faithful in promoting cultural education. Nigerian cultural objects located in some foreign museums, though reluctantly, are promoting the culture of the people of Nigeria in particular and Africa in general. In this age of fast development in science and technology, cultural literacy matters they expand and promote culture of the people. There is, therefore, need for the government and philanthropists within and beyond

the nation to understand and encourage museums especially those located in the universities for learning and researching. Adequate maintenance and sponsorships are needed in museums. Focus should not be only on politics and on science and technology alone within the nation. The educational outputs and programmes such as conferences, workshops and seminars which promote museum education must be sponsored and supported by the governments and people for greater stability of the nation's cultural heritage. It is sad to note that some museum buildings in some universities are no longer in good condition owing to neglect. There should be a reverse case for museums especially at this time. Museum organizations should sit up and present museum cases to the government and represent them well whenever the need arise. In Nigeria, the National Commission for Museums and Monuments (NCMM) which sees to the welfare of museums in the nation (whether in the tertiary institutions, federal or state capitals), should represent the museums well and also strive to present museum problems to the government in a better way for better maintenance and promotion of museum literacy in the nation.

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MMETŪTA AKA NNE NA NNA JI AZŪLITE ỤMỤAKA NA MMASI ỤMỤAKWUKWỌ N' ỌMỤMỤ ỤTOASUSU IGBO NA MAHADUM ALA NAIJIRIA

Gloria Ngozi Ugbor

Ụmị edeme

Nchọcha a lebara anya na mmetüta aka nne na nna ji azülite ụmụaka na mmasiụmụakwukwọ n'omụmụ ụtoasusu Igbo na mahadum ala Naijiria. Otu ajuju nchọcha ka e ji wee mee nchọcha a. Onye nchọcha gbasoro usoro sovee mmetüta wee mee nchọcha ya. E ji usoro nhoro nha wee hoputa ụmụakwukwọ dí iri asatona ise (85) na ngalaba ọmụmụ asusu Igbo na mahadum ala Naijiria. Ngwa e jiri mee nchọcha a bụ njumaza bụ nke ihe e depütara na ya dí na nkeji abụo. Maka inyocha ngwa nchọcha, ndị nkuzi abụona ngalaba language education Igbo na otu onye nkuzi na-akuzi na ngalaba measurement na evaluation lebara anya na ya, bụ ndị si na ngalaba mahadum nke Naijiria Nsukka. Onye nchọcha lelere ịnogide n'ọnodụ nke agbanweghi agbanwe site n'iji usoro ntucha data a na-akpo Cronbach's Alpha na Bekee ma e nwetara akara 0.89 na mkpoko. E jiri ntuchausoro person 'r', miini na ndipu n'izugbewee nweta ọsisa nchọcha. Nchọcha e mere gosiri n'aka nne na nna ji azülite ụmụaka nwere mmetüta na mmasiụmụakwukwọ n'omụmụ ụtoasusu Igbo na mahadum ala Naijiria. Nchọcha gosiri na ezinaulọ ji aka ike azülite ụmụaka na ezinaulọ ji aka a chorø m ịma anaghị akwalite mmasiụmụaka n'omụmụ ụtoasusu Igbo. Nke a bụ maka n'udinne na nna a anaghị anabata echiche ụmụaka n'ihe ọbụla ha na-eme n'ezinaulọ n'ihi na ha wubere iwu mgbakwasịukwu mana na-amanye ụmụaka ime ihe ha chorø, tümadi iji asusu Bekee nyiri isi, bụ nke na-egbochi ụmụaka inweta ntøala Igbo. Nne na nna ndị achorø m ịma anaghị enwe oghere ilebara ụmụ ha anya n'udị ntøala ha na-anata. ụdionodu a pütara ihe n'ebe iji asusu Bekee zulite ụmụ ha di, anaghị anabata mmekorita ụmụ ha na gburugburu, anaghị enye ụmụ ha ntøala ọbụla gbasara omenala maobụ ndu ndị Igbo, anaghị enye ụmụ ha nkwardo maka ọmụmụ ụtoasusu bido n'osusu ruo n'odide Igbo. O bụ naanị ezinaulọ ji aka nnabata azülite ụmụ ha bụ ihe na- akwalite mmasiụmụakwukwọ n'omụmụ ụtoasusu Igbo. Onye nchọcha tutara alo otu a ga- esi hụ na ụmụakwukwọ nwetara uru niile na-esite n'ụtoasusu Igbo maka ikwalite mmasin ọmụmụ ụtoasusu Igbo na mahadum Naijiria.

Okpurukpu okwu: Ezinaulọ, nne, nna, ụmụaka, mmasiụmụakwukwọ, ụtoasusu Igbo.

Mkpólite

Mmaduobụla e kere nwere ezinaulọ o si na ya pütara. Ezinaulọ bụ mmadu bikötara ọnu, nke ọru ha bujimba na izülite ụmụaka maka ibara onwe ha na ọha obodo uru. N'ihi nke a, ezinaulọ bụ ebe mbido nke mmadu. Ezinaulobụla ma mgbe

ochie ma oge ogbara ohurua nwere oru dijri ha n'ebi nzulite umuaka di, tumadi n'ebi inye umuaka ezi ntala n'asusu aranne di maka nkwalite amamihe ha n'ebi agumakwukwo di. Udi oru ezinaulo na-aru gbadoro ukwuna mmebere nke ezinaulo ahu. Mmebere ezinaulo bu ngwa o si na chi nakwa na gburugburu bu nke na-eziputa odidi nwata, agwa, amamihe, mmekorita, igba mbø, mkpalite mmuo nke nwata nakwa mmeta nke oma n'ulqakwukwo (Nze, 2017). Otu mmebere ezinaulo a bu aka nne na nna ji azulite umuaka. Aka nne na nna ji azulite umuaka buzo ndi nne na nna na-eji n'igbaziri umuaka n'ezinaulo. Aka nne na nna ji azulite nwata nwereike ibu akaike, aka nnabata echiche onye na aka achoro m ima (Eke, 2017). Ezinaulona- eji akaikeazulite umuaka na-achø ka umuaka mee naan ihe ha chorø, ndi na-eji aka nnabata echiche onye na-anabata echiche umuaka ebe ndi achoro m ima na-anaghị elenyere umu ha anya. Udi aka obula nne na nna ji azulite umuaka nwere mmetuta o na-enwe n'ebi ntala na mmasi ha nwere n'omumu asusu Igbo n'ulqakwukwo di.

Ezinaulo onye Igbo obula ka a turyanya na ha ga- eji aka kwasiri wee zulite umuaka ha maka inweta ezi ntala n'ebi asusu Igbo di. Asusu Igbo a umuaka na-anata ntala ya abuhị naanị maka osusị ya maobu iji ya nwee mmekorita, kama o bu maka inyere ha aka n'ikwalite amamihe ha, n'ebi imata usoro okwu Igbo di, dikà o si gbasata mkpoputa okwu, iwu mmebe mkpuru okwu, ahirikwu tinyere nka okwu e ji amata nwafo Igbo maka omumu asusu Igbo n'ulakwukwo tinyere mmeta nke oma ha. Otu ngalaba omumu asusu Igbo a buzoasusu Igbo. Utøasusu bu usoro a na-agbaso n'iwube mkpuruokwu maobu ahirikwu n'asusu (Egeonu, 2016). Nwube di n'utøasusu metutara alaka abu bu nke gunyere nwube mkpuruokwu na nwube ahirikwu. Iwu a mkpuruokwu maobu ahirikwu na-agbaso bu ihe bu usoro okwu. Ihe nke a na-egosi bu na utøasusu gbasara iwu ndi na-echekwa, ahazi na ekewasi mkpuruokwu ruon'ahirikwu bunke gbadoro ukwù n'oru ha na nnabata nke onye nasu asusu ahu maobu ede ya. O bu ihe di mkpa imata naumuaka imata iwu ndi agbadoro ukwù n'udi aka nne na ji zulite umuaka ha tumadi n'ebi ntala asusu Igbo di. Ka osila di, onye nchocha ugbu a, chorøimata mmetuta aka nne na nna ji azulite umuaka nwere na mmasiumuakwukwo n'omumu utøasusu Igbo na mahadum n'ala Naijiria.

Nsogbu Nchocha

Mmasiumuakwukwon'ebe omumu asusu Igbo di, bu otu ihe ndi na-ahu maka mmeta na ndi nchocha na-agba mbojhị na o kwudosirike, tumadi ka o si gbasata utøasusu Igbo, ka asusu Igbo hapu inwụ. Utøasusu Igbo bu otu nkeji ihe omumu na-egosi otu mmadu si matadobe asusu Igbo. Utøasusu Igbo bu ihe mgbado ukwù mmalite omumu asusu Igbo ruokwa na njedebe ya. Nke a bu maka naø gbasara imuta iwu mmebe mkpuru okwu, ruo n'ahirikwu. Utøasusu na-enyochakwa ma na-akowa ụdi nwube e nwere dikà ntøpo, mpøtara okwu, ụdaokwu, nkeji asusunakwa nkowa okwu bu nke gbadoro ukwù n'ahirio no naya. Utøasusu Igbo bu nke na-aputa ihe na nka asusu anø e nwere bu nke gunyere nka okwukwu, nka ngere, nka oğugu na nka odide. N'ihi onodutøasusu nwere n'ebi omumu asusu Igbo di, o bu ihe kwasiri naumuakwukwo ga enwe ezi nkwardo n'ebi omumu ya di site n'ezinaulo maka inweta ezi ntala torø atø bu nke ga-akwalite mmasi ha tinyere imeta nke oma n'ule ya.

Ka osila dì, na mahadum na-eme ihe ọmụmụ asusụ Igbo dì na Naijiria, e nwere ụmụkwukwo sitere n'ezinaulo dì iche iche, bụ ndị e ji aka dì iche iche wee zulite. Ufodu bụ ndị nne na nna ha anabataghị asusụ Igbo bụ ndị e ji asusụ Bekee zulite, ụfodu bụ ndị nne na nna ha na-anabataghị mmekorita ha na gburugburu ha bụ nke nwere ike inye ha ohere ịnụtaebe a na-asu asusụ Igbo maqbụ e ji ya enwe mmekorita, ụfodu bụ ndị enyeghi ntọala ọbula gbasara omenala maobụ ndị ndị Igbo. Ufodu bükwa ndị anaghị enye nkwoado maka ọmụmụ asusụ Igbo, n'ihi na nne na nna enweghi ntukwasiobi n'asusụ Igbo. Maqbụ ihe dì mkpa ịmata n'udị aka ọbula nne na nna ji azulite ụmụaka bụ ihe na-eweta ka ụmụaka si enwe mmasi n'ihe ọbula ha na-eme, tümadị n'ebe ịmu asusụ dì. Ka osila dì, ụmụkwukwo na-eme ihe ọmụmụtümasusụ Igbo na mahadum ka a tümany aha ga-ama iwu asusụ Igbo bido na mkpopümta mkpuru okwu, mmebe mkpuruokwu ruo na ahiriokwu, ihe gbasara nkeji asusụ nakwa nka asusụ ano gunyere ngere, ọsusu, ọgugu na odide asusụ Igbo. O bụ ihe dì nwute na ụmụkwukwo na-eme ihe ọmụmụ asusụ Igbo na mahadum, na otutu anaghị anu asusụ Igbo, amaghị asu nke ha ji ede asusụ Igbo, ma ha amaghị iwu a na-agabso na nwube okwu Igbo, nke ha ji amata otu e si ejii nka okwu achọqosusụ maqbụ odide asusụ Igbo mma. Udionodу a eweghjanya maqbụ udị aka e ji zulite ha. N'ihi nke a, ka onye nchocha ji chọg ileba anyaimata mmetuümta udị aka nne na nna ji azulite ụmụaka nwere n'ebe mmasi ha dì n'omụmụtümasusụ Igbo na mahadum dì na Naijiria.

Ajuju Nchocha

Ajuju nchocha a, ka a gbadoro uko wee mee nchocha:

1. Kedu ka aka nne na nna ji azulite ụmụaka n'ezinaulo si enwe mmetuümta na mmasi ụmụakwukwo n'omụmụtümasusụ Igbo na mahadum dì na Naijiria?

Nkowa Ezinaulonudị aka nne na ji azulite ụmụaka

Ezinaulo bụ mmadu bikotara ọnụ nke ọru ha buimuba, izuna ichekwaba maka ọdimma mmadu. O bụ site n'odidị nke mmadu ka ejii mebee ezinaulo. N'echiche Udoka (2016) ezinaulo bụ otu pümtara ihe site na mbido ụwa, ezinaulo bụ mmadu abuüm maqbụ karja bikotara ọnụ site na nsitere ọbara, alumalụ, nkuta maqbụ mbinyere. Harris (2017) gara n'ihi kowaa naezinaulo bụ ndị sitere n'otu agburu, ọmụmụ, nlukorita maqbụ mbikota ọnụ, bụ ndị nwere otu ebe mgbado uko. Johnson (2017) kowara n'ihi njikota ọnụ dì n'etiti ndị ezinaulo a mere na ha anaghị alukorita onwe ha, nke ha ji enwe mmekorita dì n'etiti nwoke na nwaanyi tümadị ka o si gbasata ụmụaka ha. N'otu aka ahụ, Gabriel (2017) hütara ezinaulo dika ebe mmalite mmekorita, mmümta amamihe, ewumewu, ntọala na mmasi ụmụakwukwo. N'ihi nkowa a dì n'elu, e nwere ikejikowa ezinaulo dika otu nümo onwe ya bụ nke ọru ha buimuba, izu na nchekwaba ụmu ha maka ịbara onwe ha na ọha obodo uru. Gabriel gara n'ihi kowaa naezinaulo dika otu kachasi wee pee mpe nwere udị ya dì iche iche, gunyere ezinaulo otu mkpuke, ezinaulobara mkpuke, na ezinaulobu nne na ụmụaka maqbụ nna na ụmụaka mebere ya. Ezinaulo otu mkpuke bụ ezinaulo alumalụ jikotara ọnụ nke ọ bunne, nna na ụmụaka mmebere ya. N'aka nke ọzo, ezinaulobara mkpuke bụ nke ọ bụ ezinaulo otu mkpuke maqbụ karja mebere ya. N'udị ezinaulo a, nne na nna, ụmụaka, tinyere ikwu na ibe maqbụ ndiụmụ nwanne mebere ya. Ndịumunwanne

a nwere ikeibụ ndị sitere n'akụkụ nke nwaanyị maobu nke nwoke nwe ụlo. Ezinaulọ bụnne na ụmụaka maobu nna na ụmụaka bധidị ezinaulọ nne na nna mürüümụaka anaghi ebikota onu tinyere umu ha.

Ezinaulọ dika ebe mgbado ụkwụ nwere ọru pütara ihe na nzülite, nkwalite na nkwado ụmụaka dika nke a na-ahụ anya, nke ime mmuo, n'udị amamihe, bido mgbe ha pere mpe ruo mgbe ha topütara ogo ihe ejị mmadụ eme. Na nkwado, echiche a ka Jacob (2017) ji kowaa na ọ buorụ ezinaulọ ichekwaba ihe bụ ezi ntọala ha bụ nke e jiri mara naanị ha tümadijidị ndu agburu ha. N'iga n'ihu ikowaa ọru ezinaulọ n'ebẹ ụmụaka dị, mere Jerry (2017) ji kowaa n'orụ ezinaulọ bụ inye ụmụaka ezi ntọala, n'ebẹ mmekorita, imata ọru dīrị ha, nkwalite ọkwa akunuba, mgbado anya, nkelota, mkparita, imuba, inonyere na inye ezi nkwado dī tümadi ka o si gbasata ọnodụ agumakwukwümụaka. Ilo (2018) kowara na ezinaulọ bụ ebe izizi na-ejikta nwata na gburugburu a muru ya, na ọ buorụ nne na nna inye ya ntọala asusu ha ji hibere isi, n'ihu na ọ ga-eme ka o nwee mmasi na ya ga-abara ya uru n'oge. Ilo kwadoro nke a, site n'ikowaa na ọ buru na ezinaulọ nwata si na ya puta na-ahuta asusu ha dika ihe ọdinihu na nwata ahu ga-enwe mmasi n'imu ya bu asusu. N'ikwado ọru dī otu a, ka Iwundu (2018) ji kowaa na ezinaulobula mara ọru ha n'ebẹ inye ụmụaka ha ezi ntọala n'ebẹ asusu Igbo dī na ụmuakwukwo dī otu a ga enwe mmasi n'ebẹ ụtoasusu Igbo dī n'uloakwukwo. Ọ bụ ihe dī mkpa imata n'udịoru ezinaulọ gbadoro ụkwu n'udị mmebereezinaulo bụ nke gunyere udị ezinaulo, ogo agumakwukwo, aka ọru, ọkwa akunuba, aka nne na ji azulite ụmụaka. Ka osila dī, nchocha a gbadoro ụkwuna aka nne na nna ji azulite ụmụaka ha.

Aka nne na nna ji azulite ụmụaka ka Ugoeze (2016) kowara dika ụzo ndị nne na nna ji wee kwado, gbazie ma nye umu ha ntọala n'ezinaulo. Ola (2016) hutara aka nne na nna ji azulite ụmụaka dika agwa nne na nna gosiri ma nyefē n'aka umu ha, bụ nke ha kwetara na ọ bụ ihe dī nnomi. N'ikwado okwu a ka Ike (2017) ji kowaa na aka nne na nna ji zulite ụmụaka na-adị n'etiti nne na nna na umu ha iji hu na ha bara onwe ha na oha obodo uru. Ike kowara n'aka nne na nna ji azulite ụmụaka nwere ike ibu aka nnabata echiche onye, aka ike, na aka a choro m imu. Ike, gara n'ihu kowaa n'uzo nne na nna si azulite ụmụaka bụ ihe mgbado ụkwu n'eziputa otu nne na nna na ụmụaka si eme nke ọma n'uzo ndu ha dī iche iche, n'ihu na ọ buorụ nne na nna ichikta onwe ha, n'udị inwe ezi mmetuta, na mgbaziri na eziputa ozuzu ezi agwa. Okezie (2017) kowara na nne na nna ji aka nnabata echiche onye azulite ụmụaka na-eme ihe a turu anya n'aka ha mana na-enyekwa ụmụaka ha ohere isonye n'ihu ha na-eme n'ezinaulo. Ụmụaka si n'udị ezinaulo a, na- enwe mmekorita na gburugburu maka nkwalite ntọala mana enyekwa aka ebe ha nwere ike ma tutakwa alo nke ha maka ọ dī mma nke ezinaulo, tümadi ka o si gbasata agumakwukwo ha. N'udị ezinaulo a, ụmụaka na-enwe ańlurị n'udjuna ha na-esonye n'ihu a na-eme n'ezinaulo ma huta gburugburu ha dika ebe nkwado n'ebẹ ọmumu dī. Udị ezinaulo dī otu a, na-enye ụmụaka ohere inwe ezi mmekorita na gburugburu ha buebe ha na ụmuogbo ha na ụmuakwukwo ha na-enwe ntughari uche. Udị ezinaulo a, na-emekwa ka ụmụaka mata ihe gbasaraasusu ha nke ọma, omenala, ọdinala na nkwenye dī iche ihe n'obodo na-enyere mmadu aka na ndu. ụmụaka sitere n'udị ezinaulo a na-achoputa akara aka ha osoqoso ebe ọ bụ na ndị nne na nna na-enye ha nkwado na nchekwaba na

mgbazi n'omenala kwesiri maka i bara onwe ha na oha obodo n'uru. N'ikwado echiche ndi a, ka Ohaezi (2017) ji kowaa na umuaka sitere n'udi ezinaulø a na-eweta anuri, mbuli elu, otito na udo n'ezinaulø nakwa n'obodo.

N'aka nke ozø, e nwere ezinaulø ji aka ike azulite umuaka. Udeze (2017) kowara naezinaulø ejì aka ike azulite umuaka na-enwe iwù na-achikwa umuaka ha. Ùdi ezinaulø a na-enye ntaramahuhu mgbe obula nwata dara iwù ha. Ùdinne na nna a, anaghị anabata echiche umuaka n'ihe obula ha na-eeme n'ezinaulø n'ihi na ha wubere iwù mgbakwasıukwu. Ùdinne na nna a na-amanye umuaka ime ihe ma ha choro maobu na ha achoghi, bu nke nwere ike imetuta ihe omumụ ha na-eeme n'uløakwukwu.

N'iga n'ihi, Ejiro (2016) kowara na ezinaulø ji aka a choro m imma azulite umu ha dika ezinaulø na-enweghi ndi nchikota maobu nchekwaba. N'ikwado echiche a, ka Ike (2017) ji kowaa na ezinaulø di otu a anaghị elebara umu ha anya na mkpa ha na udị agwa ha na-akpa. Elo gara n'ihi kowaa naudị ezinaulø a enweghi ntọala obula ebimndu ha na-agbakwasıukwu. N'ihi nke a, ụdiumuaka a, anaghị amata omenala, ọdinala, na ihe a turu anya n'aka ha n'ihi na ha anaghị enwekwa ezi mmekorita kwesiri. Otu obula o si di, onye nchocha lebara anyaimata otu aka nne na nna ji azulite umuaka a, si enwe mmetuta n'ebe mmasi ha n'omumụtqasus Igbo di na mahadum di na Naijiria.

Nkowa asusụ Igbo nautoasusụ Igbo

Asusụ Igbo bu asusụ ndi sitere n'agburu Igbo na-asu. Agburu Igbo a gunyere ndi sitere n'owuwa Anyanwu Naijiria. Asusụ Igbo so n' otu nke "kwa" sitere Niger Congo (Nwadike, 2008). Mark (2016) kowara asusụ Igbo dika ezigbo ngwa oru n'ebe izulite Nwafø Igbo di n'ihe gbasara amamihe, idị uchu na nka. N'iga n'ihi na nkowa asusụ Igbo ka Ume (2016) ji kowaa na asusụ Igbo bu ngwa oru ndi Igbo ji enyefe echiche ha, dika agumakwukwo, omenala, nkwenye ekpemekpe na abamaba Igbo site n'aka ndi okpere ruo n'aka umuaka. Asusụ Igbo a, ka a na-amụ n'ogo agumakwukwo niile, ma otu ihe mebere ya bùtqasusụ Igbo.

Utoasusụ bu usoro a na-agbaso n'iwube mkpuruokwu maobu ahiriokwu n'asusụ (Egwu, 2016). Nwube a, nwereike idị n'udi mkpuruokwu maobu ahiriokwu mana ihe di mkpa imata bụna ha niile nwere iwù ha na-agbaso. Utoasusụ na-enyochakwa ma na-akowa udị nwube e nwere dika ntupò, mpitara okwu, udaokwu nakwa nkowa okwu bu nke gbadoro ükwu n'ahiriọ nona ya. Utoasusụ Igbo bu nke na-aputa ihe na nka asusụ anø e nwere bu nke gunyere nka okwukwu, nka ngere, nka ogugu na nka odide. Utoasusụ dika o si wee gbasata mkpuruokwu metutara nkeji asusụ nwere alaka asaa n'Igbo bu nke gunyere mkpoaha, ngwaa, nkowaaha, nkwuwa, mbuuzo, njokona ntimkpụ. Mkpoaha na ngwa bu nkeji asusụ kacha nwee alaka ma di mkpa n'asusụ Igbo. Utoasusụ pütara ihe n'ahiriokwu gunyere nkebiokwu na nkebiahirri.

Abia na nkeji asusụ Igbo e nwere ihe ndi e ji ama nke dabara n'iwu asusụ ma ha gunyere ndi a: N'asusụ Igbo o bu naani ngwaa na-enwe mgbakwunye, o buonodụ mkpuruokwu na nwube na-egosi nkeji asusụ bu. N'ihi nke a, mkpuruokwu nwere ikeiruorū dika aha, na nkwuwa. Imaatụ: qososo ka ha ji bija (Aha). Ha bijara qososo

(nkwuya). Nke ato bụ na otu ihe e ji mara aha n'asusu Igbo bụ n'otutu oge, o na-akpa agwa dī ka nkowa. Imaatụ: onye iberibe a.

O bụ ihe dī mkpa imata na-abia n'asusu Igbo isiaha na-adị n'onodu mbido nwube ma dīka o si gbasata ahiri nō n'elu.“Onye” bụ isiaha.

Omumụ a na-amụ ụtọasusu Igbo n'ulqakwukwo na-enyeaka ikwalite amamihe umuakwukwo na-enwe n'ihe omumụ Igbo. Site na nke a, umuakwukwo ndī e ji asusu Igbo wee zulite na nka ogugu na odide na-aka eziputa echiche miri emi n'ihe ọbula ha na-eme. N'ihe nke a, ụdị aka nne na ji zulite umuaka na-enyeaka n'inwetazu ebumnobi ndī a, n'ebe itinye ezigbo uchu na mmasi n'ebe ụtọasusu Igbo dī. Ma o dī mkpa imata na mgbe ọbula nwataakwukwo nwere mmasi n'ebe omumụ Igbo dī, na o na-eme nke ọma n'ule ụtọasusu Igbo n'ulqakwukwo. Ka o sila di, onye nchocha ugbu a ga-eleba anyaimata otuudị ezinaulọ si enwe mmetuña na mmasi umuakwukwo n'utọasusu Igbo na mahadum.

Nkowa Mmasi

Mmasi bùikpalite mmuo maobujidolite mmadu nso n'ebe ihe dī. Okoli (2017) hütara mmasi dīka mkpalite mmuo na agbamume mmadu inwe mmuocho ka o mara ihe dī mkpa o na-amabeghi maobuikwudosike n'ihe o maburu. N'uche nke Nze (2017) mmadu na-eziputa mmasi site n'igosi naq dī nkwidebe gbasara ọru ndī kwesiri na o ga-arụ. Nke a na-egosi naq buru na nwata akwukwo enwe mmasi n'ihe omumuo na-eme n'ulqakwukwo, na nwata akwukwo ahụ ga na-eziputa nke ahụ site n'agwa o na-akpa banyere iheomumụ ahụ. N'iga n'ihu, Illo(2018) hütakwara ihe na-ebute mmasi dīka ihe gbadoro ükwu na onodu ebumputa uwa na gburugburu ma onodu ndī a hibere isi na ezinaulọ. N'ebe a, a na-ahụta na nwata akwukwo ahụ nne na nna ji ezi aka zulite na-agà klassi n'oge, etinye uchu mgbe a na-eme ihe omumụ, agbakwa mboigụ akwukwo gbasara ihe omumụ ahụ na onwe ya nakwa ijụ na o na-azụta akwukwoogugu niile dī mkpa gbasara ihe omumụ ahụ. Ka o sila dī, onye nchocha ugbu a lebara anyaimata otu ụdị ezinaulọ si enwe mmetuña n'ebe mmasi umuakwukwo dī na mahadum.

Atutu Mmasi

Bandura guzobere atutu mmasi a, n'afọ 1986. Atutu a kwenyere naudị mmasi mmadu nwere n'ihe o na-eme na-egosi otu o si agbadobe mboorū maobu ihe dī iché iche o na-eme tumadiorububuru nakwa nke gburugburu. Atutu a kwenyekwara naq bụ mmasi mmadu nwere n'ihe o na-eme na-eziputa otu o si ahazi, akwadobe ihe o na-eme iji hụ na o mejuputara ebunuche ya. Atutu a na-eziputakwa, na mmasi bụ ihe na-eweta mpalite mmuo, ọdịdị mma nakwa mmeputa mbunobi onye ahụ. Atutu a nwere mmetuña na nchocha a, n'ihi na ụdị aka nne na nna ji zulite umuaka, bụ ihe na-eziputa ụdị ka ha si agbadobe mbọ, akwado, nakwa ahazi uzọ ndu ya bụ nke ga-nyere ya aka inwe mmasi n'imejuputa mbunobi a türü anya n'aka ya tumadi n'ebe agumụakwukwo dī n'ulqakwukwo.

Ntulegharị Nchocha ọzọ e meelara

Nnoli (2016) mere nchocha nke isiokwu ya bụ “mmetüta aka օrunne na nne nwere na mmetta nke օma սմակվուկո n’ule agumagü Bekee n’լոգվուկո sinjօ sekondirj na zonu mmüta Nnewi”. Onye nchocha gbasoro usoro nchocha sovee mee nchocha ya.Ndị o jiri mee nchocha bսմակվուկո dñari abu. Ngwa nchocha ya bụ nյumaza, ma o jiri miin na usoro ndipu n’izugbe wee zaa ajujü nchocha anq o gwuzobere. Nchocha ya gosiri naմակվուկոանաղի eme ihe a tñru anya n’aka ha n’ebə agumagü Bekee dì, dika iğü akwukwoogugu iduuazj, ejije na abu, itinye uchu imata ntqala, ndjna na nka asus, dicha na ya. Nke a, pütakarirj ihe n’ebə ndinne na nna ha bụ ndiqorj ugbo, ndj na-azj ahia nakwa ndj ndqorjochichi.

Nchocha a dì n’elu na nchocha ubgu a yitere n’ihi ha niile lebara anya n’ihe agbamonwe bụ mmeberé ezinaulj. N’agbanyeghi nke a, ndjimiiche dì ya bụ na nchocha dì n’elu lebara anya na aka օրü nne na nna na ihe օմüմü agumagü Bekee, ebe nchocha ubgu a ga-eleba anya na mmetüta սđi aka nne na nna ji azülite սմակa n’օմüմüտօասս Igbo. Ka osila dì, n’echiche nke onye nchocha ubgu a, օ chöputara na e mebeghi nchocha gbasarammetüta սđi aka nne na nna ji azülite սմակa n’օմüմüտօասս Igbo. N’ihi nke a, onye nchocha lebara anya na nke a maka nkwalite nchocha.

Usoro Nchocha

Սđi nchocha e ji mee nchocha a bụ usoro nchocha sovee mmetüta.Nchocha sovee mmetüta bụ usoro nchocha e ji eguzobe njikorj maqbü mmetüta dì n’etiti agbamonwe abu maqbü karja (Nworgu 2006). Onye nchocha jiri սđi nchocha a, ebe օ bụ na onye nchocha nwere mmasi n’ichopüta mmetüta aka nne na nna ji azülite սմակa nwere na mmasiumäkvwukwö n’օմüմüտօասս Igbo na mahadum.Ebe nchocha gunyere լոգվուկո mahadum niile a na –eme ihe օմüմü asus Igbo n’ala Najirja. Ndj njiri mee nchocha gunyere սմակվուկո – eme ihe օմüմü asus Igbo na mahadum nke օbul. Ngwa e jiri mee nchocha a gunyere Nchopüta օնոդü Ezinaulj (NOE), naNjumaza Mmasiumäkvwukwö n’ստօասս Igbo (NMUUI) njumaza bụ nke ihe e depütara na ya dì iri na asato (18). Onye nchocha lelere inogide n’օնոදü nke agbanweghi agbanwe site n’iji usoro ntücha data a na-akpö Cronbach Alpha na Bekee maka njumaza, ma were usoro Kudar-Richardson 20 fomular maka nchopüta nke ezinaulj, ma mkpoko ihe e nwetara bụ akara 0.88,. E jiri ntücha miini na ndipu n’izugbe na mmetüta nke pearson ‘r’ wee nweta օսիս maka ajujü nchocha wee nweta օսիս nchocha. Ihe e guzobere maka inweta ihe nchocha bụ nke gbadoro լկվü n’usoro liketj ma ihe mpütar aya bụ nke a KKI – kwere kwasie ike, KE – kwere ekwe, JA – jurü aju, JKK – jurü kpam kpam bụ nke e nyere akara 4,3,2,1. օսիսօbul a nwetara pekarirj 2.50 gosiri ekweghi ekwe, ebe օսիս nke ruru akara 2.50 maqbü karja gosiri iguzosi ike kwem maqbü kwere ekwe bụ nke gbadoro լկվü otu e si wee henzie ajujü nke օbul.Maka izipüta mmetüta e nwetara na nchocha, akara maakj ‘r’ օbul a nwetara nō n’agbata 0.70 na 1.00, na- egosi na e nwere nnukwu mmetüta ma akara pekarirj nke a gosiri na e nweghi nnukwu mmetüta.

Nchopüta

Ihe e nwetara site na nchöcha ka e zipütara na tebul abuo dika o si gbasata ajuju nchöcha.

Ajjuju Nchöcha 1

Kedu etu aka nne na nna ji azulite ụmụaka ha si enwe mmetüta n'ebé mmasi ụmuakwukwo n'omumụ utoasusu Igbo di na mahadum?

NKEJI A

Nchoputa aka nne na nna ji azulite ụmụaka (NANNAU)

Tinye akara (✓) n'oghore ebe e depütara nke I kwenyere na ọ dabara n'ajuju ajuru
Kedu udị aka nne na nna gi ji azulite unu?

- (a) Ha ji olu ike na oke iti iwu []
- (b) Ha ji nwwayọ na obi nnabata ege m nti na mkpa m []
- (c) Ha anaghi elenyere m anya n'ihe m na-eme []
- (d) Ha na-eme oke nwaayo []

NKEJI B

Njumaza Mmasiümụakwukwo N'utoasusu Igbo (NMUUI)

onugbu	Ihe e depütara maka ime Nchöcha	KKI	KE	JA	JKK
1	Utoasusu bụ otu n'ime ihe ọmụmụ asusụ Igbo m na enwe obi ańurị n'ímu ya.				
2	Ana m enwe mkpalite mmụo n'ebé mmebe mkpuruokwuna ahiriokwu Igbo di.				
3	Anaghị m agba mbọ n'igụ akwukwo gbasara usoro odide Igbo.				
4	Omumụutoasusu Igbo na-enyere m aka inweta ezi ntọala gbasara asusụ Igbo				
5	Ana m enwe afọ ojuju etụ m si amụutoasusu Igbo				
6	O naghị -nye m obi utoinio na klassi oge ọbula a na-akụzi utoasusu Igbo.				
7	Ana m agbado anya imụta ihe niile gbasara nkeji asusụ Igbo.				
8	Ana m enwe mmekorita nagburugburu iji nata ntọala kwesiri ikwalite amamihe m n'utoasusu Igbo.				
9	Anaghị m ege onye nkụzi m ntị mgbe ọbula ọ na-akụzi utoasusu Igbo.				
10	Akwusim ike n'ebé ọmụmụmpütara okwu Igbo di.				
11	Anaghị m eme nke oma n'ule utoasusu				

	Igbo.			
12	Anam aghota ihe ọbụla a na-akụzi n'udaokwu Igbo.			
13	Anaghị m eweputa oge maka ọmụmụ nkowa okwu Igbo.			
14	Ana m aguotụtụ akwukwoogugu gbasara nka asusụ Igbo.			
15	Ana m asụ asusụ Igbo nke ọma.			
16	Igụ akwukwoogugu Igbo na-adịri m mfe.			
17	Ana m ede asusụ Igbo nke ọma			
18	Ana m ejị asusụ Bekee emekorita mana oge omumụmụtoasusu Igbo.			

Tebul 1: Mmetụta nke pearson (r) e nwetara site n' echiche ụmụakwukwọ n' imata ka aka nne na nna ji azulite ụmụaka si emetụta mmasiụmụakwukwọ n'omumụmụtoasusu Igbo na mahadum dì na Naijiria.

Ndịna	Ọnụogụ	Miin	Ndịpụ n'izugbe	Usoro nkePearson (r)
Aka nne na nna ji azulite ụmụaka – mmasiụmụakwukwọ				0.78
Aka ike	40	2.40		1.32
Aka nnabata echiche	10	2.62		1.97
Aka a chorọ m ịma	35	1.88		1.71
Mkpoko	85	6.90	5.00	

Tebul nke a gosiri na ihe e nwetara na usoro nke pearson (r) bụ 0.78. Ihe e nwetara gosiri na e nwere nnukwu mmetụta di n'etiti aka nne na nna ji azulite ụmụaka na mmasi ha n'ebi omumụmụtoasusu Igbo dì na mahadum. Ka osila dì, mkpebi a gbadoro ụkwụ na iwu nnwale mmetụta bụ na o buru na ihe e nwetara n'ajụjụ nchocha n'usoro pearson r nọ n'agbata 0.70 na 1.00 n'ihe o gosiri bụ na e nwere nnukwu mmetụta. Osisa e nwetakwara gosiri na ezinaulọ ji aka ike na aka a chorọ m ịma anaghị akwalite mmasiụmụaka n'omumụmụtoasusu Igbo, ebe ha nwere akara miin 2.40 na 1.88 tinyere ndịpụ n'izugbe 1.32 na 1.71 bụ nke pekariri kraiterion miin 2.50. Ihe nchocha na- egosi bụ na ọ bụ naanị ụmụakwukwọ sitere n'ezinaulọ e ji aka nnabata echiche azulite ụmụaka bụ ndị nwere ezi nnukwu mmetụta n' ebe ikwalite mmasi ha dì n'omumụmụtoasusu Igbo, ebe e nwetara miin bụ 2.62 bụ nke kariri kraiterion miin 2.50.

Mkpokota Nchocha

Site na nchocha e mere, ihe ndị a bụ ọkpurukpụ ihe a chọputara:-

1. Aka nne na nna ji azülite ümüaka nwere nnukwu mmetüta na mmasi ha n'ebi omumütoasusu Igbo di na mahadum. N'ihi nke a, ümüakwükwo sitere n'ezinaulø e ji aka nnabata echiche azülite ümüaka bu ndi nwere mmasi n'omumü asusu Igbo, ebe ümüakwükwo sitere n'ezinaulø ji aka ikena aka a choro m imma enweghi mmasi n'omumütoasusu Igbo na mahadum.

Mkparitäuka

Ihe a chöputara gosiri na e nwere nnukwu mmetüta di n'etiti aka nne na nna ji azülite ümüaka na mmasiumakwükwo n'omumütoasusu Igbo na mahadum. Nke a gosiri na aka nne na nna ji azülite ümüakanwere oru pütaraihe o na-aru n'ebi inwe mmasi ha n'omumütoasusu Igbo di. Nchocha gosiri na ezinaulø ji aka ike azülite ümüaka na ezinaulø ji aka a choro m imma anaghi akwalite mmasiumaka n'omumütoasusu Igbo. Nke a bu maka n'üdjinne na nna a anaghi anabata echiche ümüaka n'ihe obula ha na-eme n'ezinaulø n'ihi na ha wubere iwu mgbakwasıukwu mana na-amanyi ümüaka ime ihe ha choro. Nne na nna ndi achoro m imma anaghi enwe oghere ilebara ümü ha anya n'üdi ntqala ha na-anata. Üdionodu a pütaraihe n'ebi iji asusu Bekee zuliteümü ha di, anaghi anabata mmekorita ümü ha na gburugburu, anaghi enye ümü ha ntqala obula gbasara omenala maobu ndu ndi Igbo, anaghi enye ümü ha nkwardo maka omumütoasusu bido n'osusu ruo n'odide Igbo.

Ihe niile a chöputara anaghi enye nkwardo n'uru a na-enweta site n'ezinaulø maka nkwalite mmasi ha n'ebi omumütoasusu Igbo di n'ülökükwo. N'iziputa nke a nke oma mere Ugoeze (2016)ji kowaa na ezinaulø ji aka onye kwuo uche ya azülite ümüaka ha na-enye ümüaka ohere inwe ezi mmekorita na gburugburu ha bu ebe ha na ümüogbo ha na ümüakwükwo ha na-enwe ntughari uche. N'ikwado echiche ndi a, Ike (2017)ji kowaa naümüaka sitere n'üdi ezinaulø a na-achöputa akara aka ha ősososo ma nwee mmasi imepüta ihe a türü anya n'aka ha, tumadi n'ebi omumütoasusu Igbo di. N'echiche nke onye nchocha, o bu ihe di mkpa na ndi nne na nna ga- amata mkpa o di iji aka nnabata wee zulite ümüaka ha maka inwe mmasi n'ihe omumütoasusu Igbo. Site n'ihe a chöputara e nwere ike ikwu na o bu nne na nna iji aka ike na aka achoro m imma zulite ümüaka mere na ümüakwükwo anaghi enwe mmasi n'omumütoasusu Igbo na mahadum.

Mmechi na Itu alo

Ütoasusu Igbo bungwa omumü pütaraihe e ji enyefe ümüaka ntqala kwesiri n'ebi imata iwu iwube mkpuruokwu maobu ahirjokwu n'asusu Igbo di, iwu ntupo, mputara okwu, udaokwu nakwa nkowa okwu bu nke gbado ükwu n'ahirjokwu nke obula. Obukwa üzö e si enyefe ümüaka

nka asusu anö e nwere bu nke gunyere nka okwukwu, nka ngere/onunu, nka ogugu na nka odide, tinyereomumü nkeji asusu nwere alaka asaa n'Igbo bu nke gunyere mkpoaha, ngwaa ,nkowaaha nkwuwa, mbuzo, njoko na ntimkpü. N'ihi nke a, onye nchocha tutara alo ndi a:

1. E kwesiri isite n'ogbakọ ndịnne na nna na-enwe n'ulọakwukwọ kowara ha mkpa ọ dị ịkwalite mmasịumụ ha n'ebe ọmụmụtọasusu Igbo dị, site n'inye ha ezi ntoala kwesiri.
2. A ga- akowara nne nna mkpa ọ dị inye ụmụ ha nkwoado kwesiri n'ebe ọmụmụtọasusu Igbo dị, site n'ınabata ka ụmụ ha sụo asusụ Igbo n'ulọ nakwa n'ulọakwukwọ.
3. E kwesiri isite n'ogbakọ ndịnne na nna mee ka ha mara uru ọ bara inye ụmụaka ha nkwoado site n'izütara ha ngwa ihe ọmụmụ n'utọasusu Igbo.
4. E kwesiri isite n'ogbakọ ndịnne na nna mee ka ha mara uru ọ bara ime ka ezinaulọ ha bürü ebe obibi, mkpakoritauka na ınabata echiche karịa ebe ọgba aghara maka nkwalite ọnodụomụmụtọasusu Igbo n'ulọakwukwọ.
5. Ulọakwukwọ mahadum ọbụla kwesiri iweputa ihe ọmụmụ njem nlere anya ebe ndị Igbo na-eme ihe mmemme ụfodịka ndị nne na nna nweike ịkwado ụmụ ha maka nkwalite amamihe n'udị okwu e ji eziputa ọnodụ nakwa ihe dị iche iche n'asusụ Igbo.
6. Ulọakwukwọ mahadum ọbụla kwesiri inye ụmụaka ndị mere nke ọma n'ule utọasusu Igbo onyinye agumakwukwọ maka inwe ntukwasiobi naikwalite mmasịumụakwukwọ ndịozọ.

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MARRIAGE AND FAMILY SURVIVAL IN HUMAN SOCIETY: RELIGIOUS AND CULTURAL PERSPECTIVES

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Abstract

Marriage is a vital part of human life because it is the foundational building block of the society. Currently, some societies have changed the traditional definition of marriage to include same-sex union. The idea of including same-sex union in the definition of marriage tampers with traditional definition and the biological fact that reproduction depends on a male and a female. Procreation (reproduction) is one of the major purposes of marriage. There is increase in countries accepting same-sex union as an ideal marriage. This has resulted in the call to encourage the traditional norms of marriage such as permanence, intimate companionship, sexual exclusivity, procreation, enculturation and training of children. The main focus of this paper is to maintain that marriage between men and women is complementary; and the reality that children need a mother and a father. This paper highlights the purposes of marriage; and further lists the functions of marriage. The theory that informs the study is structural-functionalism, which holds that societal growth depends on the future of marriage and that the normal family is a conjugal family of father, mother and children. The methodology is mainly historical and documentary. Our challenge then is to offer a reasonable defense for marriage between man and woman by encouraging the strengthening of union as an esteemed institution for societal survival.

Keywords: Marriage, Family, Procreation, Culture, Monogamy.

Introduction

Universally, all societies recognize culturally variable relationship between men and women known as marriage. Marriage as an institution is acknowledged in a variety of ways. It is a universal human institution that formed the foundation of family throughout history (New World Encyclopedia, 2018). Most anthropologists according to Peoples and Bailey (1997) agree that marriage ordinarily involves the following

A culturally defined special relationship between a man and woman from different families, which regulates sexual intercourse and provides for procreation;

A set of rights the couple and their families obtain over each other, including rights over the couple's children;

An assignment of responsibility for enculturation to the spouses or to one or both sets of their relatives; and a division of labour in the domestic group (p.170).

The above conception of marriage has the virtue of defining marriage by its distinctive feature. From this perspective, sex constitutes an essential determination of marriage relationship. Nwogugu (1966) emphasizes that, “in order to establish the existence of a valid marriage, it must be proved that the persons involved are man and woman” (p.xxviii). Before now, marriage has been universally acknowledged throughout history as a legal contract between a man and a woman in which there is sexual fidelity, emotional support, along with childbearing. Therefore, marriage creates new nuclear families, which in most cultures are largely responsible for the nurturing and enculturation of children. In other words, marriage usually is the relationship through which new families of procreation are formed in a population, which is in line with “multiply and fill the earth” of Genesis 1:27.

In this contemporary time, re-definition of marriage as any close or intimate union that includes same sex alters the cultural importance of marriage and leads to degradation of the standard nuclear family. This also affects the marriage norms of the society. There is irrefutable evidence concerning marriage and its role in producing social order and cultural prosperity. In some societies where marriage norms are not properly observed, children are being born outside of marriage; higher numbers of divorces and step families are created as people remarry for many times. These pose a negative effect on the main features of traditional marriage system, since it is marriage's roles that regulate sexual behaviours which history acknowledge as being instrumental in determining a society's condition.

Marriage is meant to exclusively involve two persons of opposite sex because it conforms to the biological design that fulfils the reproductive principles. This serves broad societal purpose in the sense that the future of the societal growth depends on the future of marriage. There is need to embrace the socio-moral and cultural values of marriage between members of opposite sex because it is the only way conjugal family of father, mother and children will be achieved. Specifically, the future of marriage depends on people's understanding of what the true meaning of marriage is, what the real institution of marriage is, the purpose of marriage and the functions marriage serves for the survival of human society. However, it is very unfortunate that issues concerning marriage are left to be a legislative decision in this present day.

Theoretical Framework

The theory that informs this work is Structural-functionalism. It was propounded by Emile Durkheim and supported by Radcliffe-Brown (1952), Parsons (1955), Pitts (1964) and McIntyre (1966), among others. It is a framework that sees society as a complex system whose parts work together to promote solidarity and stability. It addresses society in terms of the function of its constituent elements - norms, customs, traditions and institutions. Structural-functionalism view shared norms and values as the basis of society and therefore, focuses on social order. It also examines how the family is related to other parts of the society, especially how it contributes to the well-being of the society. It further identifies functions families typically perform, which include; reproduction, socialization, care, protection,

emotional support, assignment of roles and regulation of sexual behaviour through social norms. It argues that family as the first agent of socialization creates well integrated members of the society as well as instills culture into the new members of the society.

Structural-functionalism sees the basic building block of the society as the nuclear family (father, mother and children). Marriage that involves male and female is the only marriage where the sexual union can result to procreation (reproduction of human race). Procreation conquers extinction, promotes societal survival and extension of the pedigree. According to the above theory, the family is responsible for social replacement of producing new members, to replace its dying members. Marriage legalizes and legitimizes the offspring and creates a family. In this sense, the social structure of marriage and family create deep social and emotional bonds that give individual in-depth system of social support, as well as generating expectations of social responsibility among their members fulfilling the function of creating social cohesion. Structural-functionalism maintains that strong marriages promote strong families, which in turn promote a strong society. This theory remains tenaciously in place and stands unchallenged in terms of sway it holds over the realm of research and theory about families.

Views on Definition of the Term Marriage

There are different views on definitions of marriage. These views are anchored on the coming together of man and woman to form a family. From the anthropological view, according to Westernmarck (1921), marriage is the more or less durable union between man and woman and marital and paternal care probably due to instincts once necessary for the preservation of the species (p.71). Borgatta and Borgatta (1992) define marriage from sociological perspective as, "a natural given requisite from the survival of society" (p.1754). From the religious perspective, Huse (nd) defines marriage thus

"Marriage is one of the institutions established by God when He gave Eve to Adam to be a helper and companion. The plan was men and women should be united in the knowledge and fear of God, and to be a symbol of the union between Him and His church" (p. 105).

According to Su (1992), Confucius defines marriage as, "the union (of representatives) of two different surnames, in friendship and in love, in order to continue the prosperity of formers' ages and to produce those who shall preside at the sacrifices of heaven and earth" (pp.54-55). Vatican Council II (1965:No.48) states that; "thus fruitfulness and offspring are the supreme blessings of God in matrimony so that by its very nature, the institution of matrimony itself and conjugal love are ordained for the procreation and education of children and find in them their ultimate crown."

The conventional thought also believes that normal family is conjugal. A male, as husband and father, is the head of the household and the sole economic provider. Marriage according to Eshleman (2000) is an institutional arrangement between persons, generally male and female who recognize each other as husband

and wife or intimate partners (p.41). A female, as wife and mother, is a helpmate to her husband and a homemaker who is responsible for household duties, domestic care and the socialization of the children (Eshleman, 2000). Okoye (1972) defines marriage as “that state in which man and woman give themselves to each other and become helpmates to each other in their life together and in the procreation and training of offspring” (p.9). Onuorah (2012) defines marriage as, “coming together of a man and a woman to live as husband and wife with religious, legal and cultural binding” (p.18).

General Overview of the Institution of Marriage

The institution of marriage predates reliable recorded history. Many cultures have legends and religious beliefs concerning the origins of marriage (Westermarck, 1903). Marriage is both a natural institution and a sacred union because it is rooted in the divine plan of creation. From the Christian religious perspective, Okoye (1972) states that, “the idea of marriage was portrayed in the second (Yahwist) account of creation, which explains the origin of this bond of affection and love between man and woman” (p.12). According to the Bible, Genesis chapter two recorded that, God made the first man out of dust of the earth, breathed into his nostrils the breath of life and was put in the Garden of Eden. The man after staying with all the created animals observed that every animal has a female companion. The man found no match among the animals; he was so lonely that he needed a perfect match for company. God said in Genesis 2:18, “it is not good that the man should be alone. I will make him a helpmate.” God made the man to fall into a deep sleep and out of his ribs he made the woman. God’s creation of the woman for Adam indicates marriage, which is the joining of a man and a woman to become one and support each other in task of life.

From cultural perspective, marriage in Igbo traditional culture is not regarded as a private affair between individuals; rather it is the establishment of a bond between two families. This social union of individuals in marriage creates kinship. The basic social unit in the African Igbo culture is the nuclear family, which consists of a man, wife and their children. Nuclear family is the basis for the formation of the family group, kinsmen, lineage and the clan.

Marriage in Igbo tradition is indispensable factor for the continuation of the family line of descent. Children occupy the central point in Igbo marriage. In line with the above view, Hanlon and White (2014) observe that, “the origins of marriage might lie in a man’s need for assurance as to paternity of his children. The man might therefore, be willing to pay bride price or provide for a woman in exchange for exclusive sexual access” (p.2). The need to marry, to get married, and to have children remains as widespread and strong as ever. Arthur (1986) avers that, “marriage is not on the account a matter of arbitrary will, but is a contract necessary in its nature by the law of humanity” (p.78). Marriage from Igbo perspective looms upon the horizon of every boy and girl as an indispensable function to be fulfilled after reaching the age of puberty (Basden, 1966). An average Igbo youth prays to get married because marriage is understood as a formation of a new legitimized nuclear family. Parents also wish their children marriage.

Marriage as an institution was recognized and respected globally. It was founded on and controlled by the social and religious norms of the society. The institution of marriage is unique. It is the only institution that binds man and woman together to form a family. The institution of marriage is historically filled with restrictions from age to gender, to social status. These restrictions are placed on marriage by societies for reasons of benefitting the children, passing healthy genes, to keep property concentrated, and because of prejudice and fear. Ele (2006) stresses that:

The individual person is the icon of his or her family whose history and respect he or she carries and represents wherever he or she goes. This informs the reason why marriage inquiry is taken seriously. The family backgrounds of the suitor and spinster are investigated thoroughly and respectively by each party before marriage (p.84).

Societies have often placed restrictions on marriage relatives, though the degree of prohibited relationship varies widely. In most societies, marriages between brothers and sisters are forbidden, as well as marrying from one's kinsmen. In line with the family kinship and closeness, Kuper (1963) observes that:

The term father is extended from one's own father to his brothers, half-brother, and sons of his father's brothers. Similarly 'mother' embraces his own mother, her sister, her co-wives, and wives of his father's brothers. The children to these fathers and mothers are his brothers and sisters, and their children are grouped in the same category as his own grandchildren (p.25).

The above shows the interconnectivity of kinship and description of family closeness in African traditional society. All mainstream religions prohibit some marriages on the basis of the consanguinity (lineal descent, that is blood relatives or people related by birth), and affinity (kinship by marriage, that is in-laws or people related by marriage) of the prospective marriage partners. In this view, Rutherford and Bone (1966) view marriage as:

The voluntary union for life of one man and one woman to the exclusion of all others, subject to the rules as to consanguinity or affinity and capacity to perform the duties of matrimony prevailing in the place of domicile of the parties and subject to the formalities required by the law where the marriage takes place (p.213).

Onoka (2003) observes that, "customary law also recognized marriage as a union between a man and a woman or women as the case may be" (p.69).

Marriage typically requires consummation by sexual intercourse and non-consummation (that is failure or refusal to engage in sex) may be grounds for an annulment (Wikipedia, 2014). Adultery (sexual relationship by a married person with someone other than his or her spouse) is also highly disapproved by the major world religions and forms a ground for divorce. Religiously, marriage is a relationship sanctioned by God and should last until the parties are separated by death. This implies that marriage takes place within the assumption of permanency.

From the above views, the traditional marriage and most religious traditions of the world such as Judaism, Christianity, Islam, among others, reserve marriage for man and woman. Marriage on the other side combines several elements of love, sexual satisfaction, emotional support, economic support and sense of self-worth.

Types of Marriage

There are various types of marriage among every culture of the world. These include -monogamy, polygyny (polygamy), levirate, polyandry, child marriage, mixed marriage, sororate marriage, widow's inheritance, female husband marriage and gay marriage, among others. On issues concerning marriage, religion plays important roles. Most marriages are conducted according to the norms of their respective religious teachings. Marriages most times take place in a religious place of worship. That notwithstanding, some religions also encourage celibacy. For instance, it is not mandatory for every Christian to marry. Some can choose to be celibate, which can be found among Catholic Clergies. For those who choose to be married, it is mandatory for them to marry one wife (monogamy). Agha (2003) views monogamy as, "a system of marriage in which the man has only one wife (p.101). In the Christian tradition, marriage is between one man and one woman. Christianity also insists on monogamy as an essential form of marriage. Therefore, monogamy exists when a man is married to one wife at a time.

In Islam, marriage is mandatory and Muslim men can take up to four wives (polygyny). The Quran in Sura 4:3 says, "You may marry two or three or four woman whom you choose. But if you apprehend that you might not be able to do justice to them, then marry only one wife, or marry those who have fallen in your possession." The Quran limits the number to four, only if the man could take care of them all and deal justly with them. Polygyny can be said to be the marriage in which a man could have multiple wives. It is also a common practice among Africans. It is believed that having multiple wives is generally considered as a sign of wealth and power, though the status of polygamy has varied from one society to another. Adibe (1992) observes that "a man may desire to have many children and as such he would invite his kindred to help him get a second or third wife" (p.169). Adibe (1992) further remarks that "the Igbo traditional faith permits polygamy...where infertility or issue of no male child exists in the family. They regard male child as the most important factor in marriage union for perpetuating the family name" (p.22). Monogamy and polygamy are two major types of marriage that is very common in this contemporary time.

Functions of Marriage

Traditionally, marriage occurs shortly after puberty. It is the foundation for the formation of a new family. The newly united couples literally enter a new world from the old world of singlehood. Marriage brings about many changes in the life of the newly married couples. Abimbola (1995) opines that "marriage becomes a means of control in a secular environment.... A married person will refrain from anti-social or deviant behaviour since through his offspring he has an everlasting state in the

community" (pp.54, 64). Marriage also performs several functions in our cultural environment. Henslin (1980) maintains that:

Marriage marks the creation of a new legal unit, changes both in the way others act towards the couple and in the way the newlyweds act toward others, change in what the couple expect of one another, and finally, a changed perceptual and evaluative system so extensive that it leads to changes in how one perceives and evaluates both one's marital partner and oneself.... Each no longer sees the other as the man or woman but the man or woman who is now my husband or my wife....The ideas that each has on idealized marital roles also apply to one's own role in marriage, i.e., the wife has specific ideas about how a wife ought to act, and the husband idea about a husband's ideal behaviour. Each evaluates his or her own self according to how one feels on fulfilling these expectations (pp.159-161).

It was also argued that the major function of marriage in the society was to control both sexuality and childbearing (Davis, 1976). Peoples and Bailey (1997) state the major universal functions and social benefits of marriage, which include:

Reduction (but not elimination) of conflict over sexual excess; formation of social bonds that provide for the material needs, social support, and enculturation of children; establishment of relations between inter marrying families or other kinds of kin groups; provision for the exchange of domestic services between the sexes; and formation of new families of procreation in a population (pp. 171-172).

Peoples and Bailey (1997) further reveal that "marriage usually establishes domestic relationships between men and women in which the duties of each partner are normatively obliged to render to each other and to their offsprings" (p.172). Peoples and Bailey (1997) again conclude that a marital relationship must perform the above functions in a human society because of several universal characteristics of humanity, which include the following:

Human female's ability to receive sexual partners continuously, regardless of her ovulating cycle; prolonged infancy and childhood dependency of human children; sexual division of labour found to varying degrees in all culture; definition of sexual intercourse within the nuclear family as incestuous (p.171).

There are also other purposes or reasons for marriage. For instance, if you ask an average Igbo man or woman why he or she desires to marry, the answer will be, "I want to get married and have my own family and children." In traditional Igbo society, the first and foremost consideration in a married life of the particular couple is their fertility. Nigerians are deeply attached to children. Any cause of infertility in any marriage is normally shifted to the woman. Women in this category of childlessness suffer most.

In Igbo traditional marriage, prayers are made to God by the father of the bride to give his daughter children. In fact the position of a wife in her husband's family remains uncertain until she begets a child. The child practically vindicates her

of her womanhood. Traditionally, if a woman begets a male child, she has been specially seen as rooted or established wife among her husband's extended family and kinsmen. The childless woman occasionally is made object of conversation and ridicule by her rivals, neighbours and in-laws. The problem of childlessness in marriage brings about the practice of adultery and encourages polygamy.

The Purpose of Marriage

Marriage serves several purposes, which manifest in the reasons why people choose to marry. Wanjobi (1999) observes that,

The African believes that each individual, male or female is a channel for the transmission of life and that it is wrong to interrupt that transmission. Among Africans not only must one get married, but one must have children and as many of them as possible. From this, two important implications follow: for an African, a childless marriage is ruled out as no marriage. In order to get as many children as possible, Africans are forced to become polygamous (in this context, it can be observed that childlessness is only one cause for being polygamous among African; that is, it is a necessary but not a sufficient condition for polygamy in Africa) (p.5).

Pamensky (2008) suggests that “the purpose of marriage is to constantly provide emotional intimacy to your spouse, thereby uncovering your true self and, ultimately, your unique purpose for being created” (p.3). Pamensky (2008) further remarks that “marriage is meant to last for a lifetime and that the key to conflict lies in agreeing that happiness can be found in communication and compromise” (p.3). From the ideas of Pamensky, marriage should be focused on personal discovery and fulfillment in the relationship of the spouses.

Abimbola (1995) postulates that, “marriage is an important part of any culture largely because it is a vehicle for the establishment of human relationships that lead to procreation and the perpetuation of the human species” (p.54). God ordained marriage in such a way that man and woman might be helpers in his plan of continual creation by having children, to bring life into the world. Marriage also provides the ideal situation where both man and woman can have good expression of sexual intercourse in a sense of complete trust, love and surrender (White, 1961). In addition, marriage needs children as a child needs a brother or a sister in order to learn some of the great truths of sacrificial love and self-denial (white 1961). Okoye (1972) also confirms that,

Marriage was not instituted only for the procreation of children. There is another intention at the roots of marriage, namely, the partnership of man and wife. Man is so made that he needs company. Marriage was therefore designed by God also to satisfy for man and woman the need for company, and the need to be loved and appreciated (p.10).

Agha (2003) also gave various purposes of marriage, which stated thus,

Marriage was ordained as a means of fulfilling God's command for the increase of humanity, for the training of children, for the mutual satisfaction of the natural instincts of sexual intercourse and affections, for mutual help,

assistance, emotional comfort and love. For mutual co-existence between husband, wife and children, and for the building up of the society (p. 97-98).

From the above ideas and views, the purposes of marriage include the following:

Intimate Companionship: Intimate companionship got its root from God's creation of woman out of man. God first created Adam as the first man. Among all other creatures, Adam could not find a suitable partner. Adam was so lonely that God bridged his loneliness by creating a woman out of Adam's rib. The woman was created to be with Adam. In Genesis 2:23, Adam said, "This is the bone of my bone, and flesh of my flesh. She shall be called woman, because she was taken out of man." This partnership between the husband and wife brought love in the marital life. Marriage becomes the means for married couple to demonstrate their love for God and themselves. Kline (1979) agrees that, "marriage for help and support is really exposing the character of mutual and self-giving love" (p.24). With this concept of love there will be oneness. The issue of oneness is recorded in Genesis 2:24 "the husband and wife should leave their fathers and mothers and cleave to one another". Symbolically, this means that they are one. The companionship between husband and wife made them to feel love and belong to each other. Cole (1983) opines that, "marital relationship should create a sense of belonging and mutual dependence" (p.221). The creation of partnership in marriage challenges the marital partners to exercise faithfulness. Jesus Christ elaborates more on the unity between husband and wife as it was recorded in the gospel of Matthew 19:4-6, "God made them male and female; for this reason a man shall leave his father and mother and be joined to his wife and the two shall become one. So they are no longer two but one". God designed the female to complete that which was lacking in man and joined them in marriage to achieve this completeness.

Sex: Sex in this perspective is sexual intercourse between man and woman in marriage. Sex was created both to deepen intimacy and to procreate children. Both sex and children are important aspects of marriage. Sex therefore serves the purpose of having children while marriage serves the purpose of finding oneness and experiencing sex in a safe environment. Sex also plays a part in the decision or desire for marriage. Instead of engaging in casual sex with multiple partners, there is need for one to get married so as to have sexual relationship whenever it is needed. With this influence of being married the couple needs to express themselves freely to each other because they know they are safe and clean (that is free of disease). In other words, marriage protects individuals from sexual misconducts and provides a healthy relationship to express sexuality without opening oneself up to the severe emotional and physical damage caused by casual and non-committed sexual relationship.

Marriage provides opportunities both for love and sex. This is because marriage serves the purpose of reducing the conflict over sexual access and control the sexual intercourse within the family. Marriage also serves the purpose of preventing sin of sexual immorality. Wittsiebe (1974) further concurs that,

Instinct controls sex in the lower animals. For most animals built-in rhythms regulate the time of mating. They have no choice as to when, and not often much as to "who." Man chooses a mate for life and may then make love and have intercourse at any time. The Lord gives the privilege of complete autonomy in sex, forbidding only adultery, fornication, and relationships that violate the morality and nature of sex itself. Man made in the image of God, may put sex under the guidance of reason - sanctified reason (p.59).

In marriage, sex is very essential for procreation to take place. Ele (1996) confirms that, "God created sex for some purposes. The long-term one is; the continuation of the human race, but the immediate object of intercourse is to provide man and woman with a unique means of expressing their love for each other in marriage" (pp.90-91). The Quran asserts that marriage is a legitimate way to satisfy one's sexual desire (Quran 24:32). Islam recognizes the value of sex and companionship and advocates marriage as the foundation for families. Marriage helps to promote a healthier society.

Procreation and Propagation of Species: Marriage creates the possibility of procreation for heterosexual couples (infertile couple notwithstanding). From the Biblical perspective, Obiorah (2010) rightly observed that "Be fruitful and multiply" is not only a command but also a blessing that carries with it God's assurance that it will be fulfilled" (p.53). The major purpose of marriage in Igbo traditional society is bringing man and woman together to bring forth the next generation (F. Odiari, personal communication: 1st January 2010). In the course of this study, it was observed that the traditional African people valued children more than any other thing in life. This love of having children is manifested in various Igbo names. For instance, names like;

Nwazoba	-	Child saves
Nwakaego	-	Child is worth more than money
Nwakasi	-	Child is priceless
Nwabundo	-	Child is shelter
Nwakauso	-	Child is sweeter
Ifeyinwa	-	Nothing is like a child
Nwabuwa	-	Child is the essence of my existence
Nwajobi	-	Child holds the family lineage.

Though in some cultures, procreation seems to be incidental in the sense that it is going to happen whether married or not. But the critical element is the raising of children in a family. Therefore, the family is important to ensure procreation. The family cannot emerge without the union of man and woman to bring forth offspring. The very fundamental purpose of marriage has been and remains the propagation of the next generation. It is the individuals (husband and wife) that are the means through which human species is perpetuated.

Enculturation and Training of Children: Talcott Parsons spoke of the birth of new generations of children as a recurrent barbarian invasion. One of his reasons was that

human infants do not possess culture at birth. They have no conception of the world, no language or a morality. It is in this sense that he referred to human infants as barbarians because they are uncultured and unsocialized persons (Grunland and Mayer, 1988). All an infant needs to live and cope within the cultural context is acquired through the process termed enculturation. Human beings have to learn their behaviour. This learning process is what we call enculturation. Therefore enculturation may be referred to as the process by which individuals acquire the knowledge, skills, attitudes, and values that enable them to become functioning members of their societies (Grunland and Mayers, 1988).

Societies do everything possible to aid any one of her members to learn proper and appropriate behaviour for any given social setting and in meeting the demands of any challenge. Enculturation is a process that has two major aspects. The informal education which is known as child training and the formal, commonly termed education (Grundland and Mayers, 1988). The former is most likely to be carried out within the context of the family. The latter is carried out in institutions of learning, sacred or secular. Bock as quoted by Grunland and Mayer (1988) observes that “societies differ in the case of young people. Traditionally, parents tend to give individual attention to the child with the mother taking primary responsibility for the child’s care” (p.56). In most societies, the child is cared for by the natural parents or a close relative, such as an elder sibling or grandparents if the parents are unable to care for him. Okwueze (2003) notes that “the duty of training children to internalize the externalized rules of the extended family and those of the town at large rests mainly with the immediate atomistic nuclear family personified in the husband and wife (father and mother)”(p.70). Okwueze (2003) further observes that “whenever a child’s conduct is falling below expectation, any member of the family or household is free to call him to order by either verbal warning or corporal punishment” (p.71).

Recommendations

There is a serious campaign by human right activists pressing for the recognition and acceptance of gay union as a marriage; and to accord gays the equal right as their heterosexual counterpart. It is obvious that gay union is a threat to the institution of marriage. In this context, it is important to intensify advocacy at all levels to maintain the system of man to woman marriage. In order to preserve heterosexual marriage, the following recommendations emerged.

Families should acknowledge that marriage has always been a bond between man and woman (or women as the case may be). It is very important to acknowledge the true values of marriage between members of opposite sex. Therefore, family should inculcate this knowledge to their young ones to internalize the societal norms concerning marriage and gender roles. Passing of accurate information on marriage to children will help them in planning and wise decision making in marriage issues.

Communities should advocate for traditional form of marriage (that is marriage between man and woman). They should provide care and support to their married members (especially in time of marital crisis to stabilize it). This is because marriage involving man and woman is the mainspring of a marital union that brings a

measure life-enhancing consistency to the lives of generation after generation. Communities should also conduct seminar for the youths that would aim at addressing issues on procreation and child rearing within the marriage circle. They should also add to the issues the purpose and functions marriage serves in the traditional society. This will help to minimize and control sexual experimentation of casual sex and homosexuality among the youths.

Religious institution should not relent in their campaign in encouraging and promoting marriage between man and woman. This is because it is the only marriage that provides for procreation in the institution of marriage. Religious institutions should continually educate their members on the values of marriage and at the same time encourage premarital and post-marital counselling, which should include marriage support groups. They should also relate to their members the importance of marriage which the sexual union beget children. Meaningfully, the word parents connote both father and mother.

The Church should stand on her position in discouraging gay marriage as it counters the link between marriage and procreation; makes procreation and rearing of children unimportant; and changes the natural and biblical meaning of marriage. The Church in her counselling should encourage her married members to take their marital vows serious and avoid divorce because children need both father and mother for proper parenting. Schools are not left out in the battle to preserve the marriages, as a matter of safeguarding the well-being of children, the country and future. Schools should hold on the teaching that family is conjugal (father, mother and children), that any other thing like gay union will lead to the extinction of human race.

Government should maintain the original concept that marriage is a union of a man and woman. Government should strictly maintain that children should grow up in a family with a father and mother. Government should also prohibit things that are harmful to growth of the nation and societal survival like same-sex union and child abuse.

Finally, families, religious institutions, schools and government should work together to create fora where marriage, family values and norms should be encouraged and integrated in various homes, churches, schools and communities. This will strengthen the marriage between man and woman because it is an esteemed institution for societal survival.

Conclusion

Marriage is traditionally considered as a union of man and woman for many reasons. The purposes of marriage as well as importance include companionship, procreation, legal sex, enculturation and training of children. Marriage also offers other functions such as financial and emotional supports. It serves as a functional division of labour (father and mother roles) in life's activities and provides a sense of financial security for the children.

Marriage is an important institution due to the fact that it emphasizes on the procreation and continuity of human race. It is also important in the society because it helps to bring up brilliant and stronger communities, which in turn produces a more

stable society. Marriage has its backing from the platform of family, which is a social structure that is commissioned to perform certain essential social function for society. One of the primary functions of family is to produce and reproduce persons, biologically and socially. Marriage between man and woman is the means to achieve this as it promotes the propagation of human race.

This study therefore, argues that the traditional form of marriage should be encouraged; purpose and functions of marriage should be promoted for the smooth functioning of the society. The idea of same-sex union should be discouraged because it does not promote procreation. Same-sex union could lead to extinction of human race, and issues concerning social survival would be adversely affected.

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TIV FOLKTALES IN A MULTICULTURAL CONTEXT: A PSYCHOMYTHIC APPROACH

Bem Collins Atyev

Abstract

So much work has been carried out on Tiv folktales. However, little has been invested into exploring the mythical nature of those tales and the universal applicability of its psychological bearing on contemporary man. “The study of Tiv folktales has a lot to do with investigating the human psychology and the adjustment of the individual to his culturally constituted world” (Hallowell, 546). There is therefore, much to be learnt and understood from the body of Tiv folktales. That Tiv folktales are seldom recounted or shared with the children in cold moonlit nights does not dispel the value of interpreting such tales and utilizing their lessons in a modern and/or multicultural context. Studying Tiv folktales can shed light on traditional culture, society, and the underlying psychology of those who continue to struggle to find their place in the world today. Tiv folktales, especially its mythical content, appeals to the human unconscious and is projected into the conscious mind through archetypes. Tiv folktales from this bent is thus, to the collective unconscious of community what dreams are to the individual unconscious. This study employs the psychoanalytical tool to appreciate the mythical dimension of Tiv folktales. It concentrates on the archetypal element as one of the focal strings of analysis. Five Tiv folktales will be explored in order to actualize this critical goal (see Appendix A and B for Transcription and Translation). Structurally, the study is divided into introduction, theoretical and conceptual framework, body/analysis, and conclusion.

Key Words: Folktales, Psychoanalysis, Psychomythic, Myth, Archetype.

Introduction

In oral literary criticism, scholarly compromise or agreement is found wanting in several areas amongst which is the definition of genres. Folktales and myths have over the years proved to be the most controversial and contested genres in oral literary discourse when it comes to conceptualization. Both folktales and myths are categories under the sub-genre of folklore called “prose narrative” or “folk narratives”. Folktales are traditional, fictional, or if you like, fantastic narratives used for education, entertainment, or mere pastime. They could also be called fairy tales or fables. Myth, also, is a narrative of the folks which is ‘fictitiously true’ and embodies beliefs, concepts and ways of questioning to make sense of the world. Myth, according to Kirk, is derived from the Greek word, *mythos*, which simply means ‘story’ (8). For Serracino, myth can mean ‘sacred story’, ‘traditional narratives’ or ‘tale of the gods...’ (277). Cuddons clarifies it further when he explains that “myth is a story which is not ‘true’ and which involves (as a rule) super natural beings – or, at any rate supra-human beings... Myth is always concerned with creation. Myth

explains how something came to exist... Many myths or quasi-myths are primitive explanations of the natural order and cosmic forces" (475). According to Albert A. Anderson, "the term *mythos* as appeared in the works of Homer and other poets of Homer's era had several meanings such as conversation, narrative, speech, story, tale, and word... the term *mythos* lacks an explicit distinction between true or false narratives" (61).

In this study, the researcher asserts that folktales are mythical narratives and myths are tale-like expressions of the folks. Although folktales and myths are studied as distinct genres, nonetheless, it is discovered that most folktales are mythical in nature. In fact, one of the most primary mediums of propagating and transmitting mythical contents is through folktales. This study is bent on interrogating the mythical dimension of folktales from the psychoanalytical lenses.

In Tiv society, folktales have four names; these are: *Kwagh-hir*, *Kwagh-alom*, *Kwagh-hoo* and *Kikya*. *Kwagh-hir* literally translates as 'magic-thing', *Kwagh-alom* as 'Hare-thing', *Kwagh-hoo* is a colloquial variant for *Kwagh-hir*. *Kikya* strictly speaking means riddle but some people use the term to refer to folktales because during tale-telling sessions, riddles are often performed at various intervals as interludes. The terms, *Kwagh-hir*, *Kwagh-alom*, *Kwagh-hoo* are used for the Tiv puppet theatre. This similarity of nomenclature is due to the fact that the puppet theatre has developed from the oral narrative.

However, it would be more appropriate to refer to oral arts as *kwagh-alom* and to the puppet theatre as *Kwagh-hir*. The reason for this assertion is hinged upon the argument that, *Alom* (Hare) is the hero of Tiv folktales and so the category should inadvertently bear its name. The puppet theatre on the other hand "is considered magical in traditional Tiv society" (Hagher, 41). Thus it would be more logical to refer to it as 'a thing of magic' – *Kwagh-hir*.

Upon this veritable base, this research shall appreciate the mythical essence of folktales from a psychoanalytical perspective using the archetypal element as a major tool for analysis. In clear terms, the paper seeks to study folktales from a psychoanalytical bent in a way that will explore its mythical elements and project them as having timeless and universal relevance. To show that, although folktales appear to be artifacts abandoned to yester years, nonetheless, a careful exploration of it will project its intrinsic content as traditional resource that hosts a timeless appeal. And this is irrespective of age or era; whether among the old or young, myth filters its way through. Folktales thus become a bridge between the past and the present. It becomes a tool that is potent in blurring cultural boundaries as it projects issues that are common among mankind the world over, regardless of race, religion, or linguistic diversity, whether in traditional or modern cultures and/or contexts. Some Tiv Folktales shall be explored using this approach to validate the given of Psychoanalytical theory and its applicability to the study of traditional oral art forms.

Theoretical Framework

A psychoanalytic approach to the study of folktales refers to the application of specific psychological principles (particularly those of Sigmund Freud and Jacques

Lacan) to the study of those art forms. Mythological criticism on the other hand studies recurrent universal patterns underlying most literary works. A ‘psychomythic’ criticism of folktale therefore, is an approach which seeks to assess the role of the unconscious in the propagation and/or exploration of folktales in a way that will harness its mythical qualities, that is, those recurrent universal patterns underlying the tales. The unconscious, which refers to the irrational part of the psyche, unavailable to a person’s consciousness except through dissociated acts or dreams thus, becomes an important element in psychoanalytical and mythological appreciation of Tiv folktales.

This is because psychomythic study shows how the unconscious part of the human psyche projects the conscious through archetypes. (To understand more about the unconscious, see Sigmund Freud’s model of the psyche comprising of the Id, the Ego, the Superego and Jacques Lacan’s consisting of the Imaginary, the Symbolic, and the Real respectively). It is noteworthy however, that mythological, archetypal, and psychoanalytical criticisms are all closely related. This is because Freud based many of his theories on the idea of social archetype.

Conceptualizing Myth and Archetype

Myth and archetypes, from an adjectival perspective, could be viewed as new additions to the various literary devices in use such as metaphor, imagery and symbols. Content wise, myth is a part of the unconscious psyche of man which projects itself into the conscious by means of what Jung calls, ‘motifs’, ‘primordial images’ or ‘archetypes’. Myth is always speculative and psychological and so, it explores the mind, character, hopes, joys, sorrows, and aspirations – all the elemental aspects of human nature – of a people (Al-Mahdi, 3). Myth and archetype become the manifestation of vitalizing, integrative forces arising from the depth of humankind’s collective psyche.

Jung talks about the complex psychic predisposition inherited by human beings from which myth, forming structural elements becomes apparent in the unconscious psyche. He calls these elements as archetypes. They are the inherited psychic instincts older than historical man. The myths and archetypes are projections of the innate psychic phenomena. They are “unconscious drama of the psyche which becomes accessible to man’s consciousness by way of projection – that is mirrored in the events of nature” (Jung, 6). According to Jung also, archetypes are “primordial images”; the “psychic residue” of repeated types of experience in the lives of very ancient ancestors and which are inherited in the “collective unconscious” of the human race and are expressed in myths, religion, dreams, and private phantasies as well as in the works of literature (*ibid*).

Carl Jung first applies the term archetype to literature. He recognizes that there are universal patterns in all stories and mythologies regardless of culture or historical period, and hypothesizes that part of the human mind contains a collective unconscious shared by all members of the human species, a sort of universal, primal memory. Jung theorizes that human beings were born with an innate knowledge of certain archetypes. The evidence of this, Jung claims, lay in the fact that some myths

are repeated throughout history in cultures and eras that could not possibly have had any contact with one another.

Every culture has a creation story, a life-after-death belief, and a reason for human failings, and these stories – when studied comparatively – are far more similar than different. When looking for archetypes therefore, critics take note of general themes, characters and situations that recur in literature across writers, genres, periods, and societies. It is in the light of the above that a psychomythic appraisal of Tiv folktales will be conducted.

A Psychomythic Criticism of Tiv Folktales

At this juncture, we shall undertake an appreciation of Tiv folktales by exploring the various archetypes present therein as well as projecting to review the role of myth to the human unconscious; showing all the way how, irrespective of time and place, race or social class, in civilized or uncivilized societies, these universal mythical elements in Tiv tales could find a bearing on human behaviours. We shall exploit “Mr. Monkey and the Hare”; “The Rough-Skinned Alligator”; “The Headless Cock and his Friend”; “The Ingenious Tiny-Bat”, and “Mr. Hare the King” to achieve this critical goal (see Appendix A and B for Transcription and Translation of tales).

Typical of Tiv folktales, there is usually an archetypal hero. This hero is usually *Alom* (Mr. Hare) or some tiny creature that performs a feat or some larger-than-life sequence of actions in order to achieve his quest or arrive at his destination. In “The Monkey and the Hare” for instance, *Alom*, the hero, is a universal archetypal symbol of reason and/or rationality. Through long suffering and patience, he is able to project a universal theme against the danger of blackmail. More so, we see in this tale, the hero, *Alom*, embarking on an archetypal quest – the pursuit of revenge. *Bagu* (Mr. Monkey) has implanted a severe injury on *Alom* after a contest over which is more deadly – blackmail or an injury? *Alom*, who prefers to be injured than to be blackmailed receives a deep cut from his best friend, Mr. Monkey with a sharp cutlass. *Alom* goes home and is treated by his wife, *Anjieke*¹.

After his wounds have been healed, *Alom* craftily victimizes Mr. Monkey using *mumu* (a delicacy made from grinded maize and groundnut) that is smeared in honey. He tells the other animals who have all tasted the *mumu*, that it is Mr. Monkey’s faeces. When the animals turn to Mr. Monkey to produce the delicious excrement, it is impossible. The impatient animals get angry and beat Mr. Monkey to death. By this, injury is proved to be better than blackmail because although *Alom* is injured, he is healed afterwards but Mr. Monkey pays the prize of blackmail with his dear life.

In Tiv tales, the archetypal hero, *Alom*, usually embarks on an archetypal quest (either in pursuit of vengeance, of food for survival or a descent into the underworld) in an endeavor to establish his identity, fulfill destiny or project some other universal themes. In the tale under study for instance, the hero’s archetypal quest for vengeance is able to project the universal theme of the triumph of reason and/or rationality over a simplistic or simpleton, irrational mind.

To early psychoanalysts such as Karl Abraham and Otto Rank, myths are seen as “group fantasies”, wish fulfillments for a society, and are strictly analogous to the dreaming and day-dreaming of individuals (see Abraham, 32 and Rank, 1909). Rank’s conclusion consociates with the place of Tiv folktales in the society when he asserts that myths are relics from the infantile mental life of the people, and dreams constitute the myth of the individuals. The study of the mythical dimension of Tiv folktales goes a long way in affirming the above claims. This is because although the animal characters and/or animal worldview of the tales may not be “believable” to a commonsensical mind, however, these tales play a double-edged role to the Tiv people, both at societal and individual level. Tiv tales express the group fantasies and wish fulfillment of the Tiv society and the dreams or if you like, day-dreaming of individuals.

More so, studying the mythical dimension of Tiv folktales implicates even contexts that are outside the Tiv setting. Going by Kluckhohn’s position that “both myth and ritual function in discharging the emotions of individuals in socially acceptable channels” (64); one can safely argue that the archetypal strand in the psychomythic analysis of Tiv folktales hosted in this study has blurred cultural, geographical and social boundaries. The emotional effect that mythical tales have on the psyche of the Tiv folks is the same as that which it has on individuals anywhere in the world. More so, the exploration and utilization of these tales anywhere in the globe will function in discharging the emotions of individuals in socially acceptable channels the same way it does on the Tiv folks. This means therefore that, the applicability of the mythical nature of Tiv tales, especially, its archetypal strand projects the inherent psychic instincts older than historic man, not only in the Tiv society but the world over.

In addition, the folktales of the Tiv people clearly reflect what are commonly known today as the seven deadly sins: pride, gluttony, lust, envy, vanity, greed, and sloth. ‘The Rough-Skinned Alligator’ for instance, contains a creation myth explaining why *Huwer* (the alligator) has rough skin. It reflects archetypal themes of greed and gluttony, where the greedy and gluttonous alligator, which doubles as the villain, eats up all the *luam*² that he is tasked to gather by his friend, *Alom* who is busy plucking it from the tree, only to be paid in the same coin with a scratched back by his angry and hungry friend.

“The Headless Cock and His Friend” projects a universal recurrent theme of covetousness, where *Alom*, wanting to be like *Num Ikyegh* (Mr. Cock), is tricked. And gullibly, he tells his wife, *Anjieke*, to cut off his head. But when *Anjieke* returns from the farm to fix it back, *Alom* is already dead. These tales portray projections of the psyche which becomes accessible to man’s consciousness by way of projection that is mirrored in the events of nature. One can deduce from earlier quotations that, Tiv folktales project premodial images and/or psychic residue from which universal parallels are drawn. Such experiences portrayed in the tales are repeated types of experience in the lives of very ancient ancestors which are inherited in the “collective unconscious” of the human race and are expressed in those art forms.

Our old stories have the ability to reach into our unconscious and correct ‘crooked’ thoughts and behaviors. The mythical tales under study thus, sanitizes social behaviors and patterns them in accordance to socially approved codes. Folktales in this vein, host the capacity of providing avenues for the unconscious to express and diffuse that which the society inherently knew to be a threat to its own safety and functioning. Clyde Kluckhohn lists ways in which myth protect “cultural continuity” and “stabilize society”. According to him, mythology is essential to psychoanalysts (so far as what they did with it is concerned) because they see it as “societal phantasy material, which reflect impulse repression” (46). A psychomythic study of folktales is thus imperative in upholding cultural continuity, societal stability and in reshaping the individual as well as communal consciousness. Many psychoanalysts of the day consider myths simply as “a form of collective day-dreaming”. A prominent unidentified psychoanalyst according to Kluckhohn said, “Creation myths are for culture what early memories (true or fictitious) are to the individual” (46). A mythological study of folktales therefore reflects social organizations. And it preserves social equilibrium or symbolizes social interaction.

Furthermore, in Tiv folktales, the archetypal hero, who is often the trickster figure, takes different forms and roles. He or she is a prankster who is grossly erotic, insatiably hungry, inordinately vain, deceitful, and cunning towards friends and foes; a restless wanderer upon the face of the earth; and a blunderer who is often the victim of his own tricks and follies. In “The Monkey and the Hare” for instance, the archetypal hero, *Alom*, is a cunning prankster who craftily weaves blackmail tantamount to a death sentence over his best friend, Mr. Monkey. “The Rough-Skinned Alligator” projects an insatiably hungry hero, *Alom*, who readily leaves a permanent scar on the alligator’s back for eating up his *luam*. More so, in “The Headless Cock and his Friend”, we come across deceit, blunder and folly at its zenith. *Alom* is deceived by his best friend Mr. Cock, and consequently is ensnared by his own blunder and folly, thereby losing his head and his dear life as well. “The Ingenious Tiny-Bat” brings to our notice, a trickster who is acutely cunning. Through his scheme, *Anima* (Tiny-bat) is able to connive with eleven other bats in the bush who take turns to pound a whole drum of *luam*³, thereby winning the king’s beautiful daughter for a wife. In “Mr. Hare the King”, the king, *Alom*, who doubles as the tragic hero, through deceit and cunning, institutes rigid laws that will favor only him. But at the end, he violates the same laws and becomes a victim of his own tricks and follies. Going by the bent of this study, one can posit that the psychomythic exploration of Tiv folktales projects a manifestation of vitalizing, integrative forces arising from the depth of humankind’s collective psyche.

Exploring the mythical nature of folktales serves to remind each person of their collective dependence upon the others and speaks loudly that which remain unspoken among people without singling out specific individuals. This is so true because according to Jung, myth “throws light upon the shadow’s self by poking fun at it” (1956, n.p); and “reveals the wishes and shortcomings of the people in order to keep them in check and provide a healthy spiritual balance (Smith, 210). In the folktales of the Tiv people and tales the world over, the magical powers that channel

faith and emotion to specific cultural purposes is its mythical essence thereof. In Malinowski's words, "myth performs an indispensable function in primitive societies. It expresses, enhances and codifies beliefs" (19). In fact, it does more; "it enforces morality and vouches for the efficiency of ritual and contains practical rules for the guidance of man" (*ibid*, 19). Myth is the vehicle by which information from the world around the traditional society could be vitalized.

A Mythological study of folktales taken literally can be somewhat nonsensical, and therefore, we understand today that it would appeal more directly to the unconscious mind of each person receiving it. It is likely therefore, that each folktale was heard by the individual unconscious as required. Whether nonsensical or deliberately humorous, the sophistication of the storyteller is a key element in the ability to weave a narrative that could effectively reach into the unconscious mind of the listener and confirm societal imperatives.

Across the globe, there are generally contained unconscious motivations, wishes and even fears. The mythical content of folktales reflects the very humanity of people rather than surface differences that we have a tendency to focus on. A psychomythic appraisal of Tiv folktales confirms what Eggan means when he posits that "when an individual fantasy becomes congenial to the group, it becomes a myth, and... when a myth is congenial enough to the individual, she or he may use it as a personal fantasy" (110).

Conclusion

A psychomythic study of folktales has a lot to do with Hallowell's quote as "investigating the human psychology and the adjustment of the individual to his culturally constituted world" (546). There is therefore, much to be learnt and understood from the body of folktales. That folktales are no longer recounted or shared with the children in cold moonlit nights does not dispel the value of interpreting its mythical essence and utilizing their lessons in a modern and if you like, multicultural context. Studying the mythical imperatives of folktales can shed light on traditional culture, society, and the underlying psychology of those who continue to struggle to find their place in the modern world today. Folktales, especially its mythical undertone appeals to the human unconscious and is projected into the conscious mind through archetypes. Folktales thus, when examined in its mythical light are to the collective unconscious of community what dreams are to the individual unconscious.

Notes:

1. **Anjieke:** The archetypal wife of *Alom* in Tiv folktales.
2. **Luam:** Generically, *luam* is used to alternate for *kwagh u yan*, that is food but in this context, it refers specifically to a kind of meal that is made with a mixture of maize or guinea corn and cassava flour.
3. **Luam** is here used as food made from pounded yam.

***All folktales analysed in this paper are extracted from a personal and original fieldwork collected and used for my undergraduate unpublished project titled, “Tiv Folktales in a Digital Age”. The tales are archived in the Department of English and Literary Studies, Ahmadu Bello University, Zaria.**

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COGNITIVE SEMANTIC ANALYSIS OF THE VERB 'RU'

Magnus Aniago

Abstract

This paper looks at the cognitive semantic analysis of the verb 'ru'. Cognitive semantics has opened a new horizon in linguistic study and application. Many scholars have been attracted to this field's conceptual interaction and analysis. Much has been done in English in this area of meaning analysis. Unfortunately, not much has been done in Igbo language using this conceptual parameter. The works of Mbah, Edeoga, and Uchechukwu are among the few that applied this field to Igbo language. The gap between what has been done in English and what needs to be done in Igbo calls for this type of investigation. This research, therefore, is on 'A cognitive semantic analysis of the verb 'ru'. The general aim of the study is to find out whether cognitive semantics can be applied to Igbo Language. The specific objective of the study is to find out whether the 'ru' verb can have extra or extended meaning when used figuratively. The descriptive analysis method is adopted for the study. The 'ru' verb is analysed under concrete and metaphoric dimensions. It is found that cognitive semantics can be applied to Igbo Language. The 'ru' verb is found to acquire extra meaning when used figuratively. The result reveals that meaning cannot be conceptualized fully using only one parameter. For one to decipher the full meaning of a concept in Igbo, all the dimensions of meaning of the concept have to be excavated. This is what cognitive semantic analysis aims to fulfill. For conceptual analysis to be complete in Igbo language, a cognitive semantic application is necessary. The 'ru' verb is found to be productive under concrete and metaphoric dimensions.

Keywords: Semantics, Cognitive, Concrete, Metaphor, Conceptual.

Introduction

Linguistics as a science of language has gone into different dimensions and interpretations. New understanding and concepts in linguistics steadily unfold. Some linguists, such as George Lakoff (Lakoff and Johnson 1980, Lakoff 1987) state that there is no principal distinction between literal and metaphorical uses of language. According to Saeed (2003), such scholars see metaphor as an integral part of human categorization: a basic way of organizing our thoughts about the world. Lakoff (1987) argues that the literal language theory is mistaken in viewing metaphor as something extra to, and different from ordinary literal language (Saeed, 2003). De Saussure (1974) whose linguistic ideas are believed to have influenced the development of modern linguistics says that the meaning of linguistic expressions derives from two sources: the language they are part of and the world they describe. According to him, words stand in a relationship to the world, or our mental classification of it: they allow us identify parts of the world, and make statements about them (Saeed, 2003). In summary, De Saussure stand-point is that the meaning of a word is derived from

both from what it can be used to refer to and from the way its semantic scope is defined by related words. In line with this, the meaning of a word such as chair is defined partly by the existence of other words like bench, stool, cushion etc. In the same vein, the scope of blue as a colour is defined by the presence or existence of other colours such as, red orange, black, pink, etc.

De Saussure makes similar points as the above on grammatical systems. He notes that plural does not mean the same in French, where it is opposed to singular, as it does in Sanskrit or Arabic, languages which, in addition to singular, have dual forms, for exactly two entities. In the French system, plural are two or more; in the other systems, ‘three or more’. Mbah and Edeoga (2012) explain that the cognitive approach reject the traditional separation of linguistics into phonology, syntax, pragmatics, etc. instead, it divides semantics (meaning) into meaning construction and knowledge representation. According to Mbah and Edeoga, cognitive semantics studies much of the area traditionally devoted to pragmatics as well as semantics. Saeed (2003) identifies one answer in the cognitive semantics literature which is that meaning is based on conventionalized conceptual structures. It implies, then, that semantic structure along with other cognitive domains reflects the mental categories which people have formed from their experience of growing up and acting in the world.

In the midst of a number of conceptual structures and processes identified in cognitive semanticists’ literature, metaphor is given a special emphasis. They agree with George Lakoff and Johnson (1980), Lakoff (1987), and Mark Johnson (1987) that metaphor is an essential element in our categorization of the world and our thinking processes. It is related to other fundamental structures such as ‘image schemas’ which provide a kind of basic conceptual framework derived from perception and bodily experience and Fauconnier’s (1985, 1994) notion of mental spaces which are mental structures which speakers set up to manipulate reference to entities. According to Saeed, cognitive linguistics, in addition to the above investigates the conceptual processes which reveal the importance of the speaker’s construal of a scene: processes such as viewpoint shifting, figure ground shifting, and profiling. Saeed concludes from the above view of language that the study of semantics and linguistics must be an inter-disciplinary activity. According to him, one result is that scholars working within this and related framework tend to stray across intra and interdisciplinary boundaries more easily than most. The study of metaphor for example has been applied not only to the study of grammar and semantics, but also to historical linguistics as can be viewed in the works of various authors – Sweetser, Lakoff, Turner, Johnson, etc.

Cognitive semantics has been extensively applied in English language studies. Not much has been done in the area of application of cognitive semantics to Igbo language studies. This work is intended to help in filling this gap. The lacuna created by the diversified nature of linguistic studies can only be filled especially in developing languages such as Igbo, by studies such as the present work. Mbah and Edozie (2012) attest to this when they state that hardly has any meaningful thing taken place in the application of cognitive semantics to Igbo language. Apart from

filling the gap existing in the application of cognitive semantics to Igbo language studies, the work will help in expanding the frontiers of knowledge especially in the area of cognitive linguistics. The work will also add to general knowledge of linguistics and other allied studies.

Data were generated from the researcher's native intuitive knowledge. This was made possible because the researcher is a native speaker. Other data came from secondary sources, libraries, other speakers, and text materials. The data are ordered in the normal linguistics indices. Most of the working data are arranged in tabular form. The table divided the data into sentences, compounds and phrases. The descriptive method is used to analyse the meanings of the verb. These meanings are categorised into literal meanings and metaphors

Review of Related Literature

The review of related literature is organized under the following headings: Theoretical Studies; Empirical Studies; Conceptual Studies; Summary of Literature Review.

Theoretical Studies

Theories form the bases of deep knowledge and good research. Many theories of cognitive semantics have been propounded. Mbah and Edeoga (2012) state that the central research of some linguists like Facconnier (1995, 2002), Fillmore (1975, 1976), Lakoff (1987, 1992) Langacker (1975, 1991) and Talmy (2000a, 2000b) as well as Geeraerts and Cuyckens (2007) has come to be known as 'cognitive linguistics. Its concern, according to Mbah and Edeoga is the linguistic representation of concept structure. Talmy (2011) in Mbah and Edeoga (2012) says that the cognitive semantic field can be characterized by contrasting its conceptual approach with two other approaches, the 'formal' and the 'psychological'. As part of the linguistic movement, the main tenets of cognitive semantics as stated in Mbah and Edeoga (2014) are that (a) meaning is conceptualisation (b) conceptual structure is embodied and motivated by usage and (c) the ability to use language draws upon the general cognitive resources and not a special language module.

Crystal (2003) distinguishes between cognitive grammar, cognitive metaphor, and cognitive semantics. According to him, cognitive grammar is a linguistic theory which sees language as an integral part of cognition, a means whereby cognitive content is given, originally called space grammar. In this particular approach, language basic function is to symbolize conceptualizations by means of phonology. Grammar is seen as an inherently meaningful (or symbolic) component of the theory, linking semantics (viewed in conceptualist terms) and phonology. Crystal says that this pairing of forms and meanings sets up connections between established (entrenched) patterns of neurological activity (units), which serve as templates for categorizing expressions. Each unit (semantic, phonological, and symbolic) corresponds to an aspect of structure, and well formed expressions are conventionally constructed using a series of units. Crystal explains further that grammatical classes and constructions are analysed under cognitive grammar as configurations of

symbolic structures. A basic distinction is drawn between nominal (things, e.g. noun phrases) and relational expressions (relationships, e.g. verbs, prepositions, adjectives, clauses). He states that grammatical rules are characterised as abstract constructional schemas as can also be observed in cognitive semantics.

On cognitive metaphor, Crystal comments that it is a theory in which metaphor is viewed as performing an essential role in human language and cognition, encoding world views in all forms of linguistic activity, including everyday conversation (conceptual metaphors). According to Crystal, higher level concepts such as causality, time and the emotions are seen to be semantically grounded in lower level domains of physical experience, as in such expressions as ‘life is a journey’ or the interpretation of causation in family terms (X is the father of modern physics). Crystal says ‘poetic metaphors’ are viewed as extensions or novel combinations of everyday metaphors. This approach, according to him, contrasts with the traditional account of metaphor (with its distinction between literal and figurative meaning, and its focus on rhetorical and literary contrasts), which is felt to be of limited relevance to a fully linguistic account of grammatical and semantic structure.

Crystal sees cognitive semantics as a theory, part of cognitive grammar which identifies meaning with conceptualization – the structures and processes, which are part of mental experience. It functions with an encyclopedic view of meaning, not recognising a clear boundary between linguistic and extra-linguistic worlds. In cognitive semantics, anything that is known about an entity is allowed to contribute to its meaning. Lexical items are therefore typically polysemous and analysed as a network of related senses. The cognitive semantic approach rejects the traditional separation of linguistics into phonology, syntax, pragmatics etc. Instead, according to Mbah and Edeoga, it divides semantics (meaning) into meaning construction and knowledge representation. Cognitive semantics, therefore, studies much of the area, traditionally devoted to pragmatics as well as semantics.

Saeed (2003), points out that cognitive semanticists take the view that meaning is based on conventionalized conceptual structures. Thus semantic structure along with other cognitive domains reflects the mental categories which people have formed from their experience of growing up and acting in the world (Mbah and Edoga, 2012). Citing Johnson (1987), Lakoff and Johnson (1980), Claisner and Coff (n.d), Mbah and Edoga explain that conceptual systems grow out of character – concepts do not occur as isolated, atomic units in the mind but can only be comprehended in a contact of presupposed background knowledge structure.

Empirical Studies

As earlier stated, many works have been carried out in the area of cognitive semantics especially in English. Some scholars, however, have made attempts at the application of cognitive semantics to Igbo Language. Mbah and Edoga (2012) carried out a study on image schema of the verb “se” in Igbo semantics. In analysing the meaning of the verb in the light of the image schemas using a descriptive method, they found that the meaning of the verb follow three image schemas; the containment, path, and force schemas. Their study also reveals that the verb root is not an empty

dummy as some writers contend. Lakoff and Johnson identify clustering of metaphoric uses, giving them labels such as ‘Time is money’ to explain clusters such as:

You’re wasting my time
This gadget will save you hours
I don’t have the time to give you
How do you spend your time these days?
That flat tire cost me an hour
I’ve invested a lot of time in her

Lakoff and Johnson claim that whole semantic fields are systematically organized around central metaphors such as these and that their use is not just an isolated stylistic effect: that we think culturally, of time as a commodity. Ferrando (1990) analyses the semantic structure of these three lexical units of the English Language (‘at’ ‘on’ and ‘in’) using the cognitive semantic approach. According to him, the contrast between ‘at’, ‘on’ and ‘in’ does not lie in the Euclidean geometric distinctions relative to their complements. Rather he makes his argument in favour of three parameters, namely, visual configuration (which includes topological considerations), force dynamic interaction (Talmy, 1986 in Mbah and Edoga, 2012) and functional configuration as the three aspects that define the relationship between trajectory and landmark (Mbah and Edoga, 2012).

Velasco (2001) also examined the role three image schemas (namely, the CONTAINER, PART/WHOLE and EXCESS schemas) play in conceptual interaction, especially in relation to metonymy. According to Mbah and Edeoga (2012), the work reveals that the image schemas have two basic functions: they structure the relationship that exists between the source and target domain of metonymic mapping and they provide the axiological value of an expression. Uchechukwu (2011) also examined the meaning of the verb root -tu with the cognitive linguistics tool of image schemas. This effort is connected with the general conclusion within the syntactic approach that the verb root is empty. Uchechukwu argues that the verb root is not empty; neither does it become practically meaningless as a result of an increase in the number of verbal complexes formed with it (Mbah and Edeoga, 2012).

Conceptual Studies

Verbs like many other concepts in language have its own problems of definition. It is however, accepted generally that it is a word or group of words that describes an action, a condition, an experience, or state. Onuigbo (2005) observes that the classical grammarians had described the verb as the word that states the action performed by a subject. He notes however that the modern linguists believe that the verb is a word that can take the verb inflections as in:

Talk	talks	talked	talked
Live	lives	lived	lived
Store	stores	stored	stored
Plays	plays	played	played

Onuigbo, however, cautions about taking this rule or definition too strictly or taking the rule too far. He says that the definition is good as far as irregular or weak verbs are concerned. It is not true for the regular or strong verbs as in the following:

Hurt	hurts	hurt	hurt
Cut	cuts	cut	cut
Burst	bursts	burst	burst
Put	puts	put	put
Break	breaks	broke	broken

In-spite of all the problems associated with the definition of the verb, Onuigbo sees it as that part of speech which asserts or states the existence or occurrence of something or describes the action of somebody or something. He says that the verb is the only mandatory element in sentences. For instance, each of the command or imperative sentences below contains only the verb; yet they are seen as acceptable and grammatical sentences because according to the classical grammarians, the subjects are implied or imbedded in their deep structure. Examples:

Go!
Stand up!
Drive!

In the Online British Council Course, it is stated that most verbs in English have four basic parts which are: Basic form, -ing form, Past tense, and Past participle. Examples:

Base form	- ing form	Past tense	Past participle
Work	working	worked	worked
Play	playing	played	played
Listen	listening	listened	listened

It is stated in the course that most verbs have past tense and past participle in ‘ed’ but many of the most frequent verbs are irregular. Mey (2001) observes that traditionally, a number of languages associate some kind of activity with the word for ‘verb’ itself, that Danish has in its traditionally purist grammatical nomenclature, an autochthonous term for the morphological category ‘verb’: *udsagnsord*, literally: ‘word for predicing [understood: about the subject]’ – a term that clearly harkens back to the traditional grammar term ‘predicate’, denoting the role of the verb in the sentence. Mey also identifies another Germanic language that has fallen prey to the pranks of the purist grammarians. The language in question is Dutch. Here, a verb is called *werkwoord*, literally ‘work word’, as if it were the verb that was doing whatever work had to be performed in the context of the sentence – and all by itself. Mey states that a similar ‘dynamic metaphor’ is encountered in the Japanese term for ‘verb’: *dooshi*, literally, ‘move-word’. Green and Igwe (1963) identifies that the verb in Igbo is characterized by great complexity of detail but by simplicity and symmetry of system. They state that putting aside the infinitive, which is a nomino-verbal form; one discovers that the verb falls into three divisions, the Imperative, the Narrative,

and the Subject Verb Forms. The three divisions, according to them have clear formal distinctions. In the imperative, for instance, the verb can be, and frequently is, used without a subject and as a complete utterance. The narrative never has an immediate subject; it shares the subject of the verb form it follows. It is never used as a complete utterance. The Subject Verb Form, as the name implies, do not appear without a subject

Summary of Literature Review

The above review shows that cognitive semantics is fast spreading as a linguistic approach to the problem of conceptualization. This is more glaring in a number of analyses done in English using the cognitive semantic approach. However, as the review reveals, not much has been done in Igbo Language based on this conceptualization approach. This gap lays credence to the necessity for more studies on cognitive semantics and its application.

DATA PRESENTATION AND ANALYSIS

Some 'ru' based sentences in Igbo with extended metaphor

Verbal Structure	Sentences	Meaning Types
ru oru / / / \\	<p>Ada na-aru oru Ada is working</p> <p>Chinyere na-aru oru Chinyere is playing (here the narrator in an amusing manner might be comparing Chinyere's pre- occupation with playing to a task that keeps the subject or the actor much busy).</p>	<p>Concrete</p> <p>Metaphor</p>
ru áká	<p>O na-aru m aka He is pointing at me</p> <p>Okwu ya na-aru m aka His speech is referring to me (here the complainant or the agitator is trying to say that not minding that the person in question has not directly accused him, his statement is indirectly accusing him or pointing at him).</p>	<p>Concrete</p> <p>Metaphor</p>
ru ulø / / \	<p>Okeke ji ego ya aru ulø elu Okeke is building an upstairs with his money</p> <p>Okafo ji ego ya aru ulø elu Okafor is a spendthrift or wastes his money. If Okafor is a spendthrift or a drunkard or uses his money in useless ventures, one can jokingly give the above response to the question of how Okafor manages his money or to a question that sarcastically enquires about Okafor's achievement or achievements</p>	<p>Concrete</p> <p>Metaphor</p>
ü álá /	<p>Okafo ruru ala Nsukka Okafor cultivated the land at Nsukka</p> <p>Okeke ruru ala Nsukka</p>	Concrete

	Okeke defiled Nsukka's land or committed an abomination at Nsukka.	Metaphor
Compound verbs p <small>u</small> 'out'	[r <small>u</small> + verb] r <small>upu</small> Complete a job O gara r <small>upu</small> o <small>ru</small> ah <small>u</small> He went and completed the job [r <small>u</small> + p <small>u</small>] r <small>upu</small> Outwit O ch <small>o</small> r <small>o</small> ka o r <small>upu</small> Okonkw <small>o</small> He wanted to outwit Okonkw <small>o</small> (This is fairly a modern saying in Igbo Language applied mainly by the youths. It might have started as slang, but today some people might argue that it is a complete part and parcel Igbo grammar.)	Concrete Metaphor
gbu 'kill'	[r <small>u</small> + verb] rugbu To work till exhausted [r <small>u</small> + gbu] rugbu Witchunt	Concrete Metaphor
r <small>uko</small> 'together'	[r <small>u</small> + verb] r <small>uko</small> Work together (physical) [r <small>u</small> + verb] r <small>uko</small> Plan together (sometimes secretly).	Concrete Metaphor

In observing the above, one would notice that there are some forms that appear in the metaphorical group which one might find difficult to associate with the concrete side. To the average Igbo man for instance, it is difficult to associate 'juala' with any other concrete term other than the fossilized metaphorical meaning which is 'abomination' or defilement. This metaphorical concept is hardly associated with any other concrete form in the individual's mind. Some others are conceptualized through the circumstance of the environment and the "point" of discuss. The following sentences can help in elucidating the point.

- (a) O rutoro onwe ya.
He over-worked himself extremely.
- (b) O rutoro onwe ya
He made himself dirty

The two sentences look structurally alike but their meanings are determined by the prevailing circumstance or the environment of speech or appearance of the word. In a written sentence, the presence of other words in the sentence can help in conceptualising their meanings and differentiating them. The availability of other sentences and the theme of discuss has much role in finding the meaning of the sentences. The same can also be seen in the following sentences:

- (a) O na - aru oru
He is working
- (b) O na - aru oru
He is employed

In the two sentences above, one notices structural sameness. There is also sameness of tone and pronunciation. The difference in meaning will be dependent on context and the environment. If one is in the farm and an enquiry about the person is made about his or her whereabouts, the respondent may give response ‘a’ ‘he is working’ or the respondent may add a complement to a preposition or a noun in order to sound more specific. Example: O na - aru oru n’ugbo (He is working in the farm). In both cases, the listener needs no further explanation to determine the actual meaning of the sentence. Sentence (b) can be well understood in context. In some churches and some communities, levies are determined in categories of working class and non working class. If a question of payment of levies is raised in such environment, one will not find it difficult to understand the statement in sentence (b) above. It simply means the person is employed either by government or private firms. When the following two sentences are considered also, one also gets to notice the difficulty of categorizing meanings in Igbo Language into concrete and metaphor.

Sentence A: O rupiara ala ahu

(He cultivated every part of the land. No inch remained).

Sentence B: O rupiara ya anya (He pierced his eyes)

The verbs of the above two sentences can only be understood in the context of the sentence they are found. In the two sentences, it is difficult to identify which of the verbs can assume to be concrete and which is the metaphor. It is even possible that both can be the metaphor of one remote concrete verb which etymology could hardly be traced. Those are the complexities of language. It has to be borne in mind that words, phrases, and sentences on the course of their history and development acquire more meanings or change meanings or even form meanings according to needs and the environment of the users at particular points in time. It is this factor or part of it that is assumed to affect Igbo Language in the area of literal and non – literal forms.

Summary of Findings and Conclusion

It is found that cognitive semantics can be applied in Igbo language as it is the case with English. Conceptualization in Igbo language can only be complete when subjected to cognitive parameter. The analysis of the “ru” verb reveals that the understanding can be of two dimensions. The context of the sentence plays much role in determining the meaning of the ‘ru’ verb in Igbo. . The concrete aspect of meaning may be regarded as the primary level of conceptual cognition while the metaphoric dimension may be regarded as the secondary level of conceptual cognition. As perceived by some authors in the analysis of English using the cognitive semantic procedure, some metaphoric forms in the use of ‘ru’ verb is assumed to have fossilized since one hardly finds the traces of the concrete aspect.

O ruru uka (He argued)

O ruru ala (He committed abomination)

O ruru ya ahu (He harmed him)

The above are examples of fossilized forms or items at the verge of being fossilized. One may conclude by saying that cognitive semantics has opened yet

another frontier of meaning analysis in linguistics. Though, not much has been done in applying it to Igbo studies, it can form a very interesting area in linguistic excavation.

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**AFROCENTRISM: RATIONALIZING COLONIAL THOUGHTS ON
AFRICAN BELIEF SYSTEMS AND RELIGION WOLE SOYINKA'S *DEATH
AND THE KING'S HORSEMAN* AS PARADIGM**

Kasarachi Collins Okpeh

Abstract

Afrocentrism as an intellectual perspective is one whose tenets has attracted a lot of interest and critical acclaim both positively and negatively, locally and internationally as far as literature, arts and most importantly, scholarship and world development are concerned. It is a well known fact that Africa as a continent is still suffering from the negative impacts of imperialism from her western counterparts even after over 50 years with this encounter. Till date, Africa is yet to be entirely free from colonial shackles because of some Eurocentric views which some Africans themselves unfortunately have tenaciously held on to. Being a custodian of African cultural heritage, Wole Soyinka articulates some of these world views in his play Death and the King's Horseman, highlighting the downplay of the importance and relevance of African culture and religion to even Africans themselves and to the world at large. The thrust of this paper therefore is to establish the reasons why Africa is still struggling, to carefully analyze parallels and make comparisons between the African cultural and religious essences and those of their European counterparts in order to establish a way forward.

Keywords: Afrocentrism, Eurocentric, Culture, Counterparts, Africa, Religion, Colonial.

Introduction

From the earliest times, man has always been involved in the battle for survival. He had sought fellowship, sought the knowledge of invisible forces that limit him, sought means to appease these forces beyond his comprehension, and most importantly, sought ways to survive in the midst of harsh physical and environmental factors of which hunger and security are paramount. This captures the early man's activities such as attempts towards settlement, animal hunting and agriculture for food, making hides and skins for clothing, building barriers with sticks and leaves around himself for security and shelter, making weapons of defense with bones, bronze and tusks and fostering good relationships for good fellowship. This could rightly be said to be the genesis of human institutions- political, social, religious, cultural etc.

As these institutions developed, the quest for supremacy began to rear its ugly head, and in no time, it crept into the bloodstream of humanity, gradually spreading and affecting every part of life's physiology, down to the most rudimentary branch of society- the family. Little wonder why this battle for supremacy has always

been a serious topic of discussion affecting friends, families, communities, cultures, religions, and the world at large. Social and political concepts such as racism, apartheid and colonialism all stem from a common ancestry- the quest for supremacy. Africa as a continent has always been a victim of marginalization and racial bias in the hands of their Western counterparts, and for this reason, the ideology of Afrocentrism surfaced to invalidate these conscious colonially constructed biases and misrepresentations of Africa and her true essences.

The Concept of Afrocentrism

In trying to describe the negative impacts of the West on African values, J.C. Chukwuokolo is of the opinion that;

Africa has not remained the same since the rape of its continent by the West who pretended to be on a “civilizing mission”. There was a total distortion of all the values of the African to the advantage of the West. For over two centuries now, Africa is not certain as to the part of civilization to follow: Afrocentric or Eurocentric? (1).

The word “rape” as rightly used by Chukwokolo highlights the use of force in the so-called civilizing mission, and if it is so about the use of force, then there should be something more central than just a civilizing mission. It is in fact something selfish or personal; having to do with the exercise of racial supremacy for personal gratification. This has left Africa disjointed, stagnating and at the crossroads of development. MK Asante (as qtd by Midas Chawane) defines Afrocentricity as a manner of thought and action in which the centrality of African interests, values, and perspectives predominate (79). He presents another definition of Afrocentricity as meaning “African centredness”, according to which Africans should be given their intellectual pride as the originators of knowledge (80). Harnessing these and more definitions, Chawane submits that:

Methodologically, Afrocentricity is intended as an answer to the intellectual colonialism that undergirds and serves to validate political and economic colonialism. In regards to theory, it places African people at the centre of any analysis of African phenomena in terms of action and behaviour. It is described as a devotion to the idea that what is in the best interest of African consciousness is at the heart of ethical behavior and seeks to cherish the idea that “Africanness” itself is an ensemble of ethics. As an ideology, it represents the continued longing among Africans for some set of ideas that would bind them together as a community and offer some alternative to an assimilation that is either excluded by Europeans or seen by Africans as an admission of inferiority and defeat...(80).

One thing that is deducible from all these is that Afrocentricity advocates a movement away from the Eurocentric perspective that the world has always been viewed or seen into a new outlook that captures and accommodates all facets of humanity, with special emphasis on African experiences. With this in mind,

Afrocentrism had erroneously been labelled an “Anti-Eurocentric ideology” to which Chukwuokolo answers thus:

Afrocentrism, which means African centred-ness, does not violently confront any person or people, but is a resolute attempt to put the records right. It is about placing African people within their own historical framework. It is a demand that the contributions of Africans in all areas of civilization be reflected in world history (33).

Supporting this claim, Chawane cites Pavan Varma when he states that “the aim of Afrocentricity is not reselecting the bars in order to form new divides” (83). Chawane believes that the origin of the Afrocentric philosophy cannot be established with certainty, although the most influential book advocating it was published in 1954. To him, Afrocentricity as an idea and a philosophy gained momentum during the Civil Rights Movement in the United States of America in the Temple University School of Scholars frequently called the Temple Circle, where it was institutionalized. He identified a number of experiences that contributed to the emergence of the Afrocentric theory in the U.S.A. which include: The experiences of slaves in the Middle Passage during the transatlantic slave trade, the denial of education to slaves once they landed in the Americas, and the double cultures of Africanisms and Americanisms stimulated Afro-American hypersensitivity to culture and its relativity.

He also contends that the abstract noun “Afrocentricity” dates to the 1970s and was popularized by Asante during the 1980s when he developed epistemological and methodological foundations for an Afrocentric curriculum based on an African perspective, but aiming at global understanding.

Belief Systems and the Concept of Religion

A whole lot has been done in trying to differentiate belief system from religion, but the fact still remains that there is not much difference other than the fact that religion is a collection of a series of beliefs. But inasmuch as religion is made up of a series of beliefs, not all beliefs are religious. For instance, writing on Religion, Health and Healing in Traditional Igbo society, Igbomalu and Emma-Echiegu notes that:

Inasmuch as the Igbo believes that the universe is created and ordered by God, they equally believe that mankind has duty and responsibility in the day-to-day running of the cosmic system. *Onye arachaghi onu ya, uguru arachara ya* is a clarion call for individual responsibility to challenges of life without in any way denying providence (*Religion, Health...*135).

The above excerpt typically enunciates that not all belief systems are religious in the sense that apart from his duty to the Supreme Being (God/gods), man also has a role to play in the running of the cosmic system. It is commonplace that the living should bury or cremate the dead as the case may be, else the remains will decompose and start constituting a nuisance to the living. This is a belief system that is widely upheld not just among the Igbos, but across all cultures of the world, and it

clearly has nothing to do with the divine. But this does not imply that some of these burial rites or rituals do not have some religious undertone in some cultures of the world, especially amongst Africans who believe in life after death.

Religion on the other hand is one thing that is natural to man. It is just as natural to man as his craving for water when he begins to thirst or his craving for food when he begins to hunger. In his day to day activities, man discovers that despite his strength, there is a higher power somewhere militating over or influencing his activities. Naturally, the next line of action that man would presumably take would be to identify with these forces and strike a good relationship with them for his own good. And once this is done, there is religion. Buttressing this argument, Ugwu C.O.T. and Ugwueye E.L. has this to say:

Religion is natural to man and this accounts for the numerous religions invented by different people across the globe over time out of man's natural quest to discover the supernatural ruling power with a view to establishing a relationship with him. In this regard, we talk of Buddhism as a religion that started in India; Taoism as a Chinese religion; Islam as an Arabian religion; Christianity as a religion that started in the Jewish-Graeco-Roman world and so on and so forth. A list of such religions is interminable. Africans also have their own religion...It is called African Traditional Religion (ATR: *A Prolegomenon*, 4).

Religion is a phenomenon that has no definite definition and thus, has been defined differently by various scholars. This could be because what is religion to one group may not necessarily be to another. Giving his introductory remarks on the occasion of the 67th Inaugural Lecture of the University of Nigeria, Nsukka, titled *Religion: Indeed the 'Opium' of Life*, Professor Malachy Okwueze notes that his discipline, religion:

happens to be a very troubled discipline largely because it is nearly everyone's area of expertise; as at least many, including members of this audience today, would claim...Although Religion is presumably everyone's area of expertise, it is yet one of the most enigmatic phenomena in life. It has become almost a general view that religion is a very difficult concept to define. Religion has thus been variously defined (1-2).

Supporting this claim, Ugwu and ugwueye add that the term religion has been defined in many different ways by different scholars. This is partly because many products of various disciplines attempt the definition of religion from the purview of their faith and orientations (4). Defining religion, Okwueze puts it that religion is "that substance, that aspect of life, that seed of culture that has always, like opium, been in control of our lives" (2). In furtherance of this definition, he adds that "it is essentially to the extent that religion is and will always be in control of our lives just as opium does over one under its influence that I have obliged myself the statement that religion is indeed the 'opium' of life" (2).

By this, it is crystal clear that religion is almost inseparable from life and thus, controls a whooping percentage of the activities of man on earth, just like the opium when taken, would control the entire mental and physical makeup of the host,

pending the period of its expiration. This perhaps is the foundation upon which Okwueze's insistence that religion as an enigmatic phenomenon is "presumably everyone's area of expertise". According to Bolaji Idowu, religion is "belief in the existence of a supernatural ruling power, the creator and controller of the universe, who has given to man a spiritual nature which continues to exist after the death of the body" (ATR, 58).

The above attempts towards the definition of the term religion are a few of the very many definitions abound today, with each individual attempting it based on his or her own beliefs and perception of the phenomenon. Another way of defining religion is that it is the belief in and worship of a perceived invisible, invincible and enigmatic superior being or force, having a suzerain relationship with its devotees, and whose existence is principally based on faith. Some important points worthy of note in these various definitions of religion are:the presence of a superior being or the worshipped, the presence of the worshippers, devotees or supplicants and belief and worship based on faith.

Although many ingredients make up religion such as rituals, codes, illogicalities, authority, mysteries and a series of ambiguities etc, the aforementioned three above are the touchstones.

Colonialism in Africa: The Nigerian Context

One day in class, during my undergraduate days, one of my classmates asked our professor a surprising question. Of course, we got a surprising answer that ended up in a very simple and short story. He asked, "Prof. Why is it that the white man always perceives himself as superior to the African man? Why is it that people tend to attach more value to the white man than to the African? Professor Emeka Nwabueze looked around the class to see if anyone could attempt the question. Indeed, a good number of us attempted to answer it as simple as it presumably seemed. Having heard all our reactions, Nwabueze simply said "*supremacist ideology*". We didn't really understand his answer, and this prompted a short storythat went thus:

One day, after reading a storybook, a small boy walked up to his father and asked, "Father, whymust the man be the one to kill the lion in every story I read, despite all its strength as the king of the jungle?"Looking at the worrisome look on his son's face, the father replied, "My son, it is the power of expression. The lion no matter how strong it is cannot kill a man in the stories of men. The lion will continue to be the victim in the stories written by men, until it says no, and begins to write its own stories. Only then can the lion kill a man".

Now the answer was clearer to us, thanks to the story. By implication, the white man perceived himself as superior because then, he had the resources at his disposal and was better equipped by exposure and technology to forcefully subdue the African man and make him think himself inferior to the white man, primitive and in dire need of civilization.The whole idea of colonialism revolves around this story. They carefully and tactfully put this inferiority thing in our heads and proceeded to

exploit our human and natural resources, playing masters and lords over the real landowners. Nwafor A.A. Orizu defines imperialism as:

a system of international relations whereby one militarily and technologically stronger state extends its political or economic power, or both, over a weaker state with or without the consent of the inhabitants thereof, and with a view to the accomplishment of specific ends, either economic or political, or both, which are of interest to it (Without Bitterness, 175).

The issue of Africa having no history outside European history is a typical example of racial bias and gross derogation. These westerners claimed that if Africa had a history, it is because of Europe. They have always laid claims to the origin of world civilization. They claim to have invented everything including those that are purely natural to humans such as drama, music, dance, religion etc. They lay claims to the development of writing systems to which J.A. Umeh rather disappointedly notes that, '*a number of foreign writers have assumed that Africans did not develop writing systems. Some African writers have tended to follow them to perpetuate the myth*' (After God is Dibia, 53). They consciously choose to sweep under the carpet, the ancient civilizations of Egypt, their paintings and hieroglyphics on the tombs of their dead Pharaohs. The dramas of Egypt and the Near East were also termed *mere rituals*. This is another massive shade of colonialism.

The Europeans started trading in slaves in Africa, before finally settling for full scale colonialism. Writing on the relations between Nigeria and Europeans before the 19th century J.N. Oriji points out that:

Preira and other Portuguese, who pioneered the voyages of explorations in the 15th century, surveyed the markets and products of the coastal regions in order to provide insightful information to Europeans on the economic resources of Nigeria. Thus, when the need arose later on for massive importation of slaves from Nigeria and other parts of Africa, Europeans knew where they could be obtained without much difficulty (67).

They needed hands to aid them in the production of their staple crops on a commercial scale, and so they resorted to trading in slaves, especially in the coastal regions of Nigeria and other parts of Africa. They traded on other indigenous African commodities like cam wood, tobacco and others, but Oriji maintains that slaves constituted the most important commodity they shipped from the coastal ports of Nigeria and Africa from the 16th to the 19th century (67). To him, the exact number of slaves may not be known, but some of them '*perished in the slave wars and raids when they were being captured*', some others '*died as they were being marched to the coast*', while others died '*either when they were awaiting embarkation or during the middle passage*' (67).

The ones that successfully made it across the Atlantic found themselves scattered all over Europe and the Americas, being human tractors and bulldozers as well as servants to the whites who express their gratitude with the constant swinging of the horsewhip. Between the 14th to the 19th century, millions of African slaves had been shipped like merchandise from the coasts of Africa to the Americas, the Atlantic

Islands and Europe. They did not just stop here. Summarizing the mission of the Europeans in Nigeria during this period, Oriji insists that:

Europeans came to Nigeria primarily to exploit its resources. They shipped for nearly four centuries, millions of slaves from the coastal regions of Nigeria who helped them in producing cash crops...When the slave trade was abolished and replaced with legitimate commerce, Europeans attempted to penetrate into the hinterland and colonize Nigeria in order to obtain vegetable oils directly from the primary producers. Britain did therefore not colonize Nigeria on humanitarian grounds as A. Burns and other colonial apologists will like us to believe (72).

Oriji further cements this claim by quoting the exact words Ian Macleod in 1960, the then colonial secretary who stated that the British “did not go abroad to govern, we went abroad to trade...So if we are wise, we can stay in countries that we once ruled- as traders, planters, shippers, businessmen, engineers” (72). This invariably implies that even in our supposed independence, the British, as Oriji would put it ‘*hoped to perpetuate their dominant economic interests in Nigeria*’ (72). Nigeria was still or maybe is still at the mercy of the British...at a stranglehold.

But did these colonialists come to Africa for the sole purpose of commerce? The answer to this question is no. The purpose of these invaders were threefold, namely; Missionary, Commerce and Politics. Kalu U. Ogbu, in a paper titled *The Berlin West Africa Conference 1884/5 and the Development of Christianity in Africa* rightly termed it *the pursuit of the tricolor, God, Glory and Gold* (58), representing the missionary, the government and commerce or trade respectively. Ogbu claims that on February 19th, 1885, the *Lagos Observer*, like a Yoruba man pursuing a thief, screamed and wailed that “the world had, perhaps, never witnessed a robbery on so large a scale. Africa is helpless to prevent it... It is on the card that the “Christian” business can only end at no distant date, in the annihilation of the natives” (58). Again he records that a Gold Coast newspaper cheered mockingly with a parody of a Christian hymn thus, “Onward Christian soldiers unto heathen lands; Prayer books in your pockets, rifles in your hands: Take the happy tidings where trade can be done: Spread the peaceful gospel with the Gatling gun” (58).

These excerpts point to the nature of the Christian occupation of Africa in those ruffled years. They resolvedly forced Christianity down the throats of the “heathens”, gun-at-hand, ready to strike at any slightest resistance, trampling with ruthlessness, the indigenous religions and cultures already instituted and practiced in these “heathen lands”, all in the name of spreading the “gospel of peace”. What an irony. But before the Berlin conference of 1884/85 which intensified the scramble for Africa and full scale colonialism, missionaries had made contact with Africa. Ogbu submits that:

Records exist of the early church in the North and of the Portuguese missionary efforts in Western and Eastern Africa in the 15th and 16th centuries. Even the resurgent missionary enterprise of the 19th century had penetrated a significant portion of Africa before 1884, except when confronted by Jihadist Islam (58).

Jihadist Islam in the above excerpt points to the existence of a religion in some parts of Africa before the invasion of the colonial masters, contrary to the view propagated by people like Trevor Roper that “there is no African history outside European history...” (Ogbu, 59). Even though Christianity made its way to Africa before Islam, the fact still remains that religion is as old as man himself. If there is any truth in this, it means that before contact with the colonialists, Africa has had a system of beliefs, a system of worship, a religion- the African Traditional Religion (ATR).

The African Traditional Religion (Atr)

The African Traditional Religion is the religion of the indigenous African people, handed down orally from one generation to another, till the present day, and is deeply rooted in African worldviews or beliefs and general cosmology. Ugwu and Ugwueye simply put it as the religious beliefs and practices of the Africans (4). Describing it further, they opine that it is:

A revealed religion but it has no founder. This means that it has no historical founder like Christianity, which was founded by Jesus Christ, Islam, which was founded by Mohammed and Buddhism, which was founded by Buddha. African religion came into existence like any other religion as a result of human experience of the mystery of the universe. No one person can be said to have founded the religion (6).

The African worldview is such that recognizes the existence of two different worlds- the world of the living (the physical world) and the world of the dead (the spiritual world). These two worlds may seem apart, but are always in touch (in terms of communication) with each other. Man in the physical world in the words of Ekwunife N.O. ‘strives to maintain a lively relation with the spiritual beings through sacrifices, prayers, libations, ritual gestures and spells’ (Consecration, 18-19). Ekwunife further reinstates the above claim when he states that the Igbo world:

Is principally a world of two interacting realities-the spiritual and material, each impinging on the other. It is both the world of spiritual beings and the world of man with other animate and inanimate beings. In this world, the material mirrors the sacred in different degrees. Though *homo-centric* (man centred) in practice, yet it finds its ultimate meaning in transcendence (18).

The Igbos here, (one of the most dominant ethnic groups in Nigeria, located in the south-eastern parts) like many other societies in Africa, had maintained a series of beliefs deeply rooted in their cosmology before the intrusion of the westerners. The Igbos as recorded by Onuorah Ossie Enekwe believes that:

There are two broad categories of supernatural forces. The first comprises the sky deities headed by *Chukwu* who is omnipotent, omnipresent and omniscient. The second category is made up of the Earth Goddess and other spirits. *Chukwu* is not directly involved in the affairs of the Igbo, but the less powerful earth Goddess, Okike, “governs thought and action in more perceptible ways”. Next to the Earth Goddess are the ancestors who “wield

tremendous powers of blessing and curse over their relatives living on earth” (Igbo Masks, 46).

From the above excerpt, it is clear that many societies in pre-colonial Africa had always had a religion, contrary to the opinions of the westerners who claim to have brought religion to Africa. But being the custodian of his people’s culture and the mouthpiece of his people to the outside world, the African writer has been in the business of telling the untold truths about Africa. Wole Soyinka, Chinua Achebe, Ngugi Wa Thiong’o, Femi Osofisan and a host of others are prolific African writers who have played a part in selfless efforts and movements towards repainting the Eurocentric gloomy faced image of Africa, as well as rewriting the distorted history of the black race. In this work, Wole Soyinka’s *Death and the King’s Horseman* will be used for illustration.

Deductions and Implications on African Culture and Religion in Soyinka’s Death and the King’s Horseman

The devastating impacts of colonialism on African religion and culture are therefore, clear indications that it is indeed an ill wind that blows no one any good. Resource wise, colonialism milked Africa to the bones-human and material; economically, it had (and still has) Africa at a stranglehold; socially, it presented Africans in the light of animals loose in the wild (probably apes and monkeys); psychologically, it rendered a pictorial depiction of a gloomy continent in urgent need of civilization; culturally, it altered the real essences that validate our Africanness; and religiously, it painted a wild, senseless, hopeless, archaic, primitive and barbaric picture of a people in dire need of a messiah. With special emphasis on culture and religion, Wole Soyinka captures some of these issues in his play, *Death and the King’s Horseman*. The Eurocentric mindset of Africa being a primitive race of primitive people is easily deductible from the text. We see the western attempts at wiping away our culture and religion and replacing them with their ‘more civilized’ ideals-Christianity and westernization.

This work does not attempt a move against the idea of the ‘One True God’, rather it tries to question, or rather debunk the idea of the ‘One True Religion’ which the westerners claim of Christianity. The Christians, the Muslims, and even the practitioners of the African Traditional Religion are all in the worship of the One True God, the only difference being in their diverse means or ways of worship. Chukwu Okike Abiama (as the Igbos would call him) who has the attributes of omniscience, omnipresence and omnipotence is the same as the Christian God as well as the Muslim Allah, and so on. He (Chukwu) is revered through the lesser gods and deities because he is the ultimate being.

One of the bedrocks of religion is sacrifice, and to the westerners, Jesus Christ paid the ultimate price for the redemption of mankind by giving up his life on the cross, thereby wiping away the sins of the world. Therefore, he deserves our worship and reverence as the one true God. This claim is captured in the below excerpt from the Christian bible thus: ‘*for god loved the world so much that he gave*

his only Son, so that everyone who believes in him may not die but have eternal life' (John 3:16). Drawing parallels or comparing this to events in the play *Death and the King's Horseman*, we see that what Christ did is not different from what Olunde (Elesin Oba's son) did. Under the umbrella of the African culture and Traditional Religion, Olunde, even after his father had failed, had to give up his life too, so as to keep the cosmic wheels grinding, and keep his beloved people safe from doom. The following excerpt captures this:

IYALOJA: ... (Rolled up in the mat, his head and feet showing at either end is the body of **OLUNDE**): There lies the honour of your household and of our race. Because he could not bear to let honour fly out of doors, he stopped it with his life. The son has proved the father Elesin, and there is nothing left in your mouth to gnash but infant gums (*Death and the King's Horseman*, 75).

Attempting to exonerate himself following the death of Olunde, Mr. Pilkings tactfully asks:

PILKINGS: (in a tired voice) Was this what you wanted?

To this question, Iyaloha angrily lashes out thus:

IYALOJA: No child, it is what you brought to be, you who play with strangers' lives, who even usurp the vestments of our dead, yet believe that the stain of death will not ding to you. The gods demanded only the expired plantain but you cut down the sap-laden shoot to feed your pride. There is your board, filled to overflowing. Feast on it... (76).

This perfectly summarizes the damages that these whites have done to Africa, all in the name of being civilized. In trying to impose their culture and religion on Africa, they have cut down the "sap-laden shoot" that wields the African promise, to feed their selfish pride.

Why Africa Still Struggles

Why is Africa still struggling in the midst of their contemporaries? The answer to this question is simple. We struggle because we have abandoned that which makes us who we are, our cultural and religious essences, our pride and uniqueness, our self esteem. We have forgone our dreams and have set mere shadows as our objectives. This can be seen in the character of Joseph, with whom Soyinka articulates this point properly. Joseph, being in the service of the District Officer denounced his traditional religion and even said that the Egungun is powerless. He (Joseph) represents all our African brothers and sisters who at some point lost their tracks and abandoned their religious and cultural roots in pursuit of the western ideals.

On religion;

Why have Africans chosen to swallow the doctrines of Christianity hook line and sinker, at the detriment of our own traditional religion? We have aided and are still aiding these western propagandists and distortionists in labeling our religion inferior and primitive. These days, we are more Christian than they who brought us

the alien religion of Christianity, and thus, they have labeled us ‘more religious, less rational. This is evident in some common practices within our Christian churches where the congregants would refuse to swallow health pills when they are sick, believing God to cure them.

On culture;

We have abandoned our various ways of life in pursuit of the western ideals. The way we greet, talk, eat, dress, etc. have all changed as we copy the whites because everything they do is good. Most times, we see Africans lying under the sun in the name of sunbathing, without knowing that the westerners do that because of their skin complexion which sometimes redden due to lack of melanin in their skin composition. The westerners sunbathe as a form of skin toning, but some Africans copy them ignorantly as dark as their skins are because they think it's the right thing to do. Many have actually gone the extra mile of having to bleach their skins, altering that which makes them unique as Africans. We prefer imported materials to those ones that are indigenous to us. We would rather patronize Gucci, Chris Louboutin or Dolce & Gabbana shoes and bags instead of the popular *Aba Made brands* (a brand in south-east Nigeria).

Conclusion and Recommendations

We have, in the course of this work, been able to establish that the westerners have actually played a massive role in the downplay of our culture and religion, as well as other facets of our being as Africans in trying to enthroned the western ideals. Colonialism was (is) a major machinery in achieving this. But to a great extent, we Africans have aided this process.

To start with religion, the images of Christ that the westerners paint in holy pictures and movies are entirely white. If Jesus is white, is he really for us Africans? There is urgent need to get back to our roots and embrace those things that situate us as Africans. On our culture, there is need to disregard the western ways of life and embrace our own. We have to patronize our brands and pick up our self esteem. We have to encourage our own, clean up our psychology by dropping this Eurocentric mindset and embrace Afrocentrism. We have to tell our stories from the African perspective so that we can move and grow as a race, a people and a continent of giants.

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PUBLIC RELATIONS, MIGRATION ISSUES AND INCLUSIVENESS IN NIGERIAN POLITICAL SYSTEM

Greg H. Ezeah and Anthony Chinonso Ogbonna

Abstract

Nigeria is bedeviled with nagging migration issues and inclusiveness in her political system. Many Nigerians have been victims of trafficking, slavery, brutal attacks, racism, etc because of their migration to countries where they seem not to be needed. There has also been growing agitations in several parts of the country especially in the South East zone, owing to the standpoint of the politics of exclusions on the zone by the Federal Government of Nigeria. This study seeks to examine the place of public relations in migration issues and inclusiveness in the Nigerian political system. The study adopted the situational communication crisis theory and the pull and push theory of migration. Questionnaires were used to collect data from the respondents. It was found that public relations can solve migration problems. Public relations can also be effective in fostering inclusiveness in the Nigerian political system. The public relations strategies suitable for tackling migration issues and inclusiveness include, among others, town hall meetings, media campaigns, youth empowerment and skill acquisition programmes. The study recommended, among other things, that public relations practitioners should strive to conduct research and be proactive in tackling migration issues and inclusiveness in the Nigerian political system.

Key words: public relations, migration issues, inclusiveness, political system

Background of the Study

Public relations revolve round sound organised two-way communication and consistent information dissemination (Grunig, 2001). Public relations are chiefly determined on bringing about goodwill and mutual understanding between an organisation and its publics. As a planned communication, it touches every organisation, whether commercial or non-commercial, government inclusive. This stems from the fact every organisation needs to create a favourable image for itself before its internal and external publics for successful operation (Asemah (2011, p. 163). Thus, public relations are a management functions in human organisation, which aids in establishing a favourable relationship between an organisation and its publics. Asemah (2009) asserts that public relations department in any human organisation handles various activities, which include: conflict resolution or crisis management, internal or employee relations, community relations, promotions, media relations, environmental scanning and sponsorship programmes.

Therefore, public relations are acknowledged to be very vital to the survival of organisations, nations, institutions and individuals. Through its multifaceted functions of evaluating attitudes and executing actions, it eliminates suspicion and

friction thereby, providing bridges of understanding upon which goodwill reigns between an organisation and the publics that deal with it. Chukwu (2014), posits that public relations has overtime been a constructive and fruitful channel of projecting a good image of an organisation or nation in the eyes of the publics. It flourishes in influencing on a responsible performance which is based on mutually satisfactory two-way communication which aids in the resolution of nagging issues confronting a nation or an organisation.

Migration issues and inclusiveness in the Nigerian political system have been issues of serious concern in Nigeria for decades. Due to the harsh political and economic realities in the country, people especially youths strive to travel out of the country in search of greener pastures. The rising wave of agitations in the South-east and South-south geopolitical zones, stem out of the frustration of the region in having been marginalized and subjugated in the political and economic circles of the country (Olajide 2017), saw migration as the movement of persons across borders with the intention of establishing permanent residence. Movement of persons across borders in the world today is a regular everyday occurrence. The Youth Supplement of the United Nations Population Fund (UNFPA) State of the World Population Report 2007, asserted that young people make up about a quarter of migrants worldwide.

Etim (2018) opined that poverty may not be the main reason for migration, as other factors could trigger this, in this case, the migrant may be a very young agile person, very educated wishing to breakout for a while from the social constraints of the family or village. The migrant may be compelled to participate in the migrant labour which is considered as an adult initiation. However, migration, whether internal or international, has a profound effect on economic development, which could be negative or positive. The factors which inspire migration include: lack of safety, high crime, crop failure, drought, flooding, poverty, war, higher employment, better services, good climate, less crime, political stability, more fertile land and lower risk from natural hazards (Etim, 2018).

However, inclusiveness in the Nigerian political system has been a subject of intense discussion in the Nigerian polity. Inclusiveness entails the policy of carrying every zone of a nation along by putting them in the scheme of things and ensuring that they have a sense of belonging in the way and manner the nation is administered.

As Nigeria is a multi-ethnic nation, some ethnic nationalities feel left out in the scheme of things. This brings to fore the politics of exclusivism which has made the demands for socio-political inclusion very aggressive among the various ethnic groups in Nigeria. Thus the rising wave of agitations in South-east and resource control in South-south geopolitical zones.

This paper is positioned to unravel the place of public relations in migration issues and inclusiveness in the Nigerian political system.

Statement of the Problem

Issues of migration are not new in the Nigerian polity. Over the years, people have had reasons to migrate to places where they feel they will have a better life.

Thus, some leave the rural areas to urban areas or leave the country to other countries. The search for greener pastures remains the prominent reason why people migrate.

However, this migration has resulted in the congestion of many big cities such as Lagos, Portharcourt, and Kano etc. Olajide (2017), stated that one of the greatest challenges migrants face is discrimination by their 'hosts'. Most international migrants face at least one kind of discrimination. It could be based on racism, religion, gender, language or simply because they are foreigners and the locals may be xenophobic (as is mostly the case in Europe and Southern Africa).

More so, the issue of inclusiveness in the political sphere of Nigeria has caused unrest in several parts of the country. An example is the growing wave of secession in the South-east region by the Indigenous People of Biafra (IPOB) for the actualization of the independent state of Biafra. The South-east region has over the years cried and yelled due the outright politics of exclusiveness they face at the hands of the federal government. This has resulted in discussions on the marginalization and subjugation by the federal government in terms of appointments and awards of projects when compared to what other zones get.

It is based on this premise that paper is focused to ascertain how public relations which are an effective tool in resolving issues, championing peaceful co-existence and strengthening understanding and cooperation among people can be used in relaxing the issues of migration and inclusiveness in the political system of Nigeria. This is the problem this paper is out to address.

Objectives of the Study

The objectives of the study include the following;

- a. To determine the extent at which public relations could be used to solve migration issues in Nigeria.
- b. To ascertain the effectiveness of public relations in engendering inclusiveness in Nigerian political system.
- c. To ascertain the various public relations strategies for solving migration issues and promoting inclusiveness in Nigerian political system.

Research Questions

The research questions include the following;

- a. To what extent can public relations be used to solve migration issues in Nigeria?
- b. What is the effectiveness of public relations in engendering inclusiveness in Nigerian political system?
- c. What are the various public relations strategies for solving migration issues and promoting inclusiveness in Nigerian political system?

Literature Review: The Essence of Public Relations

Public relations entrench, a stable, harmonious relationship between organizations, industries, nations, government and their agencies and its entire publics. It is through the effective and constructive usage and implementation of

public relations principles and strategies that public relations practitioners have on many occasions managed confronting issues and situations and in that way regain a nation's or organisation's public acceptance, goodwill and mutual understanding it has with its publics.

It is in view of this afore-stated stance that Lattimore et al (2009) posited that public relations work is developing effective relationship between organizations and groups that are important to them, including the media, customers, employees, investors, community leaders and members, activist groups and government agencies. Thus, a bond of harmonious and sustainable relationship is established and maintained in a way that even though crisis may arise, it could be managed easily due to the report already existing. It is in this light that Harlow (1976) states that an effective public relations can create and build image of individual or an organization or a nation and effective public relations entails a constructive analyses of the public perception and attitude, identifies the organization policy with public interest and then executes the programme.

Public relations been characterized by a management function, manages conflict with the objective of win/win solutions Gossen and Sharp (1987). Researchers who examined this relationship directly include Ehling (1984, 1985), Lauzen (1986) and Murphy (1991). Ehling developed a theory of public relations management based on concepts from decision theory, game theory and conflict resolutions theory, Lauzen built on J.E. Grunig and Hunt's (1984) four models of public relations – Press agency, public information, two-way asymmetrical and two-way symmetrical. She found that organizations use characteristics of all four models of public relations to manage conflict. Murphy described game theory as the science of conflict resolution. Thus, the resulting practice of public relations would be one of mixed motives in which "each side retains a strong sense of its own interests, yet each is motivated to cooperate in a limited fashion in order to attain at least, some resolution of conflict Murphy (1991)

Turney (2008) however opines that although crises demand immediate responses, public relations practitioners need to maintain a long term perspective that aims to enhance long-lasting relationships with important publics. Sometimes this requires unpleasant or painful, short term actions. Turney, in a bid to support this stance stated that crisis communication is a very special type of work that public relations practitioners do to help their organizations to resolve crisis whenever they occur.

Consequently, this is where management of information between the organization and the publics come in through the mass media thus advising the management on the guidelines to adopt just to avoid the escalation of the conflict. More so, Rhee (2004), however, made it clear that public relations are situated on research and communication usage to manage conflict and improve understanding with publics. Palaniappan and Ramachandraiah, (2008), posit that investing on public relations will help an organisation to achieve effectively and smoothly. Public relations is not creating good image for a bad team. Since false image cannot be sustained for a long time. Though the organisation product or services are good it

need effective public relations campaign for attracting, motivating the public to the product or service or towards the purpose of the programme. It is not only encouraging the involvement from the public and also resulting in better image.

Effective public relations can create and build up the image of an individual or an organisation or a nation. At the time of adverse publicity or when the organisation is under crisis an effective public relations can remove the “misunderstanding” and can create mutual understanding between the organisation and the public.

Issues of Migration in Perspective

Migration principally involves the movement of people from one place to another with the intention of settling, permanently or temporarily in a new location. The movement is often over the long distances and from one country to another, but internal migration is also possible; indeed, this is the dominant form globally (<https://en.m.wikipedia.org>). Etim (2018), defined migration as the geographic movement of people across a specified boundary for the purpose of establishing a new permanent or semi-permanent residence or it is the movement of people from one place to live in another. People may decide to migrate as individuals, in family units or in large groups. Migration might be seasonal, ranging from a period of one year to two years or it might even be permanent. There are countless of reasons why immigrants choose to migrate from their point of origin to point of destination; people would naturally move from areas of poverty or areas of poor prospect to areas that are presumed to have opportunities. The push areas are generally areas of population pressures whether densely or sparsely populated.

Migration, according to Etim (2018), has several types – internal, international, emigration and immigration. Internal migration is when people move within national boundaries such as with a country, state or city. It is also referred to as internal mobility. International migration is when people move outside the national boundaries or internationally from one country to another. Emigration is the movement of people out of a country. An international migrant who departs to another country by crossing the international boundary is called ‘Emigrant’ while immigration is when people move inwardly from their places of destinations into other countries. A person who enters an area by crossing the international boundary is called an ‘Immigrant’.

Causes of Migration

Olajide (2017) explained that research has shown that there are various reasons for young persons migrating across borders. These reasons range from migration of young persons along with their parents who are themselves migrant workers and migration with the aim of earning higher wages and more income for personal needs as well as to cater for the needs of their families. Others migrate because they desire better living conditions and quality of life that the current infrastructure in their local environment failed to provide or provide same insufficiently.

Furthermore, investments made by migrants, especially in real estate, dynamism of young educated migrants; high remittances from the African diaspora in Europe are all factors that encourage young people to emigrate (Olajide, 2017). Though there is also the high rate of poverty in Nigeria; for families who are misinformed, having one or more relatives in Europe is seen as an important resource, sometimes even crucial for these families. What really matters is that these families are driven by the perceived need to elevate themselves from poverty and are sometimes ready to pull their meagre resources together to sponsor a relative abroad in the hope that the returns from him/her will greatly affect the family's economic situation (Olajide, 2017).

Nigerians migrate under the misguided belief that life is always better and more 'rosy' abroad and some believe that money can be picked up on the streets in the United States or Europe. These often misguided migrants are disappointed when they dispose of their meagre belongings and arrive at their destinations only to find that indeed as migrants they have to work extra hard to find work and earn the kind of income they desire.

More so, major cause of migration among Nigerians and African youth as a whole are internal conflicts and wars. In recent times, there have been religious and ethnic clashes across the continent and a lot of young persons are either directly involved in the conflict or get displaced by them. This puts them under a lot of mental and financial pressure causing some of them to migrate sometimes illegally (Olajide, 2017). Thus, they migrate with the major aim of increasing their earning power and the numbers increase on a daily basis. In recent years, migratory pressure has increased and is expected to intensify further in the coming decades, given the rising gap in wages between developed and developing countries and their differing demographic futures. This will in turn lead to an increase in the exposure of young people to exploitation, trafficking, blackmailing and discrimination in their bid to migrate (Olajide, 2017).

Odeyemi (2018), reports that the Minister of Labour and Employment, Dr. Chris Ngige while speaking at the handing over of equipment and launching of the Migration Resource Centre (MRC) in Benin City, Edo state, says Nigeria is finding it tough to tackle migration issues. He noted that government is making frantic efforts to address the problem. He pointed out that 7000 Nigerians who migrated irregularly have been assisted to return home from Libya in the past one year. "For the government of Nigeria, managing migration represent a growing challenge as Nigeria occupies an important position in the migration landscape in Africa" he said.

Over 70% of migrants interviewed on their arrival in Italy reported that they were victims of trafficking or other exploitative practices during their migratory journey. The high rate of migration from the country has largely been attributed to youth unemployment and the prevailing harsh economic situation in Nigeria. Odeyemi (2018), explained that due to massive urban drift, about 10,000 Nigerians are reported to have died between January and May, 2017 while trying to illegally migrate through the Mediterranean Sea and the deserts. The National Agency for the Prohibition of Trafficking in Persons, NAPTIP, in its report revealed that about 1,134

Nigerians illegally residing abroad have forcefully been returned home this year. The figure may increase because many countries are increasingly becoming intolerant of other nationalities due to internal economic crises and global recession. Rise in xenophobic incidences may also contribute to this increase.

Inclusiveness in the Nigerian Political System

Cordenillo (2017) opined that political inclusiveness entails that no voice should be left unheard. No one should be left behind. No one should be subject to any form of exclusionary rhetoric. Therefore, for democracy to be sustainable there is need to allow each and every citizen to participate in political processes and represent their interests and concerns. Substantial evidence points to the exclusion of marginalized and minority groups from political decision-making as a key factor in both political and civil conflict and instability, which in turn affects democratic transition or consolidation.

Democracy is dependent on the participation and representation of all citizens in democratic institutions and processes. These institutions and processes include election management bodies and elections, constitutional bodies and constitution-building processes, political parties and parliaments (Cordenillo, 2017). Underpinning all this is political inclusion. This is the idea that every citizen, regardless of class, age, gender, sexual orientation, ability, group, culture and ethnic or religious background should have an equal right and opportunity to engage with and contribute to the functioning of these institutions and processes (Cordenillo, 2017).

Nigeria, as a heterogeneous nation, has diverse ethnic groups. Several ethnic groups feel left out in the workings of the politics in the country. They feel they have been excluded and treated like second class citizens. The Igbos of the South-east geopolitical zone occupies a great spot in this area. Njoku (2017), posits that one thing that South-east geopolitical zone has complained about since the end of the civil war in 1970 is economic backwardness which it believes is foisted on it by policies and governance posture of successive administrations in the country.

Ndigbo have continued to lament that despite their contributions to the growth and unity of the country, the administrations have been unfair to them; in the allocation of offices, citing of projects, among others, thus creating economic stagnation and development of the area (Njoku, 2017). They have cried for the reconciliation, rehabilitation and reconstruction promised after the war, died with the applause that greeted its pronouncement going by the plethora of abandoned projects, infrastructure deficits, and unusable conditions of federal roads, ecological challenges, insecurity and other problems confronting the zone (Njoku, 2017). Njoku (2017), further explained that during the “Southeast Economic and Security Summit” in 2017, deputy senate President. Ike Ekweremadu, advocated for an inclusive governance and respect for rule of law, insisting: “Today, as I speak, there is no Igbo man in the commanding heights of our security sector and so they do not attend Security Council meetings. In the top echelon of governance of this country, the Igbo people are

absent.” These are things we need to think about because any part of Nigeria or the world that feels unjustly treated will never be interested in peace. Liberty is something that God gave to us because it is an alienable right and for you take away somebody’s liberty it must be in a very extreme circumstance with the law.

This feel of marginalization seen in the lack of federal government presence in the South-east, exclusion of people from the zone in key offices of the federal government among inspire the agitation that grows in the zone daily. This is all as a result of lack of political inclusiveness.

Theoretical Framework

This paper is anchored on the Situational Crisis Communication theory and Pull and Push theory of Migration.

The theoretical backup of this study is the Situational Crisis Communication theory. (SCCT). The theory opined that the effectiveness of communication strategies is dependent on characteristics of the crisis situation. Thus by understanding the crisis situation, a crisis manager can choose the most appropriate response. It went further to explain that an evaluation of the crisis type, crisis history and prior relationship, reputation will help public relations practitioners to predict the level of reputational threat of an organization and how that organisation’s publics will perceive the crisis and attribute crisis responsibility (<https://en.m.wikipedia.org>). The theory which was posited by W. Timothy Coombs has been very useful at the hands of public relations practitioners in the course of conflict analysis. Thus, with the introduction of the components of this theory, the right communication strategies could be channeled towards solving issues of migration and inclusiveness in the Nigerian political system.

The Pull and Push Theory of Migration

The pull and push theory of migration was first coined by Ravenstein of England in the 19th century. It stated that people migrate because of factors that push them out of their existing nation and factors that pull them into another. This is as a result of the desire of human beings to be better off than they currently are (www.ukessays.com).

This theory explains the “how” and “why” of migration within a territory or across borders and also the “importance of 58 international migrations” to nation states (Haas, 2008). According to his writing it is impossible to separate development from migration. The seven (7) laws he listed in the study (laws of migration) are; “(1) Migration depends on distance (2) Migration takes place in stages (3) Every successful migration process is endowed with a migrating pattern flow (4) Most times the natives in their territory have less degree (educational qualifications) than the fellow counterparts (migrants) (5) Gender of the migrants (6) There is a relationship between the level of technology, number of migrants and distance travelled (7) Migration has always been influenced by economic motives.”

According to Haas (2008) other scholars who also made several attempt in applying this theory apart from Ravenstein are; Lee, Donald among others (Haas, 2008). According to Donald the forceful desire for opportunities and improvement of one's life most times influences and motivates international migration. Generally, when the "Pull" factors at the destination nation-state outweighs the "Push" factors at the individual's nation state of origin, International Migration often takes place. These "push" and "pull" factors according to Donald is referred to as Negative (Push factors) and Positive (Pull factors).

These "Push" and "Pull" factors (determinants of migration) by most scholars are demographic, economic, environmental, and social in nature. Myrdal and Prothero opines that only "Push" factors are responsible for international migration while other scholars oppose the statement revealing that the combination of "Push" and "Pull" factors are responsible for the migrants decision in leaving his/her territory (Haas, 2008). According to Lee, "pull" and "push" migration theory are representatives of either a positive migration or negative migration, since migration is provoked by two (2) factors which happen to be "pull" and "push."

The pull and push theory is important to this study because it presents the reasons why people migrate to other places. It equally offers some of the pressing issues that stem out of the lack of political inclusiveness in a given polity.

Research Methodology

The survey method of research was used for this study. This was based on the premise that the method is reliable and effective in ascertaining and eliciting the feelings, opinions, perceptions as well as views of individuals. The instrument used for data collection was the questionnaire. The data collected were analysed using frequency tables with simple percentages. The area of study is South-east geopolitical zone of Nigeria while the population of the study was all the people in the five South-east states: Abia, Imo, Anambra, Enugu and Ebonyi states. Thus, the cumulative projected population figure of the zone according to the figures obtainable in the National Bureau of Statistics is 18,972,096.

Multi-stage sampling technique was used for the study. First, using the simple random sampling technique, three States were selected, Abia, Imo and Anambra States.

Second, using the stratified sampling technique the three selected states were divided into senatorial zones. One local government each was randomly selected from each senatorial zone. Hence, one town each was also randomly selected from the local governments.

This is captured in the table below.

S/N	State	Senatorial District	Local Government Area	Town
1	Abia	Abia North Abia South Abia Central	Bende Aba South Osisioma Ngwa	Uzuakoli Eziukwu Uratta
2	Imo	Imo East Imo North	Owerri Municipal Okigwe	Ikenegbu Layout

		Imo West	Ideato South	Otan-Chara Umuchima
3	Anambra	Anambra South Anambra Central Anambra North	Ihiala Awka North Anambra East	Mbosi Amanasa Umuleri

Purposive sampling technique was used to select the respondents who filled the questionnaire. This technique was used in order to give the questionnaire to the right persons knowledgeable to answer the questions contained therein. The sample size for the study is 384. This was arrived at using the sample size determination table by Cozby (2004) which stipulates that at + or -5% error margin, a population of over 100,000 would have a sample of 384.

Data Presentation

The analysis of the study was made using frequency tables and simple percentages. A total of 384 copies of questionnaire were distributed but only 357 copies or 93% were completed and returned. 21 copies were not returned while 6 copies were not filled properly. The analysis was therefore done with 357 copies as duly completed questionnaire.

Section A: Demographic Data

Table 1: Sex Distribution of Respondents

Gender	Frequency	Percentage (%)
Male	219	61.34
Female	138	38.66
Total	357	100

Field Survey, 2018

Table 2: Age Distribution of Respondents

Age	Frequency	Percentage (%)
18-23	121	33.9
24-29	115	32.21
30-35	96	26.89
36 and above	25	7
Total	357	100

Field Survey, 2018

Table 3: Educational Qualification of the Respondents

Educational Qualification	Frequency	Percentage (%)
FSLC	59	16.53
WAEC/GCE	117	32.77
OND/NCE	95	26.61
University Degree	86	24.09
Total	357	100

Field Survey, 2018

Section B: Presentation of Psychographic Data Analysis

This section would provide the respondents' psychographic data. This would be used to answer each research question in line with the questions contained in the questionnaire.

Research question 1: To what extent can public relations be used to solve migration issues in Nigeria?

Questions 4 and 5 as contained in the questionnaire were used to answer this research question.

Question 4: Do you think public relations can help solve migration issues in Nigeria?

Table 4: Response on whether Public Relations can solve Migration Issues

Response	Frequency	Percentage (%)
Yes	357	100
No	0	0
Total	357	100

Field Survey, 2018

Question 5: If yes, to what extent can public relations be used to solve migration issues in Nigeria?

Table 5: The Extent Public Relations can solve Migration Issues

Respondents	Frequency	Percentage (%)
Very High	81	22.69
High	126	35.29
Moderate/Average	75	21.01
Low	53	14.85
Very low	22	6.16
Total	357	100

Field Survey, 2018

Research 2: What is the effectiveness of public relations in engendering inclusiveness in Nigerian political system?

Question 6 was used to answer this research question.

Question 6: Rate the effectiveness of public relations in engendering inclusiveness in Nigerian political system.

Table 6: Effectiveness of Public Relations in engendering Inclusiveness in the Nigerian Political System

Effectiveness	Frequency	Percentage (%)
Highly Effective	126	35.29
Just Effective	218	61.06
Undecided	13	3.64
Total	357	100

Field Survey, 2018

Research question 3: What are the various public relations strategies for solving migration issues and promoting inclusiveness in Nigerian political system?

Question 7 as contained in the questionnaire was used to answer this research question.

The public relations strategies outlined by the respondents include;

- a. Town hall meetings.
- b. Organisation of workshops aimed at empowering youths.
- c. Holding of radio programmes aimed at arresting youth restiveness.
- d. Media campaigns on the dangers of unnecessary migrations and agitations.
- e. Publicizing of opportunities for the unemployed.
- f. Using different media channels to pressurize the federal government in giving all zones a sense of belonging in the political system.

Discussion of Findings

This paper focused on public relations, migration issues and inclusiveness in the Nigerian political system. In the demographic section, it was found that the number of male respondents, 219 (61.34%) were higher than that of the female respondents, 138 (38.66%). The age distribution of the respondents showed that majority of the respondents were young people as the range age of 24-29 had 115 (32.21%) which is the highest while the educational qualification of the respondents showed that majority of the respondents, 117 (32.77%) were WAEC/GCE holders but this was closely followed by 95 (26.61%) respondents who are OND/NCE holders. Thus, the respondents are not illiterates.

Research question one sought to unravel the extent public relations can help solve migration issues in Nigeria. It was found that all the respondents indicated that public relations can help solve migration issues. On the extent at which public relations can help solve migration issues, it was found that majority of the respondents 126 (35.29%) indicated that it is to a *high* extent. This was closely followed by 81 (22.69%) who indicated that it is to a *very high* extent, 75 (21.01%) said it is to a *moderate/average* extent while 53 (14.85%) and 22 (6.16%) respondents were of the view that it is to a *low* and *very low* extent respectively.

The findings show public relations can actually help solve migration issues in Nigeria as the majority of the respondents affirmed. Migration issues do result in crisis as experienced during the last xenophobic attack on Nigerians in South Africa and the controversy that greeted the return of Nigerians from the slave camp in Libya last year. Thus, public relations practitioners do resort to what is called crisis communication which according to Turney (2008), is a very special type of work that public relations practitioners do to help their organisations or nations to resolve crises whenever they occur. They do this essentially by managing the flow of information between the organisation or nation and the publics, through the mass media and by advising management what to do and how to do it, so that the crisis is not aggravated.

In order to achieve a productive result in this kind of situation public relations practitioners resort to conducting thorough research in order to ascertain the right

strategy to adopt in arresting the situation. It is in this light that Best (2006), stated that public relations practitioners conduct thorough research in order to find the root cause of a conflict and thus marshal out strategies to resolve it.

Research question two sought to ascertain the effectiveness of public relations in engendering inclusiveness in Nigerian political system. Majority of the respondents 218 (61.06%) indicated that it is *just effective*. This was followed by 126 (35.29%) respondents who indicated it is *highly effective* while 13 (3.64%) respondents were *undecided*.

This goes to show that public relations can be effective in engendering inclusiveness in Nigerian political system. Public relations help in building a harmonious relationship between groups, people, nations or organisations. It is on this stance that people can be made to have a sense of belonging and their yearnings made known in a non-violent way to relevant authorities. The issue of inclusiveness in the political sphere of Nigeria has caused more harm than good. It has seen the rebirth for the agitation for independent state of Biafra by the IPOB in South-east geopolitical zone and militancy in the Niger Delta region of the South-south zone.

The issue of inclusiveness has been a serious matter in Nigeria for decades. Ogunmade (2016), reported that Bukola Saraki, President of the Senate of the Federal Republic of Nigeria, asked President Muhammadu Buhari to run a more inclusive government that would give every Nigerian a sense of belonging and the opportunity to help solve the monumental challenges facing the nation. "There is no other time in our history than now when the business of government needs to be conducted with great inclusiveness" he said. Societies whose political institutions are more inclusive and participatory tend to be more peaceful and resilient, just as societies practicing exclusion tend to be more vulnerable to fragility and conflict. Inclusive political processes are crucial to sustaining peace and conflict prevention, as they contribute to remedying structural inequities and other root causes of conflict (Ogunmade, 2016).

Research question three sought to know the various public relations strategies which could be employed in solving migration issues and inclusiveness in the Nigerian political system. The public relations strategies outlined by the respondents include: Town hall meetings, organisation of workshops aimed at empowering youths, holding of radio programmes aimed at arresting youth restiveness, media campaigns on the dangers of unnecessary migrations and agitations, publicizing of opportunities for the unemployed, using different media channels to pressurize the federal government in giving all zones a sense of belonging in the political system.

These strategies afore-mentioned are principally meant to give the youths orientation on the need for them not to engage in anything that would expose them to harm as it concerns going through the wrong routes to travel abroad and thus, risking their lives. It is also meant to get the youths busy with things that will serve as a way of sustenance for them. It is also a way opening a floor of interaction where people will say what is bordering them and offering the right channel for them to register their grievances.

With these put in motion, migration issues and the problem of inclusiveness in the Nigerian political system will be contained.

Conclusions

This paper has been able to examine public relations, migration issues and inclusiveness in Nigerian political system. The essence of public relations in championing effective communication aimed at building understanding and rapport among nations or organization cannot be overemphasized. Public relations is a bridge that transports all that is needed to make for a win-win resolution of issues threatening the existence and well-being of a people or organization.

However, migration issues and inclusiveness in Nigerian political system are issues of daily discussion among people and in the media. People migrate for a better living when the economic condition of where they are so unfavourable to them and people agitate for them to be carried along in the scheme of things in situations where they believe they have been marginalized and relegated. In cases where these issues are not addressed, the result is always destructive as it projects the image of a country in a bad light. This is where public relations come to play a veritable role.

Recommendations

- The following recommendations will suffice;
- a. Public relations practitioners should strive to conduct thorough research in order to come up with very productive strategies to tackle issues of migration and inclusiveness in the Nigerian political sphere.
 - b. Public relations practitioners should be proactive in a bid to tackle issues of migration and inclusiveness in the Nigerian political system before things get out of hand.
 - c. The federal government should endeavor to create jobs for teeming unemployed youths as this will help curb the high rate of migration.
 - d. The federal government should see that the policy of federal character and power sharing system are not only implemented to the core but mapping out a roadmap that will see to a fair treatment of all the zones in the country. This will ensure inclusiveness in the political system and checkmate the wave of secessionist movement in the South-east geopolitical zone.

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ANALYSING CHIKA UNIGWE'S *NIGHT DANCERS* USING RELEVANCE THEORETICAL APPROACH

Adaoma Igwedibia (Rev.Sr) and Olivia Charity Ojih

Abstract

Relevance theory investigates the nature of human communication using a psycho-cognitive methodology. The general purpose of this paper is to apply this pragmatic methodology to fictional conversations and determine how the narrator guides the reader towards the maximization of relevance. The reader relies on the speaker for the interpretation of the non-verbal communication aspects which he combines with the utterances of the characters to maximize relevance. Unlike normal conversation where one is a direct participant, the reader follows the narrator's preferences of narrative style and in most cases he is led through the end of the narrative before a holistic grasp of relevance is derived from the narrative. This paper looks at the general concept of pragmatics, review of literatures on relevance theory, and the application of the theory in the analysis of Chike Unigwe's Night Dancer.

Introduction

It is the opinion of Sperber and Wilson that the foundation for an inferential model of communication was laid by Paul Grice in which he tries to explain how the hearer infers the meaning of the speaker using the evidence provided (Sperber and Wilson 1986, 2004). This basically defines pragmatics as the study of invisible meaning (Yule, 2010), whereby the understanding of utterances does not depend on the linguistic data alone but based on the common background knowledge, context and possible assumptions of the interlocutors. Pragmatics studies how people comprehend and produce a communicative act or speech act in a concrete speech situation. It distinguishes two intents or meanings in each utterance or communicative act of both verbal and non-verbal communication. One is the informative intent or the sentence meaning, and the other the communicative intent or speaker meaning (Leech, 1983; Sperber and Wilson, 1986). Kasper (1997), states that the ability to comprehend and produce a communicative act is referred to as pragmatic competence. This often includes one's knowledge about the social distance, social status between the speakers involved, the cultural knowledge such as politeness, and the linguistic knowledge explicit and implicit.

Pragmaticians are also keen on exploring why interlocutors can successfully converse with one another in a conversation. A basic idea is that interlocutors obey certain principles in their participation so as to sustain the conversation. One such principle is the Cooperative Principle which assumes that interactants cooperate in the conversation by contributing to the ongoing speech event (Grice, 1975). Another assumption is the Politeness Principle (Leech, 1983) that maintains that interlocutors behave politely to one another, since people respect each other's face (Brown & Levinson 1978). A cognitive explanation to social interactive speech events was

provided by Sperber and Wilson (1986) who hold that in verbal communication people try to be relevant to what they intend to say and to whom an utterance is intended. Other aspects of pragmatic interest include:

Deixis: meaning 'pointing to' something. In verbal communication however, deixis in its narrow sense refers to the contextual meaning of pronouns, and in its broad sense, what the speaker means by a particular utterance in a given speech context.

Presupposition: referring to the logical meaning of a sentence or meanings logically associated with or entailed by a sentence.

Performative: implying that by each utterance a speaker not only says something but also does certain things: giving information, stating a fact or hinting an attitude. The study of performatives led to the hypothesis of Speech Act Theory that holds that a speech event embodies three acts: a locutionary act, an illocutionary act and a perlocutionary act (Austin, 1962; Searle, 1969).

Implicature: referring to an indirect or implicit meaning of an utterance derived from context that is not present from its conventional use.

These various aspects of pragmatics have tried to describe how series of information not contained in the linguistic contents of an expression can be used to assess the intended meaning of an utterance. The approaches view communication as comprising of meaning beyond the linguistic codes without which the search for meaning remains void. Whereas deixis, reference, and implicature aim at examining the outside meaning of an expression; speech act (in its versions usually considered as a form of classical pragmatics) views language as comprising of actions performed by means of language; cooperative principle outlines the nature in which conversations should be constructed using a number of maxims. The latter has a prescriptive notion of what language users must adhere to for ease of comprehension. Conversely, relevance theory adopts a descriptive mechanism to instances of communication focusing on the internal structure of construction of meaning between the speaker and the hearer.

Literature Review

Relevance theory is a post-Gricean theory developed by Sperber and Wilson (1986) as a theoretical framework which draws from the ideals of Grice's inferential communication model. It is based on the maxim of relevance which Sperber and Wilson consider central to the account of conversation between the speaker and the hearer. The argument originating this theory is that speakers and hearers do not necessarily need the cooperative principles prescribed by Grice (1975) in natural, unguarded conversations. They maintain that participants in conversation are rather guided by expectations of relevance raised, in a predictable way, by the context and content of utterances (Sperber et al, 1995).

Admitting that recognition of intention is basic to the interpretation of speaker meaning without discarding the validity of the code model, they faulted Gricean pragmatic tradition for drawing a sharp line between decoding and inference. The

defense for their claim is reemphasized in the second edition of *Relevance: Communication and Cognition*:

The code model and the inferential model are not incompatible; they can be combined in various ways. The work of pragmatists, philosophers of language and psycholinguists over the past twenty years has shown that verbal communication involves both coding and inferential processes. Thus both the code model and the inferential model can contribute to the study of verbal communication. However, it is usually assumed that one of the two models must provide the right overall framework for the study of communication in general. Most authors take for granted that a proper theory of communication should be based on the familiar code model; a few philosophers seem tempted to develop the inferential model into an inferential theory of communication.(Sperber and Wilson, 1995: p 3)

The aim within relevance theoretical approach, therefore, “is to find a few very general pragmatic principles which will interact with sentence meaning and contextual assumptions to yield the desired interpretations” (Wilson and Sperber, 1998). The theory lays a foundation for a unified theory of cognitive science with an attempt to shift the whole centre of gravity of pragmatic theory to a general theory of cognition. Yongping (1998) states that in relevance theory, pragmatic interpretation is substantially seen as a psychological matter governed by the cognitive principle and communicative principle, thus, it has been considered the fundamentals of cognitive pragmatics with its explanatory potential and promise for the future. In the maiden edition of this theory - *Relevance: Communication and Cognition*(1986/1995), a number of theoretical principles were pursued in the line of relevance and cognition, relevance and communication, and relevance and comprehension in which they outlined the main assumptions of the current version of the theory and discuss some of its implications for pragmatics.

Relevance and Cognition

The cognitive principle of relevance is seen as the foundation for the relevance theoretic approach to pragmatics. It examines how cognition is achieved in conversations by taking as input all the potential properties of utterances, thoughts, memories, and conclusion of inferences into consideration as a means of maximizing relevance. The theory tries to account for the methods involved in processing such inputs in line with the expectation of the speaker. Sperber and Wilson (2004) state that, “according to relevance theory, utterances raise expectations of relevance not because speakers are expected to obey a Co-operative Principle and maxims or some other specifically communicative convention, but because the search for relevance is a basic feature of human cognition, which communicators may exploit”. In this theory, it is assumed that interactions between the speaker and the hearer are bound to produce two types of effects – positive or negative. An input therefore, is said to be relevant when it yields positive cognitive effect. A negative effect, according to the theory is not worth having because it does not meet the expectation of relevance (Speber and Wilson 1995, 2004).

The principle of cognition describes the internal network of information processing in the human brain, in which there is the possibility of varying interpretations of available information but which only one will be suitable to the intention of the speaker. The internal intuitive methodology for arriving at the most suitable interpretation of an utterance is the preoccupation of the relevance cognitive principle. This principle considers as essential, the effect of processing an input yields and the effort expended on processing the input. Sperber and Wilson state that “other things being equal, the greater the processing effort required, the less relevant the input will be” thereby emphasizing the view that the human brain tend to pursue dimensions of ease in its effort towards information processing. The cognitive principle states the conditions necessary for assessing relevance are that,

- Other things being equal, the greater the positive cognitive effects achieved by processing an input, the greater the relevance of an input to the individual at that time.
- Other things being equal, the greater the processing effort expended, the lower the relevance of the input to the individual at that time.

In the light of the above, Allot (2013) relates cognition to science as “a matter ... of computations over mental representations, and that human beings possess a ‘deductive device’ which plays a central role in spontaneous inference”. He sees the principle of cognition as the principal theoretical stance of relevance theory in that with the claim that relevance theory started from the idea “that there is normally much more going on in the environment of any human being than it could pay attention to, and certainly much more than it could mentally process fully...”, adding that “if this were not the case, there would be no need to consider a trade-off between the effort put in and the benefit extracted from doing so”.

The principle of cognition is equally viewed from the perspective of Charles Darwin’s theory of evolution. Sperber and Wilson quote the biologist Dobzhansky as saying that “nothing makes sense in biology except in the light of evolution” (Dobzhansky, 1964, p. 449). Using this, he gave an analogy of an animal (say monkey) foraging for food in which it looks for fruits that have more nutritional payoff but which it does not pursue at all cost. Rather, such fruits that could be got with less cost of energy are preferred; such that fruits that are far away and difficult to reach are not preferred to fruit that is at hand. Allot (2013) compares this analogy with relevance cognitive principles stating that:

According to relevance theory, something very similar applies to human cognition. The cognitive system should (if it is well adapted) be so constructed that it seeks and processes inputs that are cognitively valuable, all other things being equal; and, on the other hand, that it looks for things that are easy to process, all else being equal. If something is difficult to process, then it will only be worth attending to if the payoff is big enough (where how big that is depends on the other possible sources of cognitive nutrition in the environment, and on the organism’s general state of alertness and stores of energy). Conversely, if an input has a low payoff then it will

only be worth processing if that is easy to do (where, again, how easy that needs to be depends on the other potential sources of relevance, and alertness and energy).

Communication in Relevance

The principle of communication explores the processes by which a communicator makes his intentions available to the hearer. The goal of the communicator under this principle is to use an inferential mechanism that allows him to set his tendency to be understood. Sperber et al (1995) states that under this principle relevance theory does not claim that communicators always try to be relevant to their hearer, let alone succeed, nor that addressee always trust the communicator to be relevant to them. The crucial claim is that whether or not the presumption of relevance is warranted, whether or not it is accepted, the very fact that it accompanies an utterance helps determine the utterance's intended interpretation. The intended interpretation has to be such that the speaker could think that it would satisfy the expectation of relevance that she herself encouraged in the hearer by means of her utterance. This principle explains that the communicator's intention could be informative or communicative involving both verbal and/or non-verbal mechanism. They maintained that the communicative principle of relevance warrants a definite comprehension strategy which is spontaneously followed by any addressee of an utterance. The major assumption of the communicative principle of relevance states that by the act of making an utterance the speaker is conveying that what they have said is worth listening to, that is, it will provide cognitive effects worthy of the processing effort required to find the meaning.

Relevance and Comprehension

Under this principle, the hearer uses the evidence provided by the speaker to construct a hypothesis that leads him to expend less effort to process the input and achieve a cognitive effect. Sperber and Wilson (2004) explain that what the hearer does "...is to construct a hypothesis about the speaker's meaning that satisfies the presumption of relevance conveyed by the utterance". Relevance theory, then, treats utterance comprehension as an inferential process which takes as input the production of an utterance by a speaker, together with contextual information, and yields as output an interpretation of the speaker's meaning. Utterance comprehension is seen as essentially an exercise in mind-reading, and the challenge for relevance theorists attempting to build a psychologically plausible, empirically testable pragmatic theory is precisely to explain how the closed formal system of language provides effective pieces of evidence which, combined with contextual information, enable successful comprehension to take place.

Night Dancer - Overview

Night Dancer, Chika Unigwe's third novel, is based on the contrast that exists between tradition and modern life in present-day Nigeria. Mma is confronted by a concealed past when her mother, Ezi, dies unexpectedly. Ezi had left Mma's father because he had made their servant girl pregnant. With her daughter, Ezi returned to

Enugu where she had come from, and there she built up a life as a prostitute. But in this way she also mortgaged Mma's future. After her mother's death Mma wants to restore the bonds with her family. First she visits her grandfather, then her father Mike. In telling this story, the author reconstructs the events from the past and gives all those involved a chance to justify themselves. Relying on tradition, Mike places the entire blame for all that has gone wrong on Mma's mother.

Night Dancer – Relevance Theoretical Analysis

The analysis provided in this paper is not a comprehensive relevance theoretical analysis of all the available instances of conversation in the novel. Few excerpts from the novel are used to demonstrate the investigation of fictional conversation from the perspective of relevance theory.

The author of the fictional narrative uses a special method of communication to relate to the reader in various ways. This narrative is started by means of flashback (prolepsis) to keep the reader in search of the contextual assumption with which to create relevance. This results in suspense, which is a narrative technique in which the narrator leads the reader to a part of mental uncertainty by increasing the processing effort of the available inputs to the reader towards the maximization of relevance. The technique uses such pragmatic tools as deixis and reference to keep the reader in continuous search for relevance, as in the opening sentence, "On the third day, she went back to see Mada m Gold".

The meaning of 'she' is withdrawn from the reader. The available assumption to the reader is that the unidentified character has gone earlier to see Madam Gold who is introduced to the narrative by anaphora. This pattern of relating a story to the reader makes it obvious that the narrator has the whole story to him, and decides by his preferred style to release it in bits as he chooses, leaving the reader greater effort to process and connect the bits of the story in order to maximize relevance. The search for relevance therefore, keeps the reader in touch with the story until the details are revealed to a logical conclusion. The narrator operates from the centre of the narrative, choosing 'how' and 'when' to reveal 'what' to the reader, as well as the sequence of communication between characters. The narrator equally navigates through the minds of characters, to reveal their thoughts and equal say for them what they ought to say.

For instance, the bits of conversation between Madam Gold and Mma which belong to the same context could be extracted from the narrative as follows:

Madam Gold: Those with buttocks do not know how to sit!

That was your mother's problem.

I know what life is like for a young girl like you

Your mother was stubborn. Very stubborn'

Every man...a man like... Your father was... a man. Especially a man who was as patient as your father was. Your father was very patient. Yes. Not even a man carved out of a stone would turn away a son when his wife had only been able to give him a daughter.(p. 11-12)

The perception of the conversation above to Mma in terms of cognition is captured by the narrator who veers through the mind of the character to reveal to the

reader the cognitive effect of Madam Gold's utterances to Mma when she said, "so, she had a brother somewhere. She could have had a 'happy-happy' family, the sort of normal family her mother had mocked in her usual way.

In line with Sperber and Wilson's (2004) point that "relevance is a potential property not only of utterances and other observable phenomena, but of thoughts, memories, and conclusion of inferences", the following relevance based facts are deducible from the communication instances above, Madam Gold's utterances (as inputs) are relevant to Mma because it connects with the background knowledge available to Mma and have helped her to draw conclusion that matters to her: **the conclusion that she has a brother somewhere.** The inputs equal yielded a positive cognitive effect because it has generated to her (Mma) a worthwhile difference to her representation of the world.

Within the stretch of the conversation with Mma, a different context is created by the narrator between Madam Gold and Ebere and by means of ostensive communication guides the reader towards the understanding of the conversation between the two characters:

... Her daughter, a little girl of about eight, came scrambling out a plastic jar and placed it on the table. But she did not go away. She stood there, a sheet of paper in her hand, half held out to Madam Gold.

Madam Gold: 'Ogini? What is that Ebere?

Ebere: 'It's a list ma. For supper. I need to go to the market before it closes'

(p. 12)

The relevance theoretical approach to communication states that "knowing your tendency to pick out the most relevant inputs and process them so as to maximize their relevance, I may be able to produce a stimulus which is likely to attract your attention, activate an appropriate set of contextual assumptions and point you toward an intended conclusion" (Sperber and Wilson, 2004).

In line with this, Ebere's continued presence with a sheet of paper halfheld out to Madam Gold, after handing over the plastic jar, is an ostensive stimulus which has with it a communicative intention; that is, the intention to inform Madam Gold of her informative intention. Having attracted the attention of Madam Gold as well as activated the appropriate set of contextual assumption – that there is something else to be said; Madam Gold was prompted to ask '*What is that Ebere?*'

The narrator of a work of fiction equal pursues the point of relevance in his commentary about the characters. For instance, the thoughts of Mma were captured in the words of the narrator as he tries to draw relevance from Madam Gold's conversation with Mma. In this instance, the narrator states that:

Every child deserves a father. Indeed. Especially a child with a mother like hers to balance out her life. Whatever hurt this father might have caused could not be that bad, if Madam Gold, sensible Madam Gold, had said that any man would have done what he did. He had not sent her mother packing, she had walked out. Whatever had happened she, not he, must be blamed for

the consequences. Her mother had no right to keep her away from him, or him from her.

Mma could not be saying the same thing as the narrator because she may be having varying assumptions in her realm of thought. The information provided by Madam Gold about her father which she has effortless processed could not be said to have yielded a positive cognitive effect. Rather, Mma, by virtue of the inputs provided by Madam Gold, has activated her inferential mechanism towards potentially relevant assumptions to process them in the most productive way. This could then yield the conclusion: that it was the mother who was to blame and not the father or vice versa. The entire story about Mma's father by Madam Gold is relevant to Mma on the basis that it leads her to the answers to the questions she has in mind, improves her knowledge about who her father is, settles her doubts or confirms her suspicion, or correct her earlier perception about who his father is. At this point however, she still asks questions that will lead her to her conclusion. Further search for relevance is pursued thus:

What does... what did he do, Aunty? My father?

Business. He was a businessman. I suppose he's still a businessman. What sort?

He had a supermarket. One of the best in Kaduna then. Sold everything...(p. 14)

In the same vein, no positive cognitive effect leading to a definite conclusion is yet feasible to the reader at this level of narration since no reasonable conclusion could be drawn from the bits of story told by Madam Gold. For instance, the reader does not know who is Mma's father or her mother, or her relationship with Madam Gold as a result of which he still craves for more details along the story in order to maximize relevance. Along the line, the reader gets introduced to the names of the characters which were earlier hidden in the narrative to discover that Ezi is Mma's mother, and Mike her father.

The narrator of work of fiction tries, for the sake of the reader, to establish the context to guide the reader towards the path of relevance as he follows the conversation between characters. For instance:

She told Madam Gold about, how intending to go to bed, she had found herself instead walking to her mother's room. I didn't even think I was going to go there!

Man proposes and God disposes. It isn't inexplicable. Your mother's spirit dragged you in. She wanted you to read her story.

She is dead Aunty! And the dead lives among us. The line between us and them is just a breath away. Maybe (p. 18)

The creation and indication of context by the narrator in the above instance helps the reader to gauge the transaction of relevance between the characters. Mma's indication that she did not decide to go to her mother's room was processed by Madam Gold using the contextual assumptions available to her – that is, her

knowledge (or belief) that a spirit can direct the living – leading her to the conclusion that Mma's mother's spirit dragged her in. Mma's indication yielded the implication that since she did not go to her mother's room intentional, then, something must have been responsible for taking her there, and that must be her mother's spirit. Madam Gold's conclusion, however, does not have the same representation with whatever isMma's assumption concerning her undecided presence in her mother's room, which prompted her to remind her emphatically that '*she is dead...!*', although this fact is already known to Madam Gold. To reinforce her own conclusion, therefore, Madam Gold provides more evidence that, "...the dead lives among us. The line between us and them is just a breath away".

This reinforcement, Madam Gold believes, would help Mma to maximize relevance in line with her own conclusion. Mma's inability to connect such fact with her own available assumptions made her resolve to only admit amidst doubt – '*Maybe*'. Mma's final response indicates that her expectation of relevance (in line with relevance-theoretic comprehension procedure) has not been satisfied and she needed to abandon it. This is obvious in her decision to withdraw such other evidence that would have made Madam Gold's conclusion appear relevant to her. The narrator justifies this stating that:

She did not tell Madam Gold that the moment she turned the handle of her mother's door, the power was restored, as if both actions were linked. She had almost dropped the lantern from the shock of it. She did not want Madam Gold telling her that her mother had something to do with that as well. (p. 18-19)

Other samples of conversation between the characters are hereby further investigated as contained in different parts of the novel:

How could you have had the letters for this long but never bothered to read them?

Mma shrugged. You are just your mother's daughter

Mma shook her head by way of response. What could she tell Madam Gold? I wasn't ever going to read the letters, aunty. Last night, I was just going to go to my room and sleep. Even when I got to my mother's room, I was going to turn round and leave. But I did not leave. I went back to the shoebox.

Once it had brought you that far, it wasn't going to let you go without a fight. Your mother was a very determined woman. Ah! My friend was a tenacious woman!

All my life, I sacrificed to my mother, why could she not meet me half-way? What do you know about sacrifice, eh Mma?

Aunty, you don't know what my childhood was like. She told me I had no father! I was the only one in school without a father, dead or alive. Have you any idea how that made me feel?

Sorry'. I am sure it was not easy for you, but it was worse for your mother. Your mother... did she tell you about Goody Goody and his wife? Eh? Did she?

No. Who are they? (p. 19-21)

Most of the components of fictional conversation such as silence and sign language are made known to the reader by the narrator by means of mediation. This is unlike real conversation where the parties involved use both verbal and non-verbal evidence to draw their inference leading to the cognitive effect. The narrator provides these non-linguistic inputs to the reader to make perceptible the gap between an utterance and response. This indication helps the reader to understand the space between the processing effort of an utterance to the character and the eventual cognitive effect. With this indication, the reader interprets the cognitive disposition of the character to the utterance of another character in the conversation event. For the reader, the narrator's inputs to the story and the direct responses from the characters are needed in the process of maximizing relevance.

From the excerpt above, Mma did not respond immediately to Madam Gold's question. It is made known to the reader by the narrator who provided that she only shrugged. By this action, Madam Gold used the available assumptions to her to draw the conclusion that Mma concretely resembles her mother. The possible inference to the reader is that Mma's mother probably does not respond to some issues in the same manner. Following this, the narrator again provides the evidence that *Mma shook her head by way of response*. The interpretation deducible from this non-verbal evidence is therefore used to analyze the next utterance by Mma that she is reluctant to read the letters, thereby leading the reader to her emotional state. This provides that the emotional state of a character influences the processing effort of an utterance.

Using the evidence provided by Mma, Madam Gold tries to strengthen her assumption that the spirit leads the part of the living by telling her that the tussle in her will to read the letters was influenced by her mother's spirit, linking her previous knowledge about her mother to her worldview. This did not yield a positive cognitive effect to Mma who in her representation thinks that the mother's spirit does not need to take her through the tussle but would have simply appeared to her by virtue of what she has sacrificed. Mma's representation of the world in this context is that it is needless for her mother's spirit to torment her to read her letters if in her life time she could not attend to her questions about her father's identity.

The difference between the cognitive environments of participants in a conversation is shown in Madam Gold's inability to understand the informative intention of Mma when she talked about her sacrifice to her mother, prompting her to ask "what do you know about sacrifice...." It is with the provision of more evidence that led Madam Gold to recognize her intention. Mma had to tell her her ordeals through her childhood, the implication of having no father as was made inherent her assumption by her mother who told her that she had no father. The cognitive effect of this earlier knowledge reflects her feelings and general disposition towards her mother and her peers. All Mma need is the evidence to alter or revise the assumption that she has no father. In order to make her intention to be understood, she had to activate an appropriate contextual assumption that will make Madam Gold to follow a part of least effort in computing cognitive effect by asking "have you any idea how that made me feel?" Having done this, Madam Gold processes the input using her interpretative

hypothesis to access the cognitive environment that Mma led her to, resulting in the response “Sorry. I am sure it was not easy for you...”

Although the relevance of Mma’s utterance has been maximized which yielded the effect of expressing pity to her, Madam Gold nevertheless tries to reinforce her own assumption that, “ ...it was worse for your mother”. In order to strengthen this assumption and get Mma to access the cognitive effect, she provides more evidence by asking her whether her mother told her about Goody Goody. The information about Goody Goody is not within Mma’s cognitive stock, hence she responded, “No. Who are they? Madam Gold’s intention is to provide evidence that will make Mma reverse her own assumption that ‘she sacrificed a lot for her mother.’ The story about Goody Goody is to make it easier for Mma to compute a cognitive effect leading to Madam Gold’s intended conclusion that it was Mma’s mother who made sacrifices for Mma and not Mma to her mother. This process of reinforcement is obviously indicated in the story about Goody Goody. Thus:

Who is Goody Goody?

Goody Goody was the devil. He. Was. The. Devil. Heiii. Tufia. The man manbuekwensujo. He was evil. He worked with his wife who was worse than he was. She had the face of an angel, beautiful like a mammywata but in her heart was evil. You’d think we women would help each other but not her. That woman was nasty. I am only telling of Goody Goody so that you do not judge your mother too harshly, are you listening to me? I na-egekwa m nti, Adamma?

She waited for Mma to nod before she continued.

She had to work for money, unlike some people’ Madam Gold glared at her, daring her to say something. Mma kept quiet. There was a short silence before Madam Gold sighed and continued.

They were money-lenders, Goody Goody and his wife. He is long dead now, the man. Your mother was desperate. She had her rent to pay, you to feed and a business idea she was eager to put into motion. Talk about sacrifice! Don’t you come talking to me about sacrifice because you don’t know half of what your mother went through for you! You want to talk about sacrifice? Think of your mother! her chest heaved as if she were trying not to cry.

Why did she go to money lender? Why not to the bank? Surely she had other choices. Nobody forced her to go to Goody Goody.

Choices ke? Bank ke? Why do you ask as if you did not grow up in this country? You think this have changed so much since the seventies? You think she did not try? You think you invented common sense and your mother had none? You children, you forget that no matter how high the okro tree grows, it’s never mightier than the hand that planted it. You think you can ever be wiser than the womb that carried you. Your mother she carried you in her arms and went from one bank to the other, but no one would lend to a single woman with a baby and no collateral.... You Mma guided her decisions. You and no one else. So don’t talk to me about sacrifice because you don’t know the half of what your mother suffered....

From the foregoing, the properties of relevance as it relates to argument could be explicated. Arguments involve the organization of propositions leading to a

conclusion which is intended to follow logically from the preceding propositions which function as the premise. What guides the lines of argument is the construction of relevance with evidence that tend to reverse other opposing assumptions. From the extract above, Madam Gold creates a different contextual environment to enable her strengthen her assumption. The context is new to Mma and with this newness, Madam Gold provides all the evidence within her reach in order to make Mma maximize relevance and reverse her own assumptions towards Madam Gold's intended conclusion. When a new context is created by a speaker and it is unknown to the hearer, the hearer tends to ask questions that will lead her towards the maximization of relevance. This is why Mma asked '*Who is Goody Goody?*'

This question, which is an evidence of expectation of relevance, helps Madam Gold to predict and manipulate the mental state of her hearer and therefore provides the verbal stimuli that are most relevant and compatible with her communicative abilities and preferences. Madam Gold provides her evidences in such manner that will strengthen her assumption using inputs that worth her hearer's processing effort. To achieve her aim, she makes her hearer even more expectant of her intended conclusion by her initial preference for inputs that yield strong cognitive effect such as, "*Goody Goody was the devil. He was the. Devil... Heiii! Tufia!!! The man bu ekwensu ojo*". He was evil'. Madam Gold equally tries to ensure that her utterances yield the desired cognitive effect by gauging the cognitive state of her listener with such other utterances as "...are you listening to me? I na-egekwa m nti, Adamma?"

The narrator on the other hand equally expects the reader to be lead through the cognitive state and intention of the characters by providing that Madam Gold waited for Mma to nod before she continued saying that, "...Madam Gold glared at her, daring her to say something' but 'Mma kept quiet'. These narrative evidences guide the reader towards the non-verbal aspect of the conversation. Mma's silence is a non-verbal input to the conversation which signifies that Madam Gold has not provided enough evidence that will affect her available assumption. It therefore means she was waiting for more to be said. When eventually Madam Gold anticipated her intention she went ahead to state thus:

They were money-lenders, Goody Goody and his wife. He is long dead now, the man. Your mother was desperate. She had her rent to pay, you to feed and a business idea she was eager to put into motion. Talk about sacrifice! Don't you come talking to me about sacrifice because you don't know half of what your mother went through for you! You want to talk about sacrifice? Think of your mother!

The conclusion within the utterance, that Mma should not talk about sacrifice but should only think of her mother, did not yield any positive cognitive effect to Mma. This is because the fact that, "They were money-lenders, Goody Goody and his wife' and that 'She had her rent to pay, you to feed and a business idea she was eager to put into motion" did not bring about a worthwhile difference to her own assumption that she sacrificed a lot for her mother. Mma understood also that this is not reason enough but that Madam Gold who now employs strong emotive signs (the narrator

provides that Madam Gold's chest heaved as if she were trying not to cry) wants her to reverse her standpoint. Therefore, to induce Madam Gold to toe the path of relevance she had to ask a question that will let Madam Gold know that she is not yet convinced or reversed her assumption, thus; "Why did she go to money lender? Why not to the bank? Surely she had other choices. Nobody forced her to go to Goody Goody".

Having understood Mma's intention to be convinced, Madam Gold provided more evidence that can be processed with less effort but with greater cognitive effect. Her intention is to make Mma imagine herself in her mother's position by asking her such questions and making such statements that will get her directly involved in her mother's situation as "You think she did not try? You think you invented common sense and your mother had none? You Mma guided her decisions. You and no one else. So don't talk to me about sacrifice because you don't know the half of what your mother suffered...." Madam Gold chooses all these inputs carefully in order to appropriate her own conclusion in Mma cognitive domain. The effect of this in Mma's mind is revealed to the reader by the narrator who provides that ...Mma wondered if Madam Gold was blaming her for the choices her mother made....

Madam gold proceeded by telling the more about why she should belief that her mother sacrificed a lot for her. This is to support the earlier evidence that Goody Goody was evil, that the country has not changed for good, and that she should appease her mother's spirit at all cosst knowing that she really sacrificed everything for her. By using a cognitive inferential mechanism, Madam Gold tries to disambiguate other potential alternate assumptions in Mma's mind, such as the question of "why didn't her mother report to the police?" She does this to block such possibilities that could let Mma drift from her own intended conclusion. The proof that Mma has understood the explicitly communicated intention of Madam Gold is made known to the reader when she asked about '*the men in shiny cars?*' This is a property of relevance drawn from her memory to link the current contextual environment of their conversation. Madam Gold does not only want Mma to maximize relevance but also processes the utterances of Mma in order to as well maximize relevance. She therefore understands that she has been understood. This is why she further states that, "I'm telling you all this so that you don't judge her too harshly". She then continued to attend to Mma's question as thus:

There was nothing else she could do. She was running out of time. Yes there a few men, but she... she was always proper. She was young, she was beautiful, she had a child and she was broke. There were all these men wanting to date her, so she hadto choose carefully. She wanted a good life for you. And my father? Did you know who my father was? If your mother has written to you about all these other things, Mma, do you not think that she will mention your father?

In relevance theory, a framework for understanding and interpreting utterances is clearly provided such that the relationship between participants in conversation is made known by instances of shared cognitive environment. Between

Mma and Madam, there is a mutual contextual knowledge. This is why Mma quickly switched to the context of ‘the shiny cars’ and Madam Gold expended less effort in processing it to get the intended cognitive effect. This yielded the response that meet Mma’s expectation of relevance; that is, telling her about the men in shiny cars. Her response created another assumption to Mma which she intuitively worked out and decided to abandon it. This is made known to the reader by the narrator’s explanation that, Mma swallowed the question in her throat and asked instead, “And my father? Did you know who my father was?” To this Madam Gold did not provide the desired response in line Mma’s expectation but it’s relevance to her prompted her to reply that the pages are too long for her to patiently read through. In relevance communicative principle, the intention of the speaker could be recognized by the hearer with the evidence available but the hearer may choose to withdraw further information that could lead the speaker to the intended conclusion. This is the case when Madam Gold deliberately refuses to tell Mma anything more about her father instead expects Mma to settle her inquiries by reading her mother’s letter.

Conclusion

Relevance theory is a pragmatic model initiated by Sperber and Wilson as a psychologically plausible theory capable of accounting for the internal structure of human cognition. It provides a framework for describing how communicators construct an intuitive hypothesis about the possibilities of maximizing relevance in utterances following the path of least processing effort and greater cognitive effect. The theory, when applied to fictional narrative, explains the difference between real conversation and one that is based on the measures of the narrator to be understood. In the later, it is observed that the aptness of a work of fiction depends on the narrator’s ability to event life-like characters that are made to pursue the goal of relevance in a work of art. It is discovered therefore that what holds the work of art together is the trade of relevance created among the characters by the writer making it feasible enough for the reader to equally maximize relevance.

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POLITICS OF NATIONAL HONOURS AWARD IN NIGERIA: CHINUA ACHEBE'S PERSPECTIVES

Ifeanyi E. Iwundu and Chidi Onah

Abstract

National honours award have become rituals in Nigeria. Each year, Nigeria government presents citizens who, in their estimation, have distinguished themselves to be so honoured. Chinua Achebe was twice offered the honours and twice did he reject them. His perspectives about the National Honours Awards in Nigeria had nothing to write home about. The study, therefore, sought to identify Achebe's perspectives for refusing the National Honours Award. The study utilized secondary methods of data collection such as journals, books, newspapers and internet resources. The data collected were analyzed using content analysis. The study found that Chinua Achebe refused to accept the awards because the patriot would not want to be associated with recognition from unethical and irresponsible government he criticized. The study also recommended that people should take a stance on governance and express views and opinions that will make government to be transparent, accountable, responsible and responsive.

Key words: Politics, National Honour, Award, Nigeria, Chinua Achebe, Perspective.

Introduction

Nations have a way of recognizing and honouring their citizens who have made outstanding achievements. The gestures of bestowing National Honours are nation's demonstration of appreciation for the endeavours, impacts, sterling qualities and sacrifices on their distinguished sons and daughters. Such contributions come in the forms of services, selflessness and impacts that shape humanity and improve the society. Awards are instruments for motivating others to strive for greater heights and to contribute more to the nation (Burabi, 1991: 201). In this light, when conferred for good reasons, people are encouraged to embrace the path of honour, nobility and service to fatherland.

In Nigeria, over the years, "several categories of awards have been instituted and being conferred on Nigerians who have distinguished themselves in various areas" (Tudu, 2008:1). These awards, according to him, include the National Honours Awards, the Nigerian National Merit Award, the National Productivity Merit Award, the National Creativity Award, *et cetara*. The National Honours were established via the National Honours Act No 5 of 1964 during the First Republic, to honour Nigerians who have rendered special and outstanding services in their various callings. By the enabling provisions of the Act, the President of the Federal Republic of Nigeria is empowered to make provisions for the award of the honour to those who deserve to be so honoured.

Chinua Achebe's National Honours Awards

Chinua Achebe was a Nigerian hero who earned his fame in the literary world and have through same espoused knowledge, promoted Africa and reshaped conceptions about Africa to the larger world (Sinclair, 2012:86). Achebe had towered high in the annals of history as colossus who made his people proud as celebrated international figures whose voice respected and whose idea are highly revered. Going by his record, accomplishments and depth of knowledge, it is not inconceivable that honours come their ways. Chinua Achebe has made giant strides and promoted lofty ideals that have potentialities to alleviate the common plight of humanity and redirect the paradigm of governance. It is for all these that he has received honours, titles, awards and recognitions.

For a second time, this African hero, an academia of the first repute - Professor Chinwe Achebe declined to receive the coveted National Honours Awards of a Commander of the Federal Republic, saying corruption remains unaddressed. In his words, 'I have watched events in Nigeria with alarm and dismay'. ".....the reasons for rejecting the offer when it was first made have not been addressed let alone solved. It is inappropriate to offer it again to me" (Mmasi, 2011:4). This is the second time the Nigerian author has rejected the Nigerian national honour, after he initially refused it in 2004. Achebe issued a statement to Nigerian press to say why he turned down the award.

Achebe, the internationally acclaimed author of novels including *Things Fall Apart* and *Anthills of the Savannah*, laid out the thinking behind rejecting the 2004 honour in a letter to the president of Nigeria at the time, explaining why he has to reject the National Honours Awards for the second time. "I have watched particularly the chaos in my own state of Anambra where a small clique of renegades, openly boasting its connections in high places, seems determined to turn my homeland into a bankrupt and lawless fiefdom. I am appalled by the brazenness of this clique and the silence, if not connivance, of the presidency," (Mmasi, 2011:4). Forty-three years ago, at the first anniversary of Nigeria's independence, he was given the first Nigerian National Trophy for Literature. In 1970, he received two further honours: the Nigerian National Order of Merit and the Order of the Federal Republic and in 1999 the first National Creativity Award. He accepted all these honours fully aware that Nigeria was not perfect; but he had a strong belief that Nigeria would outgrow her shortcomings under leaders committed to uniting her diverse peoples (Aduwo, 2012:78). Chinua Achebe insisted that Nigeria's condition then under the watch of the presidency was, however, too dangerous for silence and maintained that he must register his disappointment and protest by declining to accept the high honour awarded him in the 2004 Honours List (Erubani, 2011:8).

President Goodluck Jonathan acknowledged that there are still challenges in the path of Nigeria's attainment of its full potentials as a nation and believed that his administration was moving the country in the right direction and therefore deserved the support, encouragement and cooperation of all citizens. In his opinion, "Professor Achebe remains a national icon, a Nigerian of high attainments, indeed one of the greatest living Africans of our time" (Erubani, 2011:9).

Chinua Achebe's perspective to National Honours and Leadership

In his seminal book, *The trouble with Nigeria*, Achebe maintained that the trouble with Nigeria is pure and squarely leadership. If leadership is the trouble with Nigeria, it then implies that the leadership of the country has not been able to administer the nation in such a way as would develop the country while enthroning democracy and keeping corruption at bare (Utele, 2012:16). Ideal leadership advances the course of the people, upholds their wishes and aspirations and operates in accord with the letters and spirit of the law of the nation (Shindle, 2009:111). A cardinal principle arising from the foregoing is that the people who are led feel that their leader(s) are serving their overall best interest and lead, not following their whims and caprices, but in consonance with rule of law.

Nigeria has come of age as a sovereign nation and has experimented enough on how to arrive at an ideal governance and society that meet the yearnings of humanity. But in Achebe's perspective, leadership has continued to elude Nigeria. In his lamentations, several governments have come and gone without paying premium to addressing those problems that have continued to threaten and undermine the dignity of Nigerians (Achebe, 2005:4).

The character of the political leadership of any nation is critical in availing direction – positive or negative – to the country. In Nigeria, the trend, pattern and direction of governance have been underpinned largely by political corruption, indiscipline, side by side existence of wealth and poverty, fiscal irresponsibility and ethnic bickering. Corruption had become so endemic and had been dealing a telling blow on the economy and by extension, on the Nigerian masses. Endemic corruption is a pervasive cankerworm which has burrowed into the very foundation of the Nigeria society (Njoku, 2014:387). It is particularly in the conduct of public affairs at the highest level that the monster called corruption is most evident and has had demonstrably malignant effect on the society.

The result of primitive accumulation over the years is that a few hands have grabbed and appropriated what belongs to many. In sharp contrast to the very small minority are the overwhelming majority of Nigerians. They are silenced and live in the most deplorable and inhuman situations. In the midst of plenty, Nigeria has serially been classified as a low-income nation and the world's 13th poorest country (Pedder, 2001:9).

The percent of Nigerians living in poverty rose from 28% in 1980 to 66% in 1996. While average annual income which was \$800 per capita in 1980 had slid to around \$300 by 2007, inflation rate has also been doubling (Okwara, 2010:67). The rise in inflation has continued without let with implication that the living standard of people is falling (Okeke, 1992:22).

In all of the foregoing, leadership is at the centre of the malaise. According to Achebe (1984:17), one shining act of bold, selfless leadership at the top, such as unambiguous refusal to be corrupt or tolerate corruption at the fountain of authority, will radiate powerful sensations of well-being and pride through every nerve and artery of national life. By implication, leadership should be exemplary and trickle down to guide and dictate followership. It cannot be expected that followership is

effective and sincere in the absence of true leadership. Public sector fraud gulps much of what could have been used to build public infrastructure like airports, refineries, and roads as well as pay workers' salaries.

National honour is a coveted award. It is organized with fanfare and people who get decorated with it usually flaunt it as a testimony of having paid their dues and being privileged to sit among the mighty. As the Bible highlighted "seeth thou a man who is diligent in what he does, he shall sit before kings and not before mean men". Chinua Achebe would have preferred to sit before kings but he rather chose to be on the side of the people who are deprived, marginalized, misruled and whose resources are plundered.

By the rejection of the National Honours, Chinua Achebe in unmistakable terms demonstrated that he was a strident and an objective anti-corruption crusader of all times. It was not only that he detested corruption, especially the brands that have become endemic; he hated it and demonstrated it with vehemence. Such was a subtle but most potent way of speaking truth to power as far as sleaze and maladministration are concerned in Nigeria.

When the appalling conditions of the Nigeria nation is added to the scandalous nature of the awards, then one finds another important premise for Chinua Achebe's perspective. Our national honours are now laughable in the eyes of the international communities and therefore become discredited. A situation whereby a few names of highly credible individuals and personalities with high integrity and reputations are regrettable included in the list probably to confer legitimacy and credibility to the rest of incredible ones is a sham (Idogoro, 2012:14). Some names, as are often found in the list, are certainly questionable and not worthy of our revered National Honour. For an award to be credible and continue to command its intended respect, it must be based on a process that is open and takes cognizance of what the society views as honourable and decent.

Achebe considered himself receiving an 'honour' from leaders without honour in themselves and their duties. Just like another Nigerian, a Nobel laureate, Professor Wole Soyinka, he could not compromise with 'bad leaders' or accept their honour for anything. He rejected his nomination to be one of the hundred Nigerians who were so selected for a centenary honour for ethics sake. Soyinka did not downgrade his ethical values of good Nigerian and patroit to soil his hands or dine with the devil in the name of honour. According to Ajayi (2014 : 03) he rejected his nomination for centenary award by the Federal Government because he could not share the award with the late Head of State, General Sani Abacha, who he described as a "murderer and thief of no redeeming quality". "I can't think of nothing more grotesque and derisive of the lifetime struggle of several of this (Honours) List and their selfless services to humanity", Soyinka said in a statement entitled, 'The Canonisation of Terror'. "I reject my share of this national insult", (Ajayi, 2014).

Most of these leaders in Nigeria enrich themselves on daily basis at the detriment of the entire citizens. Today, people die of hunger, sicknesses and diseases ravage the people mostly at the rural areas, there is no drugs at the general hospitals, justice has price tags, killing are determined, rape is no longer a shame, primary

school pupils stay under the trees for their lessons, secondary schools and universities are not equipped and ill-funded. Yet the leaders steal our money and pretend that there is no money. Here is a brief list of leaders who denied the entire nation of her joy and comfort over the gift of God to Nigeria. Ogbuagu (2015) published names and amount of money by Nigerian looters as released by the World Bank. The list revealed that:

Gen Ibrahim Babangida 6.25bn 7.41bn 2.00bn 9.00bn
Gen Abubakar 1.31bn 2.33bn 800m
Rear Admiral Mike Akhigbe 1.24bn 2.42bn 671m 1bn
Gen Jerry Useni 3.04bn 2.01bn 1.01bn 900m
Alh Ismaila Gwarzo 1.03bn 2.00bn 1.3bn 700m
Alh Umaru Dikko 4.5bn 1.4bn 700m 345m
Paul Ogwuma 300m 1.42bn 200m 500m
Gen Sani Abacha 9.01bn 4.09bn 800m 3.01m
Mohammed Abacha 300m 1.2bn 150m 535m
Abdulkadir Abacha 700m 1.21bn 900m 471m
Alhaji Wada Nas 600m 1.32bn 300m
Tom Ikimi 400m 1.39bn 152m371m
Dan Etete 1.12bn 1.03bn 400m 1.72bn
Don Etibet 2.5bn 1.06bn 700m 361m
Maj Al Mustapha 600m 1.001bn 210m
Anthony Ani 2.9bn 1.09bn 360m 1.66bn
Bashir Dalhatu 2.3bn 1.001bn 161m 1.43bn
Gen Wushishi 700m 1.301bn
Alh Hassan Adamu 300m 200m 700m
T. Y. Danjuma 300m 200m 700m
Gen Ishaya Bamayi 120m 800m

This list is unending. Recently Governor Ayodele Fayose of Ekiti State, challenged the Minister of Information and Culture, Alhaji Lai Mohammed to make public names of the 15 former governors and 55 Nigerians that he claimed stole N1.34 trillion between 2006 and 2013 or keep his mouth shut permanently (Vanguard 2016). These issues are happening daily. Money is stored in water tanks, residences, abandoned in bag at air ports, buried in the ground, etc. these are enough to rehabilitate the nation's refineries or build industries that can employ many Nigerian youth.

Lessons for administrative competence

Achebe was not comfortable with the way things are done in Nigeria. His resolve was on ethical stand. But the mindsets of the greater percentage of the citizens were unethical. Their morality concepts stand on a porous foundation. That is why people, even those at the state and national legislature sees nothing wrong about the unfortunate incidences in the country. Perhaps, there is the need for people to talk now before the Nigeria nation becomes someone or a group of cultic commodity. It is not a news item to wake up in the morning to see bands of herdsmen butchering people like cows. It is also neither an issue to watch in the television screen members

of the national assembly fighting and exchanging words at the floor of the house. There are more demeaning matters than these. For instance, on 25th August 2016, Fulani herdsmen attacked Enugu Atakwu community, in Nkanu West Local Government Area (Deolu 2016) without police arresting any of them. The herdsmen in their numbers, were well armed and shot indiscriminately at anyone in sight, killing, maiming and burning houses. This is now a common phenomenon. Achebe's view about the happenings in Nigeria rest on the issue of unethical behaviours/philosophy. Underlying this behaviour is the way most Nigerian act and think about others. According to Chinweizu (2013):

Nigeria is a torn country, a country torn between two irreconcilable versions of what it should become. These two rival versions have been in conflict since the 1940s. They are the Feudal-theocracy version and the Secular-democracy version. The Feudal-democracy version was best articulated by Sir Ahmadu Bello, the Sardama of Sokoto, (7).

To publicly conscientise the followers, Sir Ahmadu Bello in 1960 told his aliphate constituency that:

The new nation called Nigeriashould be an estate of our great grandfather, Uthman Dan Fodio. We must ruthlessly present a change of powers. We use the minorities of the North as willing tools and the South as territory and never allow them to rule over us, and never allow them to have control over their future, (Chinweizu, 2013: 8).

With these trends of event in the country, how could a man of honour, integrity and countless wisdom like Profesor Chinweizu Achebe, accept National Honours Award from leaders who do not believe in the ethics, values, rule of law, dignity, human right, right to life and peace. Those who have sold their birthright and aligned themselves with the hungry hawkers who believed in demeaning other ethnic groups or belittling what others can do should be pitied.

Conclusion

It goes without argument that Nigeria is abundantly endowed with natural resources and robust human potentials. These are quite in contradiction with Nigeria's low level of development and agonizing poverty. This evidently arose from the corruption, misrule and ineptitude on the part of the leadership of the country. Things have continued to degenerate to worse situations over the years to such a dimension that the presumed giant of Africa is now a sleeping giant.

Leadership of Nigeria, more than any other factor, is the bane of Nigeria's transformational development. In agreement with Achebe, Nnaji (2012:7) describes leadership failure as the country's "Achilles heel" while Mamman (2013:13) opines that leadership is "the main malady of the nation".

Evidence is numerous to justify the fact that Nigeria as a nation has been unlucky with her leadership from the time of her emergence as a sovereign nation. The major preoccupation of a leader should be to motivate and inspire confidence in the citizens

through personal examples. It is only with that that a country can attain her national political, economic, and social goals that impact on the life of the citizens. In realizing this ideal, a leader ought to strive at making the right decisions and solemnly consistently putting them into tangible actions. Due process should be a major focus of the leader just as he should ensure that contravention of rules are questioned and redressed appropriately. Nigeria, according to Njoku (2014: 421), is yet to have leaders with sterling qualities; she has not had the benefit of statesmen as leaders – no Mandelas, no Nyereres and even no Rawlings. Our leaders have common tendencies which have augured very ill for the nation. Our leaders have penchant for arrogant disregard for the rule of law, inordinate and unbridled corruption and insensitivity to the common plight of humanity. It was in the face of all these anomalies that Chinua Achebe felt that accepting the National Honour Awards meant accepting the plight of Nigerians and misrule of Nigeria as acceptable and normal.

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THE OCTOPUS: IKWUEMESI'S CREATIVE TENTACLES

Chinedu Ene-Orji

Abstract

The painter Chuu Krydz Ikwuemesi is a talented artist who set off early at the dawn of his career, brimming with potential hinged on his prodigious talent and work ethic. In the course of his trajectory he has acquired numerous ascriptions like writer, art historian, critic, curator, ethno-aesthetician, art administrator and cultural entrepreneur. One will in the course of this essay attempt to show if he merits these ascriptions and how they have coalesced to stunt his development as a studio practitioner and reduced him to a state of complacency. One will also suggest strategies by which he will hurl himself out of this rut and begin again to attempt to reach the height he had previously exhibited the potential to attain ‘as a painter of superlative merit.’

Introduction

Chuu Krydz Ikwuemesi began quite early to exhibit his multi-dimensional attributes as an undergraduate student in the department of fine and applied arts, University of Nigeria, Nsukka, when he gained admission in 1987, after having acquired Advanced Level qualification in fine arts and French. There like the kid watching the nanny chew her cud, he formed the Visual Orchestra in 1990, an exhibition platform for fine art students in reaction to AKA group of exhibiting artists, a body of professional artists resident and working in the old Anambra State. Similarly, he founded the Pan African Circle of Artists (PACA) in 1992, while still an undergraduate student (Agbo 2012: 73; Chukwuma 2003: 43). All these showed that his purview was not localized, that his gaze went beyond the homestead and horizon, to distant climes and overseas. These expectations have manifested in the long run, and will be visited in the course of this discourse.

One will attempt in this essay to review Ikwuemesi's oeuvre and other creative and intellectual exertions briefly. To understand this painter's body of works or his aesthetic trajectory, one will have to put his many intellectual and creative exertions into context. Ikwuemesi is a self acclaimed painter, art critic, art historian, ethno-aesthetician, curator, art administrator, culture entrepreneur and lecturer in the department of fine and applied arts, University of Nigeria, Nsukka. The Igbo people say that: “when a man affirms, his *chi* also affirms.” But life is beyond mere affirmation. One will in the course of this essay, assay his performance in these areas to see how well he has fared in them; if he really merits these titles and how they ultimately affect his performance as a studio artist.

He graduated in 1992 with a First Class degree in fine and applied arts, specializing in painting. This was an evidence of scholarship and hard work. He capped this with a Master of Fine Arts degree in painting in 1999 and a Doctor of Philosophy degree in art history in 2009. In addition to being ambitious, he was willing to roll up his sleeves and cultivate his dreams: by investing his physical, psychic and financial resources in them. He was willing also to work in concert with his subordinates, contemporaries and to be mentored by his superiors in the field; which was a means of amplifying his power and reach (Greene 2012: 93).

The Writer and Scholar

Ikwuemesi began to write as an undergraduate student and practiced briefly as a freelance writer from 1990 to 1993. His works were published in Nigerian newspapers like the regional *Outlook*, *Satellite* and *Point* in Enugu and Port Harcourt respectively. When his competence and confidence grew, he looked outward to national newspapers and weekly magazines like the *Guardian*, *Vanguard*, *This Day* and *Tell*. With the establishment of Visual Orchestra in 1990, he took up the task of writing essays for the exhibition catalogues. Later on, at this stage, the most exerting task he took as a writer was his undergraduate research project which entailed writing a comprehensive thesis on the works of three contemporary *uli* artists Chike Aniakor, Obiora Udechukwu and Ray Obeta (Ikwuemesi 1992). This work won for him the Artsgrads-UNN Prize for the Best Project Report, by a graduating student in the department. He also emerged as the best graduating student in the Faculty of Arts that year.

All these helped Ikwuemesi develop his competence as a writer which assisted him later to tackle weightier tasks. He has also edited a number of significant books in the course of curatorship of exhibitions or reporting artistic expeditions. These books contain the works of new voices and seasoned scholars from within Nigeria and established writers from outside Africa, speaking on the subject of contemporary Nigerian art. However, he also dabbled into creative writing, briefly, in the mould of poetry and his poems were published in *Okike* in 1996. Subsequently, he co-edited an anthology of poems in 2010 with Okechukwu Nwafor that bemoaned the murder of Peter Areh, his friend, co-collaborator, art entrepreneur and the proprietor of Pendulum Art Gallery, Lagos; who brought fresh perspectives to the field.

As an academic, Ikwuemesi was well prepared for the task of conducting research and reporting his findings. Writing rigorous and brilliant academic papers is also an art, and anyone not endowed with this gift must bend down and learn the craft. It is just like any studio practice: one must begin from the beginning. Both forms are also jealous spouses: if you leave them, they also leave you. Has Ikwuemesi mastered the craft and art of scholarly writing? This question will be addressed in the course of this discourse.

The Art Critic and Historian

The art critic must not necessarily have a specialist degree in the subject or any branch of art but having one will be an advantage. The art critic is usually a

person with a heightened sense of perception, an extensive knowledge of the arts and a sense of history that would help that individual in the analysis of art works. He usually speaks or writes his opinion about art and this is considered with respect. The art historian is that individual who has read and written extensively and intensively about art and has a working knowledge of the field. Ikwuemesi has been engaged in the creation, propagation and teaching of art and he has earned a Doctor of Philosophy degree in art history. He has also received the African Humanities Fellowship of the American Council of Learned Societies, the Leventis fellowship and the Japan Foundation Fellowship in art history. So he is qualified to be addressed as an art historian.

However, both titles tilt more in the direction of practice than in ascription. They are specialist professions that require huge doses of inspiration, perspiration and imagination for anyone to function effectively at any level. Ikwuemesi has written extensively about the creation, administration and consumption of art in Nigeria. However, in both professions, where one publishes his works is also very significant. Have his writings been subjected to rigorous academic scrutiny? Are they being used to teach these subjects? The answers to these questions will be provided shortly.

The Curator

This is the professional who takes the responsibility of showing cutting edge art to the public especially under the canopy of elevated platforms like biennales or historic themed shows or celebratory exhibitions by individuals, institutions and states. Ikwuemesi began to practice this art very early in his trajectory, as a student, especially with the formation of the Visual Orchestra in 1990 and the Pan African Circle of Artists (PACA) in 1992, before he completed his undergraduate studies.

Subsequently, several biennales were organized by PACA. He holds the title of being the first curator of a biennale in Nigeria. The scope is not important when one considers the difficulties he and his fellow collaborators had to overcome, while conceptualizing and executing these projects. This is especially when one observes the dearth of financial and logistic support from public and private sources during the execution of these projects. Art still remains underappreciated and underfunded in Nigeria by the people, corporate entities and government. Perhaps when the level and quality of education and disposable income of the average Nigerian improves; when an art gallery is established in every neighbourhood, then the appreciation and consumption of art will improve in Nigeria.

Meanwhile there is very little an individual can do to effect change in the administration and consumption of art. It is a systemic problem and demands a systemic solution. Ikwuemesi has spent personal funds and resources, and sometimes at his own peril, the discomfort of his family and his professional growth, in the service of art. This becomes very obvious when one considers the scope of work he has done in publicizing, documenting and organizing art events in Nigeria and abroad. He deserves a national honour. No one since Ulli Beier has undertaken such a daunting task (Wikipedia.org).

Pan African Circle of Artists

The Pan African Circle of Artists (PACA) was founded by Ikwuemesi while he was a neophyte but he had the vision, zeal and energy with which he has pursued his dreams with devotion. However, a fighting spirit usually does not suffice in dreams that cut across physical international and linguistic boundaries. Has the PACA dream succeeded in Nigeria? Has PACA been able to integrate African artists? Comparatively, how well has the Society of Nigerian Artists (SNA) fared? This pioneer association founded in 1963 has not found its feet, when compared to other professional bodies that cultivate and regulate the practice of architects, lawyers, engineers, pharmacists and medical doctors in Nigeria.

This is perhaps because artists like snakes are discrete individuals. They do not thrive in herds, packs or pride like cattle, foxes and lions. Suppose Ikwuemesi brought his zeal to the Society of Nigerian Artists (SNA) he would have risen to become her president. On this pedestal he would have been able to work with the presidents of similar organizations on the African continent especially under the aegis of regional and continental bodies like the Economic Community of West African States (ECOWAS) and the African Union (AU). But like all great explorers he chose to travel through the unbeatened path.

PACA, however, has survived for decades, thriving on personal sacrifice and occasional funding in the form of grants from agencies like Prince Claus Funds of Netherland, the Commonwealth Foundation, London, Total Petroleum, the US Embassy and Diplomats and the National Gallery of Art, Abuja. Perhaps the most successful events PACA has organized in terms of scale are the Overcoming Map tours and exhibitions, to ECOWAS countries, the off show at the Dak'Art Biennale in 2006 and the PACA Biennales with the attendant round table discussions, conferences and workshops.

Studio Practice: Painter, Ethno-Aesthetician and Teacher

Ikwuemesi's MFA degree studies enabled him integrate theory with practice as he interrogated creation myths and stories from across the world. He seized this platform to pragmatically stretch and manipulate oil colour to its elastic and plastic limits. The project also gave him room to pursue the creation theme for some time after his studies. Ikwuemesi in spite of his other creative initiatives has been able to sustain his studio practice. He has managed to be visible in the exhibition circuits as a painter in solo and group exhibitions. These are, however, mainly in exhibitions organized by himself or PACA. This is not unusual because in Nigeria most artists also have to double as curators, in the absence of a vigorous curatorial practice, as a result of the absence of such critical personnel. Perhaps it is now appropriate for fine art departments to initiate programmes in curatorial studies now that the visual arts industry is expanding.

The artist has been able to produce a sizeable body of work in the period since he graduated from university. He has also sustained the practice of contemporary *uli* in the department of fine and applied arts, University of Nigeria, Nsukka where he is a Reader or Associate Professor. Since the retirement of professors Uche Okeke,

Obiora Udechukwu, Chike Aniakor, El Anatsui and Ola Olidi, and the departure of significant members of the *uli* dynasty to the United States of America, Ikwuemesi has taken the responsibility to man and manage the home front. This he has done by making sure the embers in the hearth of *uli*, an ethno-aesthetic practice peculiar to the Igbo, are not extinguished. To this extent he has organized several exhibitions, one of which is the omnibus *Nkoli Ka* which celebrated the fiftieth anniversary of the Nsukka art department (Ikwuemesi and Odoh 2017: 26). He instituted the annual footprints exhibition in 2002, for painting students of the department, in continuation of the tradition began by Obiora Udechukwu and El Anatsui, of taking students from Nsukka to Enugu and Lagos. This initiative according to Ikwuemesi (2002: 3) is to enable them “to feel the pulse and heat of the market and prepare themselves for the unavoidable trek along the lonesome but engaging road of art practice and dissemination.”

However, Ikwuemesi, has not been able to steer the *uli* story in another direction, conceptually, outside the already established boundaries, just like Obiora Udechukwu (Okeke-Agulu 2015: 283) and El Anatsui (Vogel 2012) did, not because he lacks the required verve, skill, and work ethic but because he has been mired in a spate of activities that sap his creative energy. This has led to complacency. This will be analyzed shortly.

Ikwuemesi’s paintings have been sequestered in modernist ethos. He still works with traditional media like oil, acrylic and water colour and so has been unable or unwilling to chart a new direction because he does not believe in experimenting with new media. Now that the post modernist ethos has almost dissipated itself, conceptual art is still thriving.

Ikwuemesi did not react to this rage. In fact he questioned the validity of postmodernism and installation art and stuck to his gun (Ikwuemesi 1999; Ikwuemesi 2001: 31 and Ene-Orji & Eseyin 2018: 77). Art is like fashion which is fickle and transits from one epoch to another as attested to by its variegated history. It is intrinsically connected to literature, music, dance, theatre and film. Ikwuemesi has proved he is a conservative artist who has refused to experiment with ideas and media, idioms and processes. He has been shackled in tradition and has refused to burst out of its confines. So his work has not attracted critical and curatorial attention even if he has demonstrated facility with some conventional media.

Ikwuemesi has been able to establish himself as a painter and draughtsman who practices committed art in the form of social criticism and commentary laced with humanism. His drawings in pen and ink all examine social themes that range from quality of leadership, to religious bigotry and so many other ills that plague Nigeria. Though many critics have accused him of aping his lecturer, Obiora Udechukwu, who pioneered this mode, he has remained undaunted and as a result has begun to find his voice in this mode. He has also developed a facility for water colour which he employs to address social as well as aesthetic ends. Since water colour is not his major painting medium, he has not paid enough attention to it compared with Tayo Adenaike who thrives in it and which has been his sole medium for several decades.

Oil colour is Ikwuemesi's forte. He has mastered the medium and has tried several successful experiments with it. Some of the themes he has worked on include myth, religion, politics, power, leadership and the Nigerian conundrum, using conceptual and formal strategies of traditional *uli* aesthetics, techniques and processes he learned in school as well as his own inventions. However, oil colour is several centuries old and is now jaded. Perhaps, Ikwuemesi needs to shift his creative energy to new and uncharted terrain, where he will bring his skills and experience to bear and come up with breath-taking and original works. El Anatisui has shown the world what consistent creative and energetic search for new ideas, media and processes can result to. Ikwuemesi's studio exertions have also resulted in creative residences overseas in such places as Port Townsend, Washington State, U.S.A, twice in 2003 and several visits to cities in Japan. His general intellectual exertions have led him to Austria, Egypt England, Ghana, Hungary, Kenya and Senegal among other West African countries.

In terms of the propagation of *uli* tradition and its grafting into modern artistic practice and industry, Ikwuemesi has played a significant role, in the form of organizing workshops, round tables discussions and exhibitions. He has undertaken this task as an individual and under the aegis of PACA, Art Republic and Art-in-Africa Project and sometimes with aid from funding agencies in the form of grants especially from the United States Embassy or its diplomats and ambassador. Some of these workshops have provided platforms for interaction between traditional *uli* artists from the hinterland and young fine art students and graduates, to elicit a marriage of sort and to continue the dialogue between tradition and the contemporary.

As an ethno-aesthetician, Ikwuemesi has been able to carry out an intellectual excursion where he did a comparative study between the art of the aboriginal Ainu people of Japan and that of the Igbo, leading to the award of a Doctor of Philosophy degree in art history (Ikwuemesi 2014). To this extent he was awarded a Japanese Foundation fellowship which facilitated this work. Is this dissertation a reconnaissance foray into the attributes of both cultures, seeking for congruities and disparities in human societies: where upon he will later use journal articles to assess his findings? Or is it an end in itself, to satisfy statistics required for professional elevation?

Converging His Attributes

In all, Ikwuemesi has traversed a very wide field in his search for professional relevance and fulfillment. This retrospective exhibition, 'Radiance of the Creative Spirit,' also provides a platform for introspection and stock taking by the artist, not only as it concerns his studio exertions but with respect to all his works and how they affect themselves.

It is the duty of the art critic and historian, who sees his practice as vocation, serving as the mirror of the artist and the society, to point at the artist's weaknesses and strength and to impale him with words to impel him out of his comfort, into uncharted territories in search of new creative visions. It is also the prerogative of these professionals to ask the artist salient questions. Ikwuemesi has chosen a very

huge task of teaching, painting, writing, exhibiting, and organizing art events. These responsibilities are akin to one individual drumming, singing, dancing and acting as the spectator and critic, all at once. This is almost unimaginable but Ikwuemesi has manifested this phenomenon, because of the peculiar problems prevalent in the Nigerian artistic milieu and his search for a niche in it and her art history. But, today, the world only recognizes and rewards the specialist. It has no room for generalists.

How then does this affect his overall performance? They have made him ‘a jack of all trades and master of none’ if one must use this cliché. Objective measurement is usually done using a universally accepted standard. As a writer, critic and historian can his work be compared with those of Chike Aniakor, Ola Oloidi, Olu Oguibe, Sylvester Ogbechie and Chika Okeke-Agulu? As a studio artist has he measured up to Uche Okeke, Obiora Udechukwu and El Anatsui? The answers to these questions lie in the fact that he has spread his creative arsenal so wide that it has lost its cutting edge. He needs to choose one task but if he must engage all of them, then he needs to concentrate his effort and resources on one task at a time. Rigorous intellectual outpouring bordering on the exhibition of exquisite mastery tending towards genius, whether as writing or studio production, is akin to dancing to the spirited dictates, calls and urges of the drums, flutes and gongs. It is usually of the vigorous kind which the dancer does not engage and negotiate cupping snuff in his palm. And when the drum beats, dictates of the gong and calls of the flute change, the footwork must also change.

Hence, he must choose one task for a specific period of action. He may decide to work as a writer for the next five years. During this period he will write five to ten papers, in which he will fuse the experiences he has garnered as a teacher, studio artist, art entrepreneur, curator and researcher into a whole and produce very rich documents that can be used to teach the subjects of art history, art appreciation and art criticism.

Similarly, after this session, he can then concentrate on studio practice and produce works by which he will be remembered. These will integrate his experience in the traditional media and the search for new and untrammeled modes of expression. This period of earnest experimentation with idea, media and processes, will no doubt, elicit works that will propel him into the rank of Nigerian art maestros.

In the same light, he cannot afford to be found everywhere, today, in the circuit of art administration and facilitation of events. He has to begin to choose what to engage. He can no longer yield to events that lack sponsorship in terms of funding and logistics. Ikwuemesi is now an elder, a big masquerade, who must act as one. He must choose where and when to appear and must dance with dignity.

Conclusion

The concentration of creative energy on a subject or medium or the search for new media or idea for an extensive period, when the explorer is effectively shielded from quotidian worries, may be long and arduous but it eventually awakens the senses of the seeker to new possibilities, which are not usually obvious to the passerby or tourist. It is usually during this heightened state of mental activity, when alchemy of

sort ensues, that invention takes place: when the explorer merges skill and knowledge, serendipity and instinctive flashes. The art and act of knocking new media around playfully, questioning convention and poking inquisitively and disrespectfully at the hems of tradition usually leads to the unraveling of fresh frontiers. Perfunctory motion or action has never yielded fruits that are analogous to genius.

Finally, one has shown the kaleidoscopic engagement of Chuu Krydz Ikwuemesi who has, with tenacity, traversed the Nigerian artistic milieu like a colossus with a leg in every sphere. He has been able to mentor his students and subordinates, work in tandem with his contemporaries and has associated cohesively with his superiors. Ikwuemesi has tasted the sweet and bitter experiences of success after five decades. Now, he must retreat to his creative cocoon to reinvent himself for the challenges ahead so that upon emergence, say in the next decade, he will emerge like the eagle washed clean by the rain of adversity, well preened by self effort and glittering in the radiance of his achievements; perched on the zenith of the creative *iroko*.

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BEGGING IN NIGERIA: A CRITICAL INVESTIGATION OF ITS IMPACT ON SOCIO-ECONOMIC DEVELOPMENT

Gregory Emeka Chinweuba

Abstract

Nigerian cities are presently teeming with beggars. They are in large numbers at road junctions, city corners, worship centers, civic centers, amusement parks, motor parks, markets, super stores, near the banks, ceremony venues, busy streets, in commercial buses and institutions of learning. Most of these beggars are handicaps while some are merely destitute whereas others are mere pretenders. The presence of these Beggars is however embarrassing, and impacts direly on Nigerian socio-economic development. This paper critically investigates the roots, essence, categories and consequences of begging in Nigerian urban areas as well as its dire impacts on social and economic development. It again proffers axiological solutions to the problem of begging in Nigeria. The research indeed finds that begging is gaining momentum in Nigerian cities. This is because of the increasing population of people in these urban areas as well as the harsh socio-economic condition in the country exacerbated by visionless leadership, absurd policies, ineffective politico-economic institutions and socio-religious patronages offered by the public. The paper therefore concludes that begging taints the integrity of a nation, destroys the aesthetic view of cities and jeopardizes socio-economic development.

Key Words: Begging; Critical; Investigation; Impact; Socio-economic; Development

Introduction

Post independence Nigeria has been characterized by visionless and utopic governance. This has created harsh socio-economic situations; spate of social insecurity and mass poverty for the citizenry. Consequently, the amount of destitute in present Nigeria appreciates at the dawn of each new day, making beggary life a common phenomenon. Thus, begging has in present Nigeria remained the viable socio-economic means of survival for the helpless poor (Adedibu 25). Begging is therefore a consequence of poverty stemming largely from government's inability or unwillingness to undertake public socio-economic measures necessary to eradicate poverty (Acemoglu and Robinson 50). To be true, developed countries in Western Europe and North America were in the nineteenth century recording high rate of beggars, but their government mapped out economic plans, gradually invested heavily and instituted social security system which led to glaring economic opportunities and socio-economic welfare for all their citizens. These moves indeed reduced drastically the amount of poverty and beggars within these developed countries. The case is presently different in Nigeria as the hope of the poor, the ill, the disable and the

destitute is the good hearted public whose kindness and charity sustain their existence.

Both male and female engage in beggary life. Though they aim at ensuring their survival, some take advantage of the unsuspecting sympathetic public to make fortune, whereas others feign destitute with the intention of perpetrating a crime. Whatever is the motive, no sooner has government agencies evacuate beggars from Nigerian urban centers than they re-appear in greater number. This is always so because the forceful evacuation does not address the socio-economic and political forces at the root of begging in the country.

However, the continued redundancy of persons involved in begging has tremendous negative impact on the socio-economic development of the country. This is as these beggars directly contribute nothing to production, exchange of goods and services that boast the Gross National Product (GNP) and Gross National Income (GNI). Worst still, their continuous begging constitute loss of talents that would have boosted socio-economic development. These are again coupled with their vulnerability to abuses and dehumanization that mar the image of the country and scares tourists and investors. As such, this research is compelled to investigate critically the origins, techniques and consequences of begging in contemporary Nigeria.

Conceptual analysis

Since philosophy thrives in clarity, explicitness and creation of deeper and better insight into the meaning of words, there is need to define outstanding concepts within this discourse. This need is more important as unexplained concepts are largely misnomers that obstruct understanding and knowledge. But defined concepts set the limit and point out the meanings inherent in a discourse. The main concepts in this philosophical discourse are therefore begging and socio-economic development. Begging is the act of asking people for help or favour; be it kindness, financial or material support with no expectation of reciprocation or refund. This is why Wikipedia defines it as a practice whereby a person requests or obtains money, food, shelter, etc from people in private and public places without the intention of returning them. In line with this understanding, Balogun views begging as the practice of relying on financial graces of strangers without providing food or services in return (14). From these viewpoints, it stands that begging revolves around unconditional request for alms; money, food, clothes, water, shelter, job, kindness, to mention but a few.

At the heart of every society is socio-economic development. This is a situation where basic social amenities are consistently in place as material resources of the society are evenly distributed among the population. Such optimal distribution guarantees existential assets in every section of the society. These assets are government funded services and public goods such as hospitals, schools, pipe borne water, employment, electricity and capital for investment in agriculture, industry and business enterprises. Socio-economic development also involves stable and tremendous growth of Gross National Product (GNP) and Gross National Income

(GNI) which constitute the revenue and wealth of a country. Thus, the GNP and GNI of every society are the tools used to foster social development that in turn enhances the existential condition of the citizenry. Therefore, socio-economic development gear towards provision of human basic needs of health care, clean water, shelter, food, economic opportunities, welfare packages, better living conditions and equal economic opportunities among the people. This means that a society will cease to be underdeveloped when it is in a position to sustain its income and provide sufficient basic amenities and economic opportunities for the greater number of its urban and rural population.

Roots of begging in Nigeria

Begging is an age-long social problem. It stems first from obvious natural inequalities prevalent among human beings. This inequality predicates on the ground that everybody is not equally made in many aspects. As such, one lacks what his neighbour has and will necessarily need his assistance. Consequently, some people are not endowed to escape poverty based on the natural circumstances encompassing their existence. Besides, the natural inequality in human existence is often widened by human activities that reflect in socio-economic competition; pursuit of gain, honour, glory and recognition above others (Hobbes 225).

Truly, developing societies like Nigeria characterized by poor governance has been unable to bridge the gap of inequality among the citizenry. The result is survival of the fittest and massive poverty which has rendered many people beggars (Inyingidimkpa and Wilcox 16). The practice of begging in Nigeria is today exponentially common and widespread with the recent upsurge of corruption, bad governance and state exploitation of the citizenry through numerous taxations. This gives credence to the postulation of Karl Marx that harsh living condition and poverty are products of exploitation and oppression of the disadvantaged or proletariat by the bourgeoisie or powerful class. It is therefore glaring that Nigeria is blessed with huge human and natural resources that generate millions of dollars yet its citizens are among the poorest in the world. As such, begging predicates on poverty. In reference to this, the World Bank estimates in 2000 indicates that over 45% of the country's population live below the poverty level while about two third (2/3) of this group are extremely poor. Poverty indeed stems from the socio-political and economic arrangement which makes people's means of livelihood vulnerable to collapse. As such, there is a close relationship between low socio-economic background and begging (Horace 488). Such poor socio-economic background coupled with human abuse in some families are indeed part of the forces that propel children and adults into begging.

In Nigeria therefore, poverty is a social problem and considerable number of the population is affected by this scourge. To be true, the poverty rate in Nigeria increases from 27% in 1980 to 66% in 1996, 70% in 1999 and 85% in 2011 (Bukoye 325). NAPED breaks this statistics further on the six geopolitical zones of Nigeria and notes that 74% of the people in North West live on less than one dollar a day, North-East 78%, North-Central 70%, South-West 28%, South-South 30% and South-

East 23% (325). The psychological effect of poverty on individuals strips an increasing number of the citizenry of self respect, human dignity and coerces them into begging. This is as poverty deprives people of almost all means of managing life and makes them vulnerable to bad nutrition and poor health (Oluwole 44).

More so, the economic downturn replete with few economic opportunities encompasses Nigerians in recent times. Hence, there are spates of job loss, hopeless and endless search for viable means of livelihood. It therefore stands that the economic recession and absence of state provision of dividend of democracy; means of livelihood and social security for the citizens has exacerbated the practice of begging. This is again heightened by the present globalization, which gradually deletes the notion of extended family cultural system in Nigeria that takes care of relatives who are destitute and disadvantaged. In no small measure therefore, the present situations greatly increase the harsh living condition of the greater Nigerian population and underscore the spate of begging in the urban centers.

People also take to begging because of over-indebtedness, bankruptcy, inability to provide basic needs for self and family, lack of access to land and credit facility, inability to save own assets, illiteracy, personal crisis, personality defects, racial, tribal or national discrimination and lack of skills needed to enhance personal development and empowerment. Adedibu reiterates these rationales adding that unemployment, underemployment, illness, old age or weakness, acceptability of begging in the society, uncontrolled migration and lack of education contribute to the large amount of begging in Nigeria (30, 31 and 35).

However, it is evident that begging in Nigeria also hinges on laziness and greed. This means that most beggars are in the business simply because they consider it a sure means of making fortune (Adichie 32). Adding to these factors are feelings of worthlessness and lack of confidence to face existential challenges. Unfortunately, some people take to begging as a means of diverting the attention of the public from all forms of evil they wish to perpetrate (Adedibu and Jelil 17). This idea has been confirmed in many local news where law enforcement Agents has paraded beggars caught in criminal activities. Begging in Nigeria also results from rural-urban migration, natural disaster, epidemic, conflict or civil war that often keep people stranded. It also results from lack of rehabilitation centers, inadequate residence, accidents and religious beliefs. (Oluwole 45). Christian and Islamic religions for instance are replete with doctrines emphasizing Divine determinism of human conditions. These discourage hardwork and personal effort and also encourage almsgiving as a virtue and value (Daily Times 6).

Essence of begging in Nigeria

The nature of begging includes; bold intimidation of passersby, whispering for alms, asking in local and common languages, humble appeal and yelling at people. Besides, some beggars are silent and only stretch their hands at the passersby whom they look with pitiful eyes. Moreover, some beggars are mute and move their eyes in all direction, but appear in pitiable state that breaks their silence and melts the hearts of the public. The essence of begging in Nigeria also encapsulates sitting at

busy roadside, near the banks, ceremony arenas, civic centers, and moving about in markets and institutions of learning. In addition to these are house to house, classrooms, lecture moments and transport system techniques. Today, begging incorporates entertainment and group mode. As such, some of them now march in groups accompanied by local musical instruments, songs, dance and various displays with which they entertain the public in motor parks, market corners and busy roads. In the midst of the whole activity are bowels where their fans and all the impressed tangibly express their financial support.

Besides, some beggars start with showering all kinds of good wishes, encomium and prosperous prayers on their intended donors. These are then followed by explanation of their predicaments and humble appeal for financial aid. Based on experience, it is common these days for beggars to walk up to lecturers in the midst of lectures and ask for a minute audience. When granted, such minute immediately turns to request for alms from students to solve serious family or personal problem.

In Nigerian urban centers, some beggars present themselves as Seers. They begin with prophesying doom to scare their helpless clients and cow them into paying big amounts in order to avert the doom. This is one of the rationales behind David's description of some beggars as prophets and prophetesses who go about scaring the weak of the society (109). Indeed, not all beggars use supplicating words to beg, some use insults, profanity, coercion and veiled threats in aggressive panhandling (Fawole 10). For instance, the Caucasian coloured beggars from Chad and Niger republics intimidate their targeted donors by clinging them tenaciously and coercing them into giving alms (Esan 1). However, responsible beggars like NGOs appeal to the conscience of good spirited citizens who donate tangible amount of money frequently for the running of those organizations. Virtually all corporate bodies have carried their trade into the internet with online bank accounts where they beg people for financial support. Also, religious Bodies and some individual beggars appeal for alms during or after worships using scriptural promises to convince intended donors.

Categories of beggars in Nigeria

A critical investigation of the practice of begging in Nigeria reveals its various forms. Some of them are physically challenged among whom are the amputees, blind, sick, diseased, cripple, deaf and dumb. Others are psychologically imbalance and helpless or biologically ill needing medical attention while some are vulnerable such as the children and single mothers. Indeed, these are active beggars technically called panhandlers. The panhandlers are street and house to house beggars with outstretched bowels and containers entreating the public for alms. Since most of the panhandlers are disabled, they often move with a guide.

Beside the panhandlers are the corporate beggars who have no physical or mental deformity but seem to beg to make fortune. The corporate beggars often comprise of those affected by economic downturn or loss of paid employment. As such, they may be indigent and their hopeless situation may have emanated from their trial of other responsible means of livelihood to no avail. Some of the corporate beggars are the lazy and sycophants who want to cut corners. They see no need to

work but view begging as an easy means of earning income and sustaining themselves. Thus, it is now common for one to be approached informally by decent looking stranger with impeccable English and sympathetic story or with praises for one's appearance only to end up requesting financial help. The corporate beggars target their victims whom they feel by their appearance are buoyant enough, simple minded and sympathetic. Some of them also approach lecturers in the midst of lectures and ask for opportunities to speak to the students for financial help. However, there are passive beggars who are stranded persons from distant places that discover they have insufficient material or financial support at the moment. At times, there are cases of such persons loosing their means of sustenance to petty thieves while some simply discover that what they have at the moment is inadequate.

Another category of beggars are the mendicants who are associated with religious life and order. These are forbidden by their vow to own personal properties so they depend fully on the good will of the public to sustain themselves and their communities. The next group is the vagrants who are wanderers without a settled habitation or job. The vagrants often beg for home, immediate shelter, food and employment. Vagrancy is highly practiced by fugitives and people displaced by conflict or forced by natural disaster to abandon their homes. Besides, there are itinerary beggars who ply the transport systems in Nigerian urban centers. Some of these itinerant beggars at times present themselves as missionaries but their activities turn into request for financial and material help. Some of them also trade items in commercial buses like drugs, food supplements and sachet water which cannot guarantee their livelihood. Located among the itinerant beggars are groups of uniformed individuals who beg for the physically and medically challenged persons whom they carry about in wheelchairs and at their backs. Also among the categories of beggars in Nigeria are corporate organizations. These organizations beg for the welfare of the people under their care. These include registered corporations whose objective is to seek alms for the medically challenged, the poor and the displaced. Most Non Governmental Organizations (NGO) in Nigeria like; motherless babies homes, old peoples' homes (OPH) and Christian religious denominations fall within this category.

Impact of begging on socio-economic development of Nigeria

Socio-economic development depends on increasing production, sales of goods and exchange of services enhanced by favourable leadership policies. Begging however reduces the workforce, productivity and national income which affect socio-economic development direly. This is so because begging is a consumeric activity that eats into the fabrics of the socio-economic structure of Nigeria (Bukoye 323). Some of these beggars however possess the knowledge, skills and crafts which remains redundant. As such, begging is a waste of human resources that would have boosted socio-economic development. And the continuing reliance on begging as a means of livelihood remains a burden on the already overstretched meager-income earners of the majority of the work force (Adedibu and Jelil 17). For the exponential growth of beggars in Nigeria makes the burden of sustaining them heavier on the

working population, and creates a lesser usage of human resources for constructive socio-economic development (Oluwole 43).

Beggars in their clusters also delay and obstruct free flow of human beings and traffics. This affects timely delivery of goods and services and consequently affects socio-economic development. Some of these beggars even steal the valuables of the motorists in the process of obstructing their movement while those of them who are less challenged are often willing tools in the hands of militants and terrorist. In fact, some of these beggars are cannon fodders for deviant social behaviours. Thus, many of them are lured into becoming informants to anti-social groups whereas some are initiated into cult groups, kidnapping and armed robbery. These activities create social instability that negatively affects socio-economic development of the individual and the state. Worst still, the presence of beggars in every nook and cranny of Nigerian Urban centers is quite embarrassing. In fact, it taints the aesthetic view of these cities. This is more so as beggars generate dirty materials either as waste or as part of their belonging that taint the aesthetic arrangement of the urban centers. Again, those of them with infirmities, blemishes, infectious and contagious diseases constitute an eyesore, environmental nuisance and health hazards. Adedibu and Jelil reiterate this reality positing that beggars constitutes nuisance to the physical and social environment (17).

As the most populous country in Africa, Nigeria is gradually replete with growing mega cities. As such, the world views the country as a society characterized by democratic dividend, citizens' welfare, socio-economic securities and human capital, even distribution of material resources, goods and services among the citizenry. Thus, foreign and local investors, multi-national corporations flock Nigerian cities to establish their businesses. Tourists are also trooping into these cities bringing with them financial exchange, goods and services which enhance social-economic development. The presence of these increasing beggars however is an indictment on the quality of governance in many societies. For Nigeria in particular, it portrays the nation as a society without public welfare, economic security and social justice; a society where human beings are neglected, dehumanized and allowed to wallow in abject poverty. Consequently, the embarrassing presence of these beggars scares most investors and tourists and this has impacted negatively on Nigerian social and economic development. Also, it has led to social relegation of Nigeria at the international level.

Consequences of begging in an insecure society

Begging may be lucrative to those who practice it in Nigeria but it has dire consequences. Apart from the strain the practice places on beggars, the aversion of most members of the Nigerian society towards begging impacts negatively on the personality of beggars and that of their families. Other fatal consequences like sexual abuse and contraction of HIV/AIDS, sexually transmitted diseases (STDs) as well as health problems stemming from the conditions they subject themselves to get alms also emanate from the practice of begging. Indeed, some female beggars end up with unplanned pregnancies and these compound their problems. Also, beggars are prone

to kidnappers, ritualists and human traffickers who often force them into prostitution, slavery and untimely death.

In addition, many beggars risk being run over by careless drivers and many are victims of police abuse and brutality (Usoro 5). The problem of begging also includes being driven from one location to another which exposes them to raw weather and fear that affects their health. Indeed, begging not only incurs stigmatization on the beggars and their relatives, it as well leads to their social relegation, and the cities involved also suffer similar fate. Indeed, beggars face the society which considers them as low lives and social deviants. This notion stems from various Nigerian cultures that value hardwork and view the practice of begging as a social deviance that negates social norms, expectations and values of the society. As such, begging makes beggars unpopular and worthless in the eyes of the society. On another note, most of these beggars are abused and intimidated by passersby and this affects their psyche and creates depression in them. Some of them are used as instruments by mischief makers to vandalize public properties and utilities built with the nation's resources (Fawole 10). Similarly, some are coerced to do many things against their will, while a great many of them are used by disgruntled politicians to foment trouble where they end up being wounded or killed by law enforcement agents.

The other side of the argument

In contrast to the views so far, there is a functionalist perspective to begging which unveils the value of begging in the socio-economic sphere of human existence. This hinges on the reality that the existence of beggars guarantees the higher status of the affluent. It also provides job opportunities for occupations and professions that service the beggars. In other words, begging provides employment opportunities for the welfare care workers, public health experts, law enforcement agents and guidance counselors who are recruited to help in rehabilitating beggars and in enforcing anti-begging regulations. Also in this functionalist view is the claim that begging makes the society to fulfill religious and natural obligations. The religious obligations bother on alms-giving (charity) which is in accordance with the doctrines of major Nigerian religions. The natural obligation predicates on the interiority of humans which is replete with propelling moral altruistic engagements that accord humans inner peace.

The functionalists also aver that the disgusting presence of beggars reminds other members of the society to be more careful, to reason better and to work hard. This is in order to avoid experiencing the situation that underscores begging. Besides, the functionalists also argue that beggars who accompany their practice with music entertain the public and boost their morale. They also add that the sonorous good wishes and prayers from some beggars uplift the heart, reassure the public and steady their focus towards achieving their targets. These and more are for the functionalists, services that contribute to socio-economic development. Despite these positive aspects, begging does not still perform those functions that directly bring meaningful socio-economic development to human society. More so, it is an activity that is

disadvantageous and dishonourable to the individual and the society, hence it is undesirable and illegitimate.

Axiological panacea to begging in Nigeria

Because begging in Nigeria is multidimensional in nature, combating the practice will take the combine efforts of governments at all levels, mass media, religious bodies, Non Governmental Organizations (NGO) and spirited individuals. The mass media for instance, need to educate and sensitize the public on the negative consequences of begging and avail the citizenry of ideas that will establish them in the society. The media should as well offer emotional support and assistance necessary to boost human morale. This should be coupled with sensitization of families on the need to support their disadvantaged members as part of their social responsibilities (Oluwole 57)

Besides, government at all levels should view it as their duty to take beggars off the cities to the rehabilitation centers. These centers should be equipped with basic necessities of life and social supports that will significantly influence the psychological and physical well-being of beggars. (Adejumo 215). The centers should be well managed so as to eradicate the abuses, neglects and dehumanization that characterize such centers in Nigeria which forces beggars to return to the streets. Since poverty is the root cause of begging, there should be honest poverty alleviation programmes that would have direct bearing on beggars and different categories of the needy. Staff of this programme should be well motivated to ensure their greater honesty, hardwork and productivity. To ensure comprehensive sustenance of the poverty alleviation programme and rehabilitation measures, adequate staff and facilities should also be put in place. More so, these schemes should be domiciled in every local government area to enhance adequate tackling of beggars' problems

Obviously, the political and socio-economic maladies in the country are the chief factors that nurture the ground for begging. To reduce the practice of begging therefore, leaders must provide adequate social security and welfare for the underprivileged. There must be general socio-economic strategies that will dwell on control, welfare and empowerment of the poor. Besides, there is need to identify the stakeholders behind some of the begging practices in Nigeria. This is especially as it pertains to the *Almajiri* begging system prevalent in the north (Onoyase 109). For effective eradication of begging also, there is need for provision of sound free education and job to the youths. It is however high time Nigeria appreciates the importance of guidance counselors. For counseling as a discipline that brings hope to the hopeless is central in the rehabilitation of beggars. This is because it is helpful in the behaviour modification of beggars and in their proper integration in the society. To forestall the future occurrence of begging, counselors should be made functional in schools for provision of helpful socio-psychological services replete with sense of self esteem, worthfullness, confidence and integrity.

Moreover, the government must tackle the task of adequate provision of social amenities among the rural and urban dwellers. Such social support is a necessary strategy for cushioning the hardship facing the poor, the disabled, the aged

and the abandoned in the society. In addition, stations and camps for vagrants and migrants should be put in place as a necessary social welfare scheme. More so, rules on migration should be implemented and measures taken to combat illegal migration. Again, there should be a law restricting the time, place and manner of begging in Nigerian urban centers. Implementation of these laws will help to reduce the menace of begging and enhance restoration of environmental aesthetics and stability. In addition to these remedies, Nigerian government should strategize to forestall conditions that impoverish people and propel them to beg. Such strategy must include free quality education, provision of basic amenities, family/community support, respect and protection of human rights and strengthening of community connections between vulnerable persons and their relations.

To prevent begging finally, Nigerian government should create an equal opportunity to enable the less privileged participate in social, political and economic life. As such, the people severely disabled and others with special needs will have the opportunity to achieve an equal standard of living with their fellow citizens. This calls for attaching importance to equitable redistribution of economic resources and income, improvement in the living standards of the citizenry through provision of social amenities, social support, security, employment, economic opportunities and funding. This would go a long way to prevent war, terrorism, epidemic and communal crises that could lead to devastating conditions like poverty, hunger, suffering, disabilities, illness and begging (Bukoye 332). In all, Nigerian government should take prompt and adequate measures against environmental pollution, degradation, poor hygiene, insecurity, natural disaster, epidemic, unemployment and all forms of severe discomfort in human society.

Conclusion

Begging is a universal problem that is inimical to the socio-economic development of every country. The more the population of beggars increases, the more a society loses its glamour and work force. But poverty, unequal economic opportunities, lack of skills and unemployment are some of the rationales that propel begging. However, the case of Nigeria is quite outstanding because of the present harsh socio-economic condition. But to wriggle out of this condition, Nigeria needs to implement a comprehensive intervention strategy that will gear towards enhancing the means of livelihood, the living conditions and the standard of living of the citizenry. Since sound education is the key to human and societal development, the onus again lies on Government to avail the citizenry of quality education that will ensure their survival in the wider society.

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FEMINISM IN PRE-COLONIAL IGBOLAND: THE NSUKKA EXAMPLE

Victor Oguejiofor Omeje

Abstract

The creation of male and female genders undoubtedly has a purpose. The fact that the two sexes differ in biology, body shape and psyche cannot just be dismissed as a mere coincidence or mistake by the creator. There must be some purposes which may include working in synergy between the two sexes for procreation and building a better world. The Igbo progenitors must have understood this, hence the entrenchment of certain mores and ethos expressed in various idioms like ‘egbe bere, ugo bere’, (let the kite perch and let the eagle perch also); ‘ndu miri, ndu azu’ (the life of water and the life of fish also); ‘ndu bụ isi’ (life is paramount) and other similar expressions that make reference to equal right, justice and welfare for all. These are reflected in their daily communal living. The implication of the above expressions is that they help to guard against any form of discriminatory attitude against anybody or sex because of the understanding that certain primary functions or roles assigned to a particular sex by nature, for example, pregnancy for the female cannot be performed by the other sex. Nsukka is an agrarian town occupying the Northern part of Igbo land. It is made of nine autonomous communities subsumed in ternary quarters namely Nkpunano, Nru and Ihe n’Owerre. Nsukka is the seat of the University of Nigeria. During the pre-colonial era, they predominantly practice African traditional religion. There may be freethinkers, at that time but such is not popular. It is a daily ritual in Nsukka to pray to God (Ezechitoke) reciting those nondiscriminatory idioms. It becomes evident that a non sexist society like Nsukka is also a feminist society. They depend on each other for survival. In Nsukka world view, females are priceless, thus they are exempted from any unpleasant and high risk jobs that could endanger their lives or militate against their womanliness without demeaning them or infringing on their rights. The aim of this paper is therefore to examine some leading feminist tenets and show how they have been incorporated (even before the term ‘feminism’ was coined) into Nsukka cultural practices to show that feminism in its primary meaning is and has remained a right and not privilege in pre colonial Nsukka town.

Keywords: feminism, gender, patriarchy, matriarch, psychoanalysis.

Introduction

One of the misgivings induced by most European and Eccentric scholars is the fact that virtually every important theory in every field of endeavour emanate from the West. The idea that Igbo land or society is stateless is one of such issues to contend with. In debunking this falsehood about the Igbo society, Amucheazi insists; Igbo society is one of those societies which until recently has received insufficient attention from scholars, and consequently have been grossly

misrepresented. To some, the society was ‘a cephalous’ and ‘stateless’; “it was, at best, an exercise in ‘ordered anarchy’ or excessive democracy”. Stateless societies are usually ‘those – in short, which lack government and in which there are no sharp divisions of rank, status and wealth’. This description is definitely not Igbo society of the past and present. It is indeed wrong to describe any society as stateless probably because its structures do not confirm to a particular order (234).

Igbo traditional system of government is well structured and has full complaint of government organs that perform all political functions, but the structures and organs are not as elaborate as those obtained in the colonizers’ countries. In his own account of the pre-colonial Igbo society, Dike informs that “the Igbo in contrast were autonomous and democratically organized communities with spots of monarchism in some kingdoms such as the Nri, Arochukwu and Onitsha” (324).

Apart from the disappointment of not seeing an organized system that confirms to a particular order is the variegated nature of Igbo society. According to Afigbo Adiele:

Detailed study reveals that pre-colonial Igbo society was strikingly variegated. This was so not only in the area of language where almost every autonomous village – group evolved its own dialect but also in the sphere of political and social institutions. In the area of government for instance the present writer has identified at least four broad political types involving the different articulations of roles... (123).

In fact, there are motley religio-cultural differences in Igbo land that Onyewuenyi likened the early European researchers to “the blind men who were asked to describe an elephant” (414). As expected, they began to give account based on the part of elephant each felt. Although this plurality in Igbo society occurs, yet there is a common philosophical denominator. Onyewuenyi captives this denominator in the African ontology based on the concept of ‘ndu’ (life), family system, ethics, legal institutions, marriage and religion. Afigbo has also confirmed this when he insisted that:

Yet at a slightly more removed level, pre-colonial Igbo society can be seen to have enjoyed a striking uniformity. Throughout Igbo land, political fragmentation obtained, with the village group... and within the village group authority was disposed, with lineage and non lineage institutions individuals and groups, hereditary and non hereditary office holders, men and women, the gods and the ancestors playing recognized roles in government (123).

It should be noted that the scarcity of scholarly literature on Igbo society and more adverse in Nsukka town. For this reason, Nsukka town of ‘Ideke’ aborigine – the host of the university has been erroneously noted with the cultures of the neighbouring towns which the colonial administrators lumped together for ease of

administration. However, in the course of this discussion, more shall be known about Nsukka town.

Feminism

Feminism is a western concept which primarily advocates with equal opportunity of women in male dominated society. Feminists have cried out against male dominance in government, economy, and religion, political and so on. Simply put, feminism is an outcry against women's oppression in the society. The term feminism is derived from Latin word "femina" meaning woman. According to *The Oxford Companion to the English Language*, feminism is a "social philosophy concerned with the rights of women". The notions that women are oppressed in variety of ways have been the major preoccupation of feminists. Looking at the reasons that prompted women oppression, one discovers that they are as complex as they are diverse. Thus, feminism metamorphoses into many branches some of which pursue themes of odd assortments. As a result, there have been sharp criticisms against feminism by anti-feminists.

Historical Origin of Feminist and Nsukka Worldview

In trying to ascertain the root cause or historical origin of women's oppression, this paper shall discuss in brief, at least five theories of feminism. Having realized that there were women's oppression, Rothenberg insists that, "this realization led to recognition that women's problems did not result from individual's failures to cope but that they are rooted rather in the structure of the existing society. It follows that the resolution of women's problems required change in the society" (82). Although some of the causes of feminism as shall be discussed are speculative and their solutions tentative, yet it is worthy to note, having inferred earlier that feminism is a western concept, Mitchell's submission that "western society de-humanized persons, categorizing them into oppositional stereotypes of mad/sane black/white and so on. The radical counter-ideology of the restoration of 'whole' (i.e. 'undivided') people was thus introduced (xvi); to determine how extent those causes are still effective or ineffective in this contemporary time with regard to cultural contexts especially of Nsukka people. In other words, how does Michelle's view reflect Nsukka worldview of women, or is it a confirmation that feminism is solely a western concept? With this, let us look at some feminist theories to collaborate our views.

Conservative feminism is a theory that argues that women's oppression is biologically determined and believes that the woman's status quo in the society should continue. One major proponent of this group is Sigmund Freud whose work on psychoanalysis has made him an enemy of the feminists. Thus, Mitchell confirms: "the greater part of the feminist movement has identified with Freud as the enemy. It is held that psychoanalysis claims women are inferior and that they (xiii) can achieve true feminist only as wives and mothers". Based on his psychoanalysis in which he argued that women's oppression is biologically determined; Freud has made some remarks which Lacan (another feminist) has dismissed as the operation of the

unconscious. Two of Freud's postulations can suffice here that "a little girl as a rule is less aggressive, defiant and self sufficient; she seems to have a greater need for being shown affection and on that account, to be more dependent and pliant" (91). It can be argued that any body, every little boy who can be defiant and self sufficient, such is a sign of independence instead. Still, in the course of his psychoanalysis, Freud confirmed:

But the phase of the affectionate pre-Oedipus attachment is the decisive one for a woman's future: during it preparations are made for the acquisition of the characteristics with which she will later fulfill her role in the sexual function and performs her invaluable social tasks. It is in this identification too that she acquires her attractiveness to a man whose Oedipus attachment to his mother it kindles unto passion (91).

How this is still related to woman's oppression by men is still unclear. Going through the phases of pre-Oedipus complex, when the girl child is affectionately affected to her mother and seeks to get rid of her father, and the Oedipus complex when she finally attaches herself to the father and seeks to get rid of her mother is an action of an unconscious domain which Lacan responding to Freud's psychoanalysis insists could be used for "an understanding of the operation of the unconscious" (24). If there is credibility in Freud's Oedipus complex in a girl child, which also takes place in the boy child, it can only be proper to infer that as a woman who has been seeking to kill her mother in other to be attached to her father finds a boy who has been seeking to kill his father to attach to his mother and they unite, on this union, they both show their former affections to each other, and cashing on the other biological imbalances according to Wilson on the female sex, man therefore dominates and confines to do so, this can be the only link to woman's subjugation. But unfortunately Freud did not say so. Wilson remarks on the behavioural sex roles are probably a conservative position that nearly attributes the above reference. He opines that:

The cost of bringing an infant to term and caring for it afterwards are relatively enormous. In contrast, a man releases 100 million sperm with each ejaculation. Once he has achieved fertilization, his purely physical commitment has ended... In species that rear young it is also important for the females to select males who are more likely to stay with them after insemination (100).

The deduction made from this is that since the females being weak need companion especially when they are pregnant, men become suppressive owing to their importance.

Liberal feminism is a theory that opposes the notion of women as weaker sex. Mill opposes this notion on the grounds that it has not been tested anywhere. He argues that:

The opinions in favour of the present system, which entirely subordinates the weaker sex to a stronger, rests upon theory only for the never has been trial made of any other; so that experience, in the sense in which it is

vulgarily opposed to theory, cannot be pretended to have pronounced any verdict (108).

With this single blow, Mill has dismissed a supposed theory founded in Freud's, psychoanalysis as a mere hypothesis. Liberal feminists insist that any form of social hierarchy or authority must as a matter of principle be justified. Accordingly, Jagger and Rothenberg propose that "each individual should be able to rise in the society just as far as his or her talents permit, unhindered by restraints of law or custom (84). They advocate that equality should be construed as equality for opportunity. Tracing the origin of inequality, Mill maintains that:

The adaptation of this system of inequality never was the result of deliberation, or forethought, or any social ideas or any notion whatever of what conducted... it arose simply from the fact that from the very earliest twilight of human society, every woman (owing to the value attached to her by men, combined with her inferiority in muscular strength) was found in a state of bondage to some man. Laws and systems of polity always begin by recognizing the relations that already existing between individual. They convert what was a physical fact into a legal right, give it the sanction of society and... (105).

This submission is rather sympathetic, for if this feeling of woman's inferiority to man is based on muscular structure, men ought to be cowed when they behold the female's long hairs, smooth skin, curved cervix and so on. Therefore, if the man has only the muscular strength to boast about, women have more.

Traditional Marxist feminism is a Marx's postulation that historically, human beings fashion different methods of production of food, shelter and clothing at different times and places. These give rise to different social organizations that shape social relations. Personal interests, ability and motivation also help to shape social relationships. From the above, Marx concludes that women's oppression arose from the system of social organization which is propelled by capitalist mode of production. On the above Engels has this to say:

The production of means of existence, of food, clothing and shelter and the tools necessary for that production; on one side, the production of human beings themselves, the propagation of the species. The social organization under which the people of a particular historical epoch and a particular country live is determined by both kinds of production: by stages of development and with it, private property and exchange, differences of wealth, the possibility of utility the labour power of others, and hence the basis of class antagonism; new social elements, which in the course of generations strive to adapt the old social order to the new condition, until at last their incompatibility brings about a complete upheaval (121-122).

From this Marxlian concept, it is assumed that women's oppression is as a result of class system not on biological imperatives.

Socialist feminism like Marx is a theory that believes that capitalism strengthens the sexist status quo because; men are currently in power and money. And

for this fact, they prefer to borrow and to share with their fellow men. The women are given fewer opportunity and resources. After analyzing Marx's *Wage, Labour and Capital*, Rubin posits:

It is precisely thus "historical and moral element" which determines that a "wife" is among the necessities of a worker, that women rather than men do house work, and that capitalism is heir to a long tradition in which women do not inherit in which women do not lead, and in which women do not talk to god (157).

The proponents of socialist feminism combined the works of Marx, Engels and Struss and few others to strengthen their position whose difference from traditional Marxist feminism is not quite clear.

Radical feminism theories that sex class is so rooted into the society of which the only cure is to completely eliminate the concept of gender. By this, radical feminist suggests changes in technology that will allow babies to grow outside woman's body, this will help to end women missing work during maternity leave, which has been the reason why women are not promoted as regularly as the men. Radical feminists also believe that the entire traditional family system is sexist, that is, men working outside while women work inside – should be reversed. Firestone the champion of radical feminism dismisses both conservative, traditional Marxist and socialist feminist, theories when he states that:

It would be a mistake to attempt to explain the oppression of women according to this strictly economic interpretation. The class analysis is a beautiful piece of work but limited. Engels has been given too much credit for these scattered recognitions of the oppression of women as a class. In fact, he acknowledged sexual class system only where it overlapped and illuminated his economic construct. Engles didn't do so well even in this respect. But Marx is worse; There is a growing recognition of Marx's bias against women (a cultural bias sheared by Freud as well as all men of culture) (138).

Thus, feminist theorists join the band wagon as Hatlen observe that:

The twentieth century has seen a motley parade of rebel, visionaries and averts gourde experimentalists, marching to the beat of varied drummers. They follow old assortment of leaders... some frenzied and vulgar; but always defiant and confident that they are the voice of truth (182).

Out of these confounding voices, the more bizarre theory like lesbianism arose. One should then marvel the doubt how Nsukka people have assimilated all these assorted voices of truth in their way of life. The authentically of the claim of feminism in Nsukka in the pre-colonial era can be ascertained from all the feminist postulations just enumerated above. But before taking them into consideration vis-à-vis Nsukka way of life, we shall be guided by Onyewuenyi's position that:

The temptation to differentiate the philosophies of African peoples according to groups stems from a faulty method of studying African people's which we unconsciously inherited from the colonial masters. The

impression was thus created that Igbos on... were completely distinct and unrelated people... European research has always had the plurality in view and has scarcely noticed the common denominator... (44).

This information shows that there has always existed similar cultural practice in Africa. This is common in Igbo land. However, there are some striking differences in her cultural practice and that is the reason for the choice of Nsukka in this essay. As Afigbo rightly observed: in the Nsukka area the village-grout, generally small in territorial and population size, was not only the largest unit of political integration as in other portions of Igbo land, but it rarely, if ever, had any strong or well articulated traditions of common descent with neighbouring groups (69).

The major inspect of these differences is the idea of feminism – the quintessence feature of femininity that is practiced in Nsukka land ignorantly during the pre-colonial era. The conservatives, from the biological stand point, traced female oppression being the weaker sex and according to Wilson, “lineage is reckoned exclusively through the male line - men have traditionally assumed the position of chieftains, Shamans, judges and warriors” (102). This information is misleading as there are as many women in those positions as the men in Nsukka. For instance, the Aba women riot in 1929 was an all women affair. The story of Nkwo Nsukka and her warring exploits during the pre-colonial era are enshrined in many Nsukka folklores. There are so many female priests for many deities. For other positions are just too many to be enumerated here on the lineage through the male line, it is less important an issue in Nsukka as a woman can get a wife to protect her father's property through childbearing from the wife. It is not uncommon in Nsukka to see a child grow up in her matrimonial home, bear the mother's maiden name and partake in the matrilineal inheritance. Literatures in this regard are still very scanty.

Liberal feminists argue that women's oppression is as a result of their inferiority in the male's muscular strength and the value attached to women by the men. In Nsukka land, men observed this and as a result, Chinwizu succinctly puts it thus;

Women are routinely exempted from such unpleasant things which men may not shrink. This hallowed exemption does not in the least interfere with women's right to share the pleasures of the wealth, fame and status which the men in her life (father, brothers, husbands, lovers) secure by the very toil and high risks she is exempted from (115-116).

From the earlier Nsukka world view of women “mma nwanyi bụ ugwuu di ya”, - woman's beauty is her husband's pride, no Nsukka man would expose her wife to any risky venture that would endanger her life or beauty. This practice is certainly not oppression of women. The traditional Marxist and socialist feminists argue from the pout of view of economy that women are not employed in the offices like the men and are not employed in the offices like the men and also receive lesser wage than their male counterparts.

In the pre-colonial Igbo land as in Nsukka, civil service is an alien culture. On the contrary, women are job creators not job seekers. Women are trained from

their early childhood to be entrepreneurs and self reliant. Atuonwu captures this thus, “It is pertinent to state that Igbo women in pre-colonial era apart from training the younger ones on skills of children rearing and home management, also inculcated in them the skills of economic and political development” (480-481).

Afigbo also noted that: “Another women’s military in pre-colonial Igboland was the weaving of cotton cloth (141). In the area of office work and wage disparity, it shall be understood that civil service is strange to Nsukka people. Every Nsukka man and woman is farmers; traders, and artisans. It is impossible to see an Nsukka indigene in the pre-colonial era that is only a farmer and does not have other hand work (craft). There is equally no special artisan that is not a farmer. So there is no clear cut division of labour. In the case of blacksmithing, Nsukka peoples understand woman’s biology so well that they are exempted from the furnace as the heat issuing there from is not good during pregnancy. Equally, women are not allowed to climb trees or tap palm wine on a standing palm tree, grave/toilet digging and such strains jobs. Ideally sacred myths are woven around these practices, to ensure that women did not violate them. All these are careful measures put in place by Nsukka people to protect their women. However, when women affairs the age of menopause, they are initiated into the cults of these guilds including masquerade cult where such female initiated “Oyima” has equal role as the men in the sacred ‘Omabe’ festival in Nsukka.

On the political arena, where it is argued that women are denied certain political offices and are disfranchised, once again it is worthy to know that Nsukka people have no idea of voting prior to the advent of colonialism. Most of their political positions are chosen by the gods using special medium to communicate the mind of the gods on some of the issues. Looking at the role of ‘Umüada’ (female cult) in Igboland as in Nsukka Amucheazi informs;

One other political association of daughters of patrilineage called Umüada or Umüokpu. They must all have been married within or outside the community. Their association was usually involved... in this role, they had in the past succeeded where men had failed for such was the respect accorded them that the community was never inclined to dispute their judgement (247).

Finally, the radical feminism advocates according to Jaggar and Rothenberg for “small feminist businesses including feminist banks, credit unions...” have been well taken over in Nsukka up till date. The feminist banks/credit unions are operated by ‘inyom di’ – women married in a particular clan. Every clan in Nsukka has ‘inyom di’, an association of ‘co-wives’ who contribute money on monthly basis for thrift and loan facilities for their fellow women to aid them financially. In Nsukka, today, most ‘inyom di’ association a conservative that they do not put their money in the banks for fear that the bank could be distressed.

Conclusion

In Nsukka today, the women who are not formally educated are comfortable with the degree of power relation between them and their husbands. For those that have university degrees and career women, feminism for them are fruitful academic

endeavour because they know female suppression in the feminist sense is only possible in Europe. The girl child is not denied education in the Igbo sense of education. To the Igbos, education is generally acquired through apprenticeship. It is not invited to any sex but sex determined some roles. Nsukka women are not denied land or property. For instance, the dowry which is the property the woman takes to her husband belongs to her. There are aspects of property ceded to a married woman, but it must be admitted that there are some areas of denials among unmarried girls. That is why girls are encouraged to marry because their power and right manifest in their matrimonial homes. That is why Chinwizu considers matriarchs as the overall bosses of the world. He states that “The grand matriarchs (The Nancy Regans, Clementine Churchills, Livias and Lady Macbeths of history and fiction) who rule the grand patriarchs, who rule the world, are indeed the overall bosses of the world” (114). Nsukka during the pre-colonial period, marriage could be amused and each part can go their different ways. Polygamy was never a promiscuity-driven affair. It is because a man who wants to prosper in Nsukka should as a matter of fact, many wives to get many children who will help in the form or the family business. The women do not feel cheated either.

Having said all these, we conclude that the communal life style and the idea that ‘Igwe bụ ike’ – the more the people, the more the strength shows that is a way of life of Nsukka people until the colonial administrator’s system of administration affected the Nsukka system of living and administration.

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ETHNO-RELIGIOUS AGITATIONS AND POLITICAL RESTRUCTURING IN NIGERIA

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Abstract

This paper discusses ethno-religious agitations and political restructuring in Nigeria. As a result of Nigeria's different categories of ethnic and religious groups replete with different norms and values, political restructuring in Nigeria has been greeted with issues of contentious debate where various politicians, scholars and human right activist argue that federalism promote disunity. Thus, ethnic and religious agitations in Nigeria continue to take different dimensions from the cries of power sharing, economic and infrastructural development distribution, states and local governments creation, resource control, religious manipulation to restructuring of the current federal construct. Hence, in view of the trending arguments and agitations inspired by ethnic and religious affiliations in the country pertaining to political restructuring, the need arose for an academic investigation into the matter, in order to unearth a sustainable recommendation so as to avert the looming danger that may soon be rekindled through ethno-religious agitations. Historical and phenomenological research methods were employed in this work. Data were aided through the application of primary and secondary methods of data collection and were descriptively presented. The findings revealed that political restructuring if applied would favour the Nigerian populace better due to Nigeria multi-ethnic nature.

Keywords: Ethnicity, Religion and Political Restructuring.

Introduction

Many years after the first and second amalgamation of the Northern and Southern Protectorates in 1906 and 1914 respectively by Lord Lugard, Nigeria has never rested from agitations by her ethnic and religious groups. Initially, it was amongst the people who referred to themselves as the ‘majority’, that is – the Hausa/Fulanis, Yorubas and Igbos. However, the relegated ‘minority’ ethnic groups who reside in the North East, North Central, South-South and Ondo State started to agitate as a result of marginalization. This led to the creation of mid-western region and other subsequent states and local governments creation exercises. According to Ekot (cited by Paul, Audu and Eri, 2017), Nigerians on 1st October, 1960 became the official rulers of the gigantic entity called Nigeria put together by the British with heaps of unresolved problems. Thus, the seeds of disunity sown at amalgamation are growing everyday with ominous signs. In addition, Paul, Alih and Eri (2014) assert that:

There have been waves of unrest in which erstwhile neighbours are pitted against each other and those assailed are told to ‘go home’ and are expelled from specific geo-physical spaces. Furthermore, the assailed ethnic groups are frequently referred to as ‘settlers’ by other groups who claim to be indigenes of particular geo-political settings (p.88).

A major assumption that underlies the study of ethnicity, religion and national restructuring question in Nigeria is that, it constitutes the fundamental basis for multiple identities, diversity and the framework of a single, integrated political system in the country. Therefore, the background of this study according to Ebun (cited by Paul, Audu and Eri, 2017) ranges from the fact that, “In Nigeria, the fear of domination of one region by the other is lively. Marginalisation and tribalism are still noticeable. The level of development in the country is still very low. Agitation for state creation is on the high. Religious conflicts are still common in the country” (p. 15).

Hence, ethno-religious agitations, protest for power sharing, economic advantage and restructuring of Nigeria since the emergence of federalism in 1954 till date has assumed a contemporary issue within the governance circle and recently, the 4th Republic. Again, the colonial masters have been blamed by some school of thought for this situation that created a national unity question which involves the challenges and dilemmas associated with accommodating multiple identity communities with the framework of a single, integrated and national political system.

Hitherto, no issue commands a greater, broader consensus in Nigeria today than the need for restructuring the Nigerian federation. Almost the entire Nigerian socio-cultural-political groups (South West/Yoruba nation; South-South; South-East/Ndigbo; Middle Belt and the former Northern region) have either produced or are working to announce their template for restructuring. Even some political parties, have either announced details of their position on restructuring or made ‘true federalism’ the centre piece of their manifestos for a better Nigeria. It is fair to admit however that there is still reasonable disagreement regarding the consistency of the case for restructuring and the nature and content of restructuring.

Conceptualization of Political Restructuring

Political restructuring is one concept or notion that means different things to different political leaders in contemporary federal systems more so in those where most nationalities seek a radically restructured federation in which the power of the federal state is reduced. For Olukoshi and Agbu (1996) “political restructuring seems to be informed by the poor praxis of an admittedly formal federal system” (p. 87). In other words, the clamour for restructuring is more stringent in countries with a federal form of government – and perhaps also a federal constitution – but with a unitary practice. As Stepan (cited by Amuwo and Héault, 2004) has noted, “What counts is not the rather trivial constitutional structure, but rather the political and economical culture” (p. 5).

The political and economic culture of a federal system in terms of the aggregate premises – both value and factual, of governance can, to varying degrees, depending on the nature and character of the federal state, be antithetical to the wishes, aspirations and goals of individuals and nationalities. However, according to Yahaya (2018), “restructuring is a process to change the way in which government conduct business of public affairs” (p. 87). To him, restructuring does not mean the merging of states, as some people would think. Rather, it is a process people envisaged, that could allow each region to control its natural mineral and human resources and pay royalties to the central government. Thus, many scholars, politicians and other pressure groups advocate for restructuring in Nigeria with no fewer than two political grounds. First, it was argued that this type of federal system operated in Nigeria promote disunity since the different ethnic groups in the country have different norms and values. Secondly, it was argued that present federal system in Nigeria did not promote economic development because central government dominate the economy while those who produce the economy are living in hunger and abject poverty while the money is going to the pocket of few individuals. Nevertheless, the truth of the matter is that Nigerian politicians have been calling for new pattern of power sharing not because they are genuinely interested in gaining a share of power in the interest of their respective nationality, religious or interest groups, but because they see such arrangement as an easy route to grab power and deploy it for primitive private capital accumulation.

However, the question that is yet to be addressed in a country where few control the levers of power, both within the public and private sectors have been over empowered at the disadvantage of majority, how can this few minority controlling power allow any kind of restructuring to take place for the benefit of poor majority? Thus, lending his voice to the call for restructuring in Nigeria, former vice president, Abubakar (cited by Yahaya, 2018) chose to say:

Our current structure and practices has encouraged a major impediment to the economic and political development of our country, in short, it has not served Nigeria well, and at risk of reproach it has not served any part of the country, the North as well. The call for structuring is even more relevant today in light of the governance and economic challenges facing us as well as rising tide of agitations, some militant and violent, requires a resent in our relationship as a united nation (p. 87).

The Impact of Ethnicity and Religious Agitations in Nigeria

Nigeria today was the creation of the British colonists through the amalgamation of the Northern and Southern Protectorate in 1914. Prior to this, Nigeria was a heterogeneous and pluralistic society with many autonomous states within the nation existing independently, hence the multi-ethnic and multi-religious nature of the country. The polarization of religion as an instrumentality for administrative convenience in Nigeria began with the colonial Administrations. This led Akpanika (2017) to say that, “regrettably the seed planted 103 years (1914 – 2017) ago has gradually grown into a monster that is becoming impossible to subdue”

(p.65). The historical root of this tragic development is traceable to constitutional regionalism and the divide and rule policy of the colonial administration. The policy rather than unite the heterogeneous nation had many negative impacts on her among which are, Promotion of political bias; Promotion of religious bias; and Promotion of ethnicity and regional biases. Nnonyelu (2001) asserts that:

Nigerian citizen ... see himself first, as a member of a clan, and more interestingly as a member of an ethnic nationality. Rarely, does he regard himself as a Nigerian, except if the sharing of the national cake occupies prime position in the agenda of national discourse. Even then, his greatest qualification is his ethnic identity (p. 145).

Regrettably, Olu-Adeyemi (2017) adds that:

We seem not to have recognized yet, that the negative use of ethnicity can hinder the orderly development or enforcement of the rule of law as well as the overall conduct and management of national affairs. Today, there are still pockets of ethnicity induced restiveness, replete with growing violence (p. 27).

But it needs to be said also, that this restiveness continues, because some elect to exploit them for political and material gains. Thus, the real culprit in managing inter-ethnic relations in Nigeria is not the diversity which we cannot abolish. Rather, it is the elite manipulation of ethnicity and religion and the failure to define and agree on national rules of the game on which to base our political and economic processes.

Where you come from today in Nigeria determines your life chances and also your position in the social relations of production. Merit has been jettisoned on the altar of mediocrity, federal character, quota system and others. Political parties, political participation, appointments and employments are viewed and handled with ethnic, religious or political biases. Nigeria as multi-ethnic and multi-religious country has two major religious: Christianity and Islam, each competing and claiming superiority and dominance over each other in number and in might. This claim of superiority as well as dominance has served as the foundation for religious intolerance and several socio-political crises that have bedeviled Nigeria since independence in 1960.

Nevertheless, since Nigeria became a federal state in 1954 after the termination of Macpherson constitution in 1951 – 1952 and subsequently the federal constitution of 1955, the struggle for ethnic development and dominance over the other started (even) along regional divides. Precisely, the “minority groups struggle” surfaced. The result of this agitation manifested in the creation of mid-western region in 1963 with its headquarters in Benin; twelve states in 1967; nineteen states in 1976; twenty one states in 1987; thirty states in 1991 and thirty six states in 1996 and the current cry for additional one state to the present day south-east geo-political zone. All these states creation exercises pointed to the steps taken to moderate the effect of ethnic agitation within the Nigeria political structure. ButAttoh and Soyombo (2011) argue that, “some ethnic nationalities have little or no respect for upholding the unity

of Nigeria. With the creation of States in Nigeria, consideration of national unity assumed secondary interest". (p. 42)

Nonetheless, ethno-religious agitations nearly delayed the country's independence due to fear of southern domination harboured by the North. Since then, ethno-religious struggles and clashes have been very rampant in Nigeria and can now be seen as part of the nation's politics. This coupled with the minority agitations have made ethnicity and religion to occupy the centre-stage in political discussions in Nigeria.

Although ethnicity and religion have been seen as having negative impacts on nations, studies have revealed that there are a lot of positive attributes to them. Among these positive impacts includes:

- i. Contributes to democratic practice: Nnoli (cited by Obi and Obikeze, 2004) explains that:

First, the political demands of many movements concern liberty and justice. They express fears about the oppression of their members by other groups and about the nepotic distribution of public service jobs and social amenities, and the imposition of the culture of the dominant ethnic group on the others. In this way, ethnicity contributed to democratic practice by its emphasis on equity and justice in socio-political relations. Second, it leads to the appreciation of one's own social roots in a community and cultural group which is essentially not only for stability of the individual and ethnic group but that of the country as a whole. Third, it provides a sense of belonging as part of intermediate layer of social relations between the individual and the state. Fourth, ethnicity provided a local mobilization base for the anti-colonial movement for national freedom. Fifth, ethnic identity has been instrumental in the promotion of community development in the rural areas. Sixth, the mobilization of the various ethnic groups behind the various factions of a nation's ruling class contributes to the decentralization of power in the country which is healthy for democratic freedoms (p. 208).

- ii. Promote national integration: Obasi (2001) agreeing that ethnicity has some positive sides claims that ethnicity aids national integration in the sense that ethnic groups serve as a mechanism of resocialization. For example, by means of ethnic contacts, the individual is recruited into many non-ethnic nationalist groupings. Also, members of ethnic groups seek to raise the status of the whole group thereby engendering mobility and social contact. Ethnic groups help keep the class structures fluid and so prevent the emergence of castes. This is because by encouraging social mobility, it minimizes any tendency towards castes formation.
- iii. Serve as outlet for political tensions: ethnic groups serve as an outlet for political tensions. It helps for instance, to divert expectations from the state to other social groups. By performing this important escape goat function, it may permit individuals to challenge persons rather than the authenticity of the office these persons occupy.

Problems and Challenges of Political Restructuring in Nigeria

Divergent approaches to restructuring: the clamour for restructuring has polarised the country. Regions in the south believe in it, but they have different views of what it is all about. To the Igbos in the southeast, restructuring will guarantee confederation in the constitution; the Yoruba in the southwest want a restructuring that would take the country back to regionalism; while the south-south is pushing for resource control. While the positions of regions in the South are not irreconcilable, that of the three regions in the North is a different ball game. The debate has pitched the South against the North, which is different to restructuring in any form. Eminent leaders from the south believe what can save the country from disintegrating is restructuring. They are of the view that the unity of Nigeria and harmonious co-existence of the various ethnic nationalities will be strengthened by fiscal federalism and restructuring of the polity.

Inasmuch as the concept of restructuring has assumed different meanings across the six geo-political zones of Nigeria following the renewed agitations, it is however challenging to establish a common meaning that will be acceptable to all. This resulted from the fact that Nigeria emerged in 1960 as an independent nation with a three imbalance regional configuration, autonomy and hegemony for the so-called majority Hausa/Fulani-North, Igbo-East and Youth-West. Even in the pre-independence, each ethnic group was operating its own different political, economic and administrative system. This metamorphosed into regionalism which empowered dominant ethnic groups in three regions. This arrangement was criticized notwithstanding. According to Suberu (2001), the palpable causalities and predictable critics of this trilateral federalism were the country's estimated 250 smaller or 'minority' communities, which constituted approximately one third of the regional and national populations. He submitted further that, the secondary victims of regional federalism were the South Western Yoruba and South Eastern Igbo groups, whose regional security was menaced by the demographic preponderance and the political advantage that Hausa-Fulani dominated Northern region enjoyed over the two southern regions respectively.

- i. Insecurity: fifty-six years after independence, calls for restructuring of the country have dominated national discourse with a lot of interest and obsession following the alarming rate of insecurity in the country. In the First Republic, Paul, Audu and Eri (2017) observe that, "restructuring took the form of region and native authority governments' creation. Presently, stakeholders are currently placing emphasis on the entrenchment of fiscal federalism, resource control, state police, equity, justice and fairness" (p. 17). The issue became topical following the growing menace of Fulani herdsmen at the birth of Buhari's (civilian) administration as well as the drastic reduction in the nation's earnings with slump of the price of crude oil; the return of

militancy in the Niger Delta region; and the bid to review the constitution. Nigerian elders who witnessed the pre-independence and First Republic allude to the glorious days of the First Republic, when there was healthy rivalry and competition among the regions. The regions as they were had relative advantages that revolved around rich agricultural resources and animal husbandry.

Be that as it may, Abubakar (2017) in his own view stated that:

If we cut out all sophistry, posturing and pretentious, it is clear to me that the resistance against restructuring is based on three interrelated factors, namely dependence, fear and mistrust. Dependency of all segments of the country on oil revenues, fear of loss of oil revenues by non-oil producing states or regions and mistrust of the motives of those angling for restructuring. The bulk of the calls for restructuring comes from the south while the bulk of the opposition to it comes from the North (p. 2).

This implies that it will be critical for all parties to put their cards on the table, give one another the necessary reassurances and make the necessary compromises in order to secure a restructuring deal. Although arguments against restructuring came mostly from the North, there are, however, elements from the other regions who are in government and who argue against restructuring, claiming that it is only good leadership that is needed to resolve our nation's challenges. Opponents also argue that restructuring is a ploy to break up the country. They insist that national unity is non-negotiable and claim that the matter has been resolved by the civil war. How the current structure is the only guarantee of unity is never really explained, neither is it demonstrated that devolving more powers and resources to federating units would lead to a breakup of the country.

ii. Corruption: the high level of corruption in the country poses serious challenge to the clamour for restructuring. It is true that a lot of Nigerians from all walks of life, ethnicity and religion appears to believe that the current Nigerian federal structure needs restructuring. It is not uncommon to hear that Nigeria will never move forward or develop if restructuring of the Nigerian federation do not take place. Some are even saying that breakup of Nigeria is imminent unless restructuring takes place. Egbosiuba (2017) opines that:

The curious thing about the clamour for restructuring of Nigeria current federal structure is that none of the advocates have clearly detailed what they want to see Nigeria look like. It appears that the latest agitation is another excuse by some Nigerians to blame lack of political, social and economic development of the country on the structure of the nation rather than on their fellow Nigerians and their leaders who have failed the country (p. 1).

How anybody thinks that Nigeria will ever develop with the type of rampart corruption that has permeated all aspects of Nigerian life is an illusion. The man-

made not in all aspect of Nigerian life and society is palpable. Nigeria has one of the best constitution in the world and endowed with abundant natural and human resources but has managed to use these resources in an unproductive manner. The best constitution on the world will not do any good for Nigeria if the people that are supposed to implement it are corrupt and morally bankrupt.

The Need for Political Restructuring in Nigeria

Political restructuring in a federal polity is intended to achieve certain specific objectives, it is meant to serve as a steering mechanism to properly give focus and locus to attempts at collective identity and distributive politics. The aim is to correct perceived structural defects and institutional deformities. To tinker with political structures is perhaps suggestive that whilst democratic practice may not yet have firm roots, the democratic idea has some form of expression. The importance of the latter ideal in a federal system can hardly be over-emphasized, particularly where there are not only actually existing irredentist movements but also nationalities being driven to agitate for separatist identities.

However, while those calling for restructuring may be driven by different motives, there is certainly a strong case for restructuring our federation. Reasons are simply that the current structure, which concentrated too much power and resources in the centre, makes us economically unproductive, uncompetitive, indolent, politically weak, disunited and unstable. It has made our component units too suspicious of one another, a suspicion that makes any rational discussion very difficult. This structure, which can be called “Unitary federalism”, does not serve the country or any section well. It rests on the foundation of dependence on oil revenues, which seem to be in long-term decline and is, therefore, unsustainable. And a country remains united in the long term only because the component units believe that it is in their interest to remain part of the country, that there are important things that they get from remaining part of the country than not. Leaders from across the country acknowledged this and gave voice to it in the last political conference held in 2014.

Although, we have become so accustomed to the current structure and addicted to oil money that even some of the elites still cling to a belief that what we currently have is the most beneficial and is immutable. Nothing can be further from the truth. This is a federal system that has fostered dependence on revenues derived mainly from three states and is characterized by excessive centralization and concentration of power and resources, and intense political competition and political instability. Today, regional gatherings are usually about grievances and how to get more from the central pool of resources but hardly about how to produce and contribute to increasing those resources. While there is no ideal federal system to which every federating country has to aspire, there are better working federal systems from which to draw lessons. We modeled our current federal system after the US, but seem to have avoided the critical elements that make the American system function better: greater autonomy for federating states and individuals. America's is a system

that fosters individual freedom, productivity, competition, innovation and strong institutional checks on power wielders.

Nevertheless, we have a unique opportunity now, with all the agitation and clamour of restructuring, to have a conversation that would lead to changes in the structure of our federation in order to make it stronger, enhance our unity and promote peace, security, better and more accountable governance. Ours should be a federal system that delegates to the federal government only powers and responsibilities for those matters that are better handled by a central government such as defence, foreign affairs, inter-governmental affairs, setting overall national economic policy and standards. Other powers and responsibilities should reside with the states, which will include the power to create and fund local governments as they deem fit.

Conclusion

In the wake of widespread disappointment with the centralized state structure and as part of the ongoing democratization process, the transfer of some power and resources from the central to local units' level of governments and organizations has met the desire of many Nigerians that is why restructuring has been advocated by different groups to have a change in the way of running affairs of governance in Nigeria.

Restructuring is not just a political agitation; it is the foundational plan for Nigeria's future prosperity without oil. The contradictions of the old, oil-based economy vis-à-vis the population and geographical pressures are swirling and the challenge of a new institution framework to lead the emergence of the new economy is urgent. We have a choice of pre-emptive, proactive action to orchestrate a new productive (rather than sharing/consumption) structure or wait until change is forced upon us in a most chaotic manner. A wise man gets the umbrella ready before the rain starts. We are currently at the *cul-de-sac* and need a fundamental disruptive change to reverse the trend. One of our key messages therefore is that restructuring is not only progressive politics but excellent economics. The 2019 election is around the corner and what is seen so far in the arena is largely theatre and little substance. Politicians are busy negotiating for the future of Nigeria. Political parties are offering us platforms and slogans to capture power and politicians as members of the same club (Nigeria incorporated) are regrouping into sub-groups to capture power. Some are announcing fantastic programmes and targets but without the slightest understanding that the underlying structure renders such targets/programmes as a no brainer or hallucinations. Restructuring ought to be on the ballot in the 2019 and future elections. But differently 2019 elections ought to partly be a referendum on restructuring. To be credible, political parties and candidates need to spell out the specifics of the restructuring they offer.

Recommendations

1. There is the need to decentralize power and restructure governance system. The starting point is a drastic reduction in the powers and responsibilities of

the federal government. To achieve this, there must be decentralization which should be hinged on the constitution of the existing six geo-political zones into zonal governments to which a substantial quantum of the powers and resources currently held by the federal government would be devolved. The zonal governments, each of which must have its own constitution, albeit deriving existence from the national constitution can then decide how and through what structures to deliver governance at the local level.

2. There can be no world peace without peace among religions and no dialogue between the religions; without accurate knowledge of one another. Every religious belief has a social responsibility to its adherent. There is therefore an urgent need for accurate knowledge of the teaching and beliefs of religions other than one's own. Ignorance accounts for much of the fear, suspicion and hatred that lead to violence and open confrontation between Christians and Muslims. Knowledge of the various religions will therefore dispel this fear and clear the misunderstanding that tends to divide us rather than strengthen us.
3. In the restructuring, power should not only rotate among the major ethnic groups but opportunity should be given to minority groups. This will address the political, religious and other social-economic issues that are threatening the peaceful co-existence of Nigeria society and guarantee every religious group equality before the law and sense of belonging.
4. The issue of resource control should be redefined. The south feels neglected and marginalized as the golden goose that lays the golden eggs, they believe that since the country's wealth is from their area, preference should be given to them in terms of development, appointments and employment, thus, restructuring and redefining the issue of resource control could minimize militancy in the area.

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**AGUMAGU ỌDỊNALA IGBO: NGWA NKWALITE AGWA
ỤMỤAKWUKWỌ NA ỌMỤMỤ ASUSU IGBO NA MAHADUM
ALANAIJIRIA N'OGO SENCHURI IRI ABUO N'OTU**

Gloria Ngozi Ugbor

Umị edeme

Nchocha a lebara anya n'agumagu ọdịnalara dika ngwa nkwalite agwa ụmụakwukwọ na ọmụmụ asusụ Igbo na mahadumala Naijiria n'ogo senchuri iri abuо n'otu. Ajụju nchocha abuо ka e ji wee mee nchocha a. Onye nchocha gbasoro usoro nkowa sovee wee mee nchocha ya. E ji usoro nhorø mbunuche wee hoputa ndị nkuzi Igbo bụ sinịona ngalaba ọmụmụ asusụ Igbo na mahadum dị na Naijiria, bùkwa nne na nna n'ezinawo ha, ma ha dị iri isii (60). Ngwa e jiri mee nchocha a bù njumaza bù nke ihe e depütara na ya dị iri abuо na asaa (27). Maka inyocha ngwa nchocha, ndị nkuzi abuо na ngalaba language education Igbo na otu onye nkuzi na-akuzi na ngalaba measurement na evaluation lebara anya na ya, bụ ndị si na ngalaba mahadum nke Naijiria Nsukka. Onye nchocha lelere ịnogide n'onodụ nke agbanweghi agbanwe site n'iji usoro ntucha data a na-akpo Cronbach's Alpha na Bekee, ma e nwetara akara 0.92. E jiri ntucha miini na ndịpụ n'izugbe wee nweta ọsisa nchocha. Nchocha e mere gosiri na agwa ụmụakwukwọ na-eme ihe ọmụmụ asusụ Igbo na mahadum Naijiria n'ogo senchuri iri abuо n'otu na- akpa gụnyere asughị asusụ Igbo, ekeghị ekike ndị Igbo, amaghị omenala Igbo, izu ori, isonye n'otu nzozo, inupu isi, ime enyi, etinyeghi uchu n'ebe ọmụmụ Igbo dị, tinyere enweghi ugwu na nsopuru n'ebe mmadụ na omenala dị. Nchocha gosikwara naagumagu ọdịnalara Igbo bara uru n'ime ka ụmụakwukwọ nweta ezi ntọala dika ikwu eziokwu, idị uchu, inwe nka, inwe umeala, inwe nsopuru n'ebe mmadụ na omenala dị, bụ nke ga- eme ka ha baara onwe ha na oha obodo uru. Onye nchocha tutara alo otu a ga- esi hụna ụmụakwukwọ nwetara uru niile na-esite n'agumagu ọdịnalara Igbo makaikwalite agwa ha tinyere itinye uchu na ntukwasiori n'omụmụ asusụ Igbo na mahadum ala Naijiria.

Okpụrụkpụ okwu: Agumagu ọdịnalara, omenala Igbo, agwa ụmụakwukwọ, ọmụmụ asusụ Igbo, ogo afọ senchuri iri abuо n'otu.

Mkpólite

N'ala Igbo gbaa gburugburu, e nwere omenala dị iche iche bụ nke pütara ihe n'obodo ọbula. Omenala pütara ka ndị si ebi ndụ ha. Omenala ka ụtazi (2012) kowara dika ngwa jikötara echiche, nkwenye, iwu na nka obodo. Ụtazi gara n'ihu kowaa n'otu uzọ putara ihe e ji echekwu omenala bụ site n'agumagu ọdịnalara. Na nkwardo nke a, ka Obiora (2012) ji kowaa na agumagu ọdịnalara dika otu mpaghara ihe ọmụmụ n'asusụ Igbo, bụ ngwa omenala Igbo. N'ihi nke a, obodo ọbula n'ala Igbo ka si n'agumagu ọdịnalara ezipụta omenala ha bụ nke akụ bụ uzọ dị ire n'inata ntọala agbụru.

N'echiche Obiora, agumagudinala gunyere akukọ okike, akondiuche, egwuregwu, akukojifo, ükabuili, agwugwa, ukwe, abuna ụdi mmekorita niile dí na ndu ndí Igbo bu nke na-esi aka fere aka site n'ezinaulo, ndí otu ogbo ruo n'ülakwukwo. Na nkwardo echiche a, ka Oji (2013) ji kowaa na agumagudinala bụ ngwa na-eziputa omenala na ụzọ mmekorita nke mba. Agumagudinala bùuzo nchekwa omenala, odinala, echiche mmiri emi na ihe ọkpụ nye umuakwukwo site n'ọnụ. Oji gara n'ihu kowaa na a na- esite n'akukọ ifo eziputara umuaka ntọala, nkwenye na ụzọ ndu niile dí mma ga- enyere ha inwe umeala, nsopuru, nkwanaye ugwu na ezi nka. Nwadike (2008) hütara agumagudinala nka a na-esite n'asusonu eziputa echiche, nkwenye na amamiihe. N'iga n'ihu, Nwadike kowara naagumagudinala, díkwa n'üdi akukọ, ejije na abụ. Na nkwardo echiche a, ka Oji (2013) ji kowaa na n'agumagụ akukọ gunyere akukọ ifo, akukọ okike/mbido, akukọ nkokirikọ. N'otu aka ahụ, ejije odinala gunyere ejije mmönwu, ejije mgba, ejije agha, ejije umuaka na nke ntüaja/ofufe. Díka o si gbasata abụ, e nwere abụ, uri, abuifo, abụ nwa, mkpokụ, otito, nkocha, akwamozu, akwa ariri, ntọaja na nkuzi. Oji gara n'ihu kowaa na mbunuche ngwuzobe agumagudinala ndí a bụ inyere ndí Igbo aka tumadiümakwukwo n'ebe igbanye mgborogwu n'ihе gbasara omenala na ebimndu obodo ha dí. N'iga n'ihuna nkowa agumagudinala ka ọdịka (2013) ji kowaputa n'otu mmadu si madobe agumagudinala obodo ya na- egosi otu o si eche echiche na akpakwa agwa. Ọdịka ruturu aka mkpa o dí ime ka umuakwukwo ugbu a mata ihe gbasara agumagụ Igbo maka nhazi ụzọ ebimndu ha naikwalite ọmụmụ asusụ Igbo. Nke a ka o kowara na obibịa ndiocha n' ala Igbo mepere umuakwukwoanya n'ụzọ dí mma nakwa nke ojọ. Ọdịka kowara nao díka umuaka ka nnomi mmetuta ojọ sitere na mmepe obodo bụ nke na-emetuta agwa na amamiihe ihe taa. Ka osiladị, onye nchocha ugbu a chorojimata ọnodu agumagudinala n'ebe ikwalite agwa umuakwukwoṇaomụmụ asusụ Igbo na mahadum dí.

Nsogbu Nchocha

Obodo ọbula ụmuntorobia tumadi ndí nō n'ogo mahadum nwere agwa rürü aru bụ ihe juputara na ya, obodo ahụ enweghi agamnihu ma bürükwa nke nwuru anwụ. N'aka nke ozø, obodo ndí nō ya n'ime tumadi ndí nō n'ogo mahadum nwere ezigbo agwa na amamiihe bụ obodo egoziri egozi ma bürü obodo na-agà n'ihu. Nke a bụ maka nao bụ ndí ntorobia bụ ndí obodo ga-adị n'aka n'oge ọdinihu. N'ogo senchuri iri abụ n'otu, e nwere mmepe nke obodo bụ nke wetara ọtụtu mgbanwe n'ebe ndu ndí Igbo nō nakwa omenala ha tumadi ka o si gbasata ndí ntorobia. N'ihu nke a, komputa, onyonyo na ngwa igwe teknizu ndiozo e ji eme ihe ọmụmụ sayensi wetara mgbanwe na agwa ndí Igbo. Nke a, site na mkpachaanya maobụ ama ama emetutala ndu ndí ntorobia. Maka nke a, ndí ntorobia kwesiri ịnata nkuzi maka ịmata eziokwu gbasara, oge, ndu, ihe dí mma na nke dí njø, maka inwe mgbanwe na agwa, nkwudosike na ọmụmụ asusụ Igbo na mkwadobe ịnata ngozi na ikitere ọchichị n'aka nna nna ha. N'ihu nke a, a hütara agumagudinala díka ezi ngwa ọru dí mkpa n'ebe inyefe asusụ Igbo, omenala, nkwenye, amamiihe, ogugụ isi, ezi mmekorita, idí uchu na nka nakwa ezi agwa n'ebe ndí ntorobia nō. Maka ya, aturuanya na umuaka ga-

enoni ihe ndị a niile maka ịdị nka, nkwalite obodo, ịbụ ezigbo ndịochichị n'odinihu na ịmeta nke ọma n' asusụ Igbo.

Ka osila di, agwa ndị ntorobia na- akpa n'ala Igbo tumadi ndị nke nona mahadum tinyere enwegrị ntukwasobi n'omụmụ asusụ Igbo bụ ihe na-agbawa obi. Nke a pütara ihe na-ejighị asusụ Igbo kporo ihe, enwegrị amamihe, enwegrịogugu isi kwesiri, enwegrị nsopuru, ụdi ekike ha, tinyere amaghị omenala Igbo obula. Udi ajọqonodu edochaghị anya ma ndị nkuzi Igbo na mahadum anaghị akuziri umuakwukwo ihe ndị ha kwesiri ịmata maka inweta ezi ntọala kwesiri na ha ga-anata site n'agumaguedinala. N'ihi nke a, onye nchöcha choroimata ihe butere ajọqonodu di etu a, site n'ileba anya n'agumaguedinala dika ngwa nkwalite agwa na omụmụ asusụ Igbo na mahadum Naijiria n'ogo senchuri iri abụo n'otu.

Ajuju Nchöcha

Ajuju nchöcha a ka a gbadoro ụkwụ wee mee nchöcha:

2. Kedu ụdi agwa umuakwukwo Igbo n'o mahadumala Naijiria na-akpa n'ogo senchuri iri abụo n'otu?
3. Kedu uru agumaguedinala bara n'ebi ikwalite agwa na omụmụ asusụ Igbo na mahadum ala Naijiria n'ogo senchuri iri abụo n'otu?

Nkowa Agumagu ọdinala

Agumagu ọdinala di ochie, dika mmadu ekere eke, ma bürü ụzọ agumakwukwo kachasi püta ihe mgbe ochie n'ala Igbo, n'ihi na ọ bụ ụzọ ndị nna nna anyị bidoro maka nchekwaba omenala na nkwenye ndị maka inweta amamiihe. Nnolim (2014) kowara na ọ bụ ụzọ kachasi di ochie mmadu na ibe ya si emekorita mana ezipüta echiche. Obiechina (2014) hütaraagumagu ọdinala di ka enyouche nka na inomi ndu nke mba, e si n'onu ezipüta, ma o sin'aka efere aka. Ume (2015) kowara agumugu ọdinala dika ngwa ọnụ ntọala e ji echeckwa echiche mmiri emi na omenala ọkpụ tọro ọkpụ. N'echiche Anyaegbuna, (2015), agumaguedinala obodo bụ ihe na-enye aka n'ikwalite agwa ndị bi n'ime ya na otito ha. Nke a bụ maka ụdi oru ọ na-arụ na ndu mmadu n'ebi inweta ọgugu isi na amamiihe di. Agumagu ọdinala nwere ndịna, ọdidi na aka nka pürü iche, bụ nke na-ezipüta ihe jikorọ ala mmuo, ala ụmu anumana na ala mmadu (Emecheta, 2016). Njirimara obodo ọ bula gbadorō ụkwụ na omenala, nkwenye na nsiripuru ha, maobu site n'agumagu ọdinala ka e si enweta ya (Nwala, 2016). Na nkwado echiche a, ka Adichie (2017) ji kowaa n'agumagu ọdinala bụ agumagu e deghị ede e si n'onu ezipüta. Adichie gara n'ihi kowaa na mmewere ya na-abükari akukọ ọnụ, nke otuha sitere na mgbe ọkpụ. Ha bụ akukọ ifo, akukọ ichie, akukọ mbido, ejije, abụ na atumatu agumagu dika ilu, ụkabuili, agwugwa na okwu ntuhị. Agumagu ọdinala nwekwara akukọ, ejije na abụ. Akukọ ndị a ka e si enweta akukọ ifo, akukọ nkokirinko, akukọ okike na ụkabuili. Ejije ọdinala bụ nke e ji ejíjé agwa, ọdidi, nkwenye, ọnodu, omume na mmemme, bụ nke nwere ike ịbụ ejije mmuo, agha, ofufe, mgba na nke ụmuaka. Abụ dika echiche miri emi nwere nnukwu alaka, ma e si na amata nwaafọ Igbo n'ezie. Nke a mere na Nwafo (2017) kowara n'agumagu ọdinala na-arụ oru pütara ihe dika iji nnorị oge, nkowa, nkuzi na nchekwa omenala, bụ nke na-enyeaka ighota ndu ndị Igbo n'uju. Nke a

mere na onye ntorobia ọbụla n'eme ihe ọmụmụ Igbo n'uloakwukwo dì elu kwesiri isite n'omụmụ agumagu ọdinala nweta ezi ntọala na amamiile ga-ahazi agwa ya.

Nkuzi Agumagudinala na agwa ụmụaka

Ebe ọ bụ na nkuzi bùuzo e si enyere mmadu aka ịmụta ihe maobụ inwe mgbanwe na agwa, amamiihe, ogugu isi, nka na afọ ojuju, nke a bụ ezigbo ngwa, n'inyefe agumagudinala n'aka ụmụaka. Nwadike (2008) kowara na tupu ndiocha abia na enweghi onye bụ onye nkuzi. Nke a, apụtaghi na-enweghi ihe mmụta, n'ihi na nkuzi ọdinala na-agaa n'ihu mgbe ọbụla n'ebé ọbụla. Nwadike gara n'ihu kowaa n'agumagudinala bụ nke a na-enye nwata ntọala ya site n'ezinaulø, ma nke a na-abụ oge na ebe ọbụla, díka n'ulø mmadu maobụ ebe nzukø obodo. N'ihi nke a, mmalite amamiihe a na-ebido n'ezinaulø díka ọru ha site n'-inyefe agumagudinala n'aka ha.

Díka o si gbasata nkuzi asusu Igbo, n' uloakwukwo mahadum, ndị nkuzi kwesiri iji ohere ahụ eziputara ụmụaka agumagudinala Igbo nke oma. Nke a ka Edozie (2017) kowara n'agumagu ọdinala nwere ọru pütara ihe na ndụ ndị Igbo, n'ihi na e si na ya amata otu esi ejị asusu Igbo eziputa echiche, enwe amamiihe, ekwu eziokwu, enwe ndidi, enwe nka, adị uchu n'orụ, amata omenala, nkwenye, ugwu na nsopuru, ihe ala na-asø nsø na ihe bụ ụzø ndụ. Nke a, bụ ụzø dì ire ime ka ụmụakwukwo nwee ezi ntukwasobi n'omụmụ asusu Igbo, nwee ezi agwa a türü anya n'aka ha maka ịbara onwe ha na oha obodo uru. Dike (2016) hụtakwara nkuzi agumagudinala Igbo ka isingwa ntọala inyefe omenala na nsọala obodo n'aka ụmụaka bụ nke na-ahazi agwa ha. N'ikwado echiche a, ka Iwu (2016) ji kowaa n'agumakwukwo obula na-enweghi ntọala ịmata ihe dì mma na nke dì njø abaghị uru ọbụla, n'ihi nke, ka Iwu ji kwado nkuzi agumagudinala ka nkuzi ntọala.

Ka osiladi, agwa ụmụaka kwesiri ibụ ihe na-enye ọnwụ, bùzị nke na-agbawa obi. Nke a kachasi wee dì njon'ogo afọ senchuri iri abụo n'otu n'ihi mmepe obodo ndiocha wetara. N'ebé a, ụmụakwukwo n'o n'ogo mahadum, bụ ndị a türüanya na ha enwetala ntọala kwesiri, bùzị ndị na-ejighị ihe ọbụla gbasara omenala Igbo kporo ihe. Akpomasị a pütara ihe site n'asughị asusu Igbo, ụdị ekike, iji ilele onyonyo, igwe komputa naitaneti wee nyiri isi karia ighbado anya n'agumagudinala Igbo. Ozo díka ibe ya bụna Edozie (2017) kowara n'ufodụmụaka na mba dì iche ihe n'o n'ogo agumakwukwo a esonye n'otu nzuzo bụ nke ha ji akpa arụ dì iche ihe bido n'ezinaulø, n'ihi enweghi ezi ntọala. Edozie gara n'ihu kowaa naqbighị oge ugbu a ka a na-anụrụ nwata iyí n'ebé ime aka abụo dì, iso nwoke maobụ nwaanyị na agwa ruru inyi ndiøzo tinyere adighị uchu n'agumakwukwo dì n'uloakwukwo. Nke a bụ nke na-edochaghịanya maobụ na ndị nne na nna tinyere ndị nkuzi anaghị arụorụ ha díka o si gbasata inye ụmụaka ntọala kwesiri site n'agumagudinala dì.

Atụtu Ọmụmụ Mmekorita

Onye wubere atụtu ọmụmụ mmekorita bụ Albert Bandura n'afọ 1977. Atụtu a kwenyere na ọmụmụ na-adị ire site na nlere anya na nñomi agwa. Atụtu nke Bandura kowara n'omụmụ nlere anya na-adị ire ma ọ bùru n'agwa ahụ bụ ezigbo agwa nye onye nñomi. O kwenyere na ọ bụ mgbe mmadu tinyere uchu na mmasị n'ihe ọ na-eme ka ọ na-eji eziputa agwa dì mma nñomi. Bandura kewapütara ụdị nñomi ato bụ nke

gunnyere nñomi agwa, nñomi okwu onu, nñomi agwa na okwu onu bụ nke na-apütakari ihe n'ezinaulø, n'uløakwükwo, ama egwuregwu obodo na ngwa onyoonyo. Atütü a kwenyere na e nwere ezi mmekorita n'etiti umuakwükwo na onye nkuzi maobu n'ezinaulø ha. Atütü ọmụmụ mmekorita nke Bandura nwere ezigbo mmetüta n'ihe nchöcha a, n'ihi na onye nkuzi bụ enyo e ji ahụ ụzø n'ebé nkuzi na ọmụmụ agumagu ọdịnala Igbo di. O bụ ihe dí mkpa na agwa ha na okwu onu ha bụ ihe ga na-akwalite nkuzi na ọmụmụ agumagu ọdịnala Igbo. Nke a ga-apütä ihe site n'udị mmasi ọ ga na-enwe n'inyefe nkuzi agumagu ọdịnala na, inye umuakwükwo ohere isonye n'ihe ndị a niile. Onodụ a ga- enyere ụmụ akwükwo aka ikwalite amamiihe ha. N'ebé a, ndị nne na nna kwesikwara ibụ ihe nñomi n'ebé ụmụ aka ha nọ site n'ime ka ha mara ihe ụfodụ dí mkpa gbasara agumagu ọdịnala site n'ulø. O ga-enyere ụmụakwükwo aka ịnata ntqala a nke ọma site n'ulø nakwa n'uløakwükwo. Ndị nkuzi kwesiri inye umuakwükwo ohere isonye n'ihe ha na-akuzi ka mmüta wee dí ezi ire.

Ntulegharị Nchöcha ọzø e meelara

Agwa bụ mma, n'ihi nke a, ọ bụ ihe ziri ezi na agwa ndị nne na nna, na onye nkuzi ga-ezipüta ihe dí mma nnomi ka nkuzi ha dí ire. Nke a bụ ihe ga-eme ka agwa ya bürü ihe eñomiri maka na agwa dí mma ka a na-eñomi. Obute (2014) mere nchöcha nke isiokwu ya bụ mmetüta ntqala omenala nwere n'agwa onye nkuzi n'ikuzi iduuazi Bekee na mpaghara mmüta Obollo-Afọ. Mbunuche nchöcha a bụ imata etu amamiihe sitere n'omenala si emetüta agwa onye nkuzi n'ikuzi iduuazi bekee na mpaghara mmüta Obollo-Afọ. Onye nchöcha gbasoro usoro nchöcha sovee. Ngwa nchöcha ya bụ njumaza. Onye nchöcha were usoro nhögø nsere wee hoputa ndị nkuzi dí narị ato na iri ise o jiri wee mee nchöcha ya. O were miini na ndịpụ n'izugbe wee zaa ajuju nchöcha ise ya.

Nchöcha ya gosiri na ọ bụ naanj ndị nkuzi nwere ezi ntqala na omenala bụ ndị na – ejị ezi agwa ezipüta ihe ha na -akuzi n'iduuazi bekee. Ọzø bụ na ndị nkuzi dí otu a na-atinye uchu n'ikuzi iduuazi bekee. Onye nchöcha gara n'ihi tọ alo na agbakonyeghi na ndị nkuzi na-eme nke ọma n'ikuzi iduuazi bekee, na ọ díkwa mkpa na a ga-egwuzobe ogbakọ ihe ọmụmụ dí ka wókshop na semina bụ ebe aga-anø kowakwara ndị nkuzi nke ọma gbasara uru inwe ntqala na omenala bara n'ebé ikuzi agumagu obula dí.

Ihe ọmụmụ e meelara gosiri na onye nkuzi inwe ezi nka na-eme ka ihe ọ na-akuzi dí ezi ire na klaasi. Nka nkuzi ebe a pütara ihe niile ahụ dí iche iche onye nkuzi na-eme mgbe ọ na-akuzi ihe iji hụ na nwa akwükwo mütara ihe ọ na-akuzi nke ọma. Ebo (2016) mere nchöcha nke isiokwu ya bụ mmetüta nka nkuzi na-nkuzi agumagu abụ Igbo n'uløakwükwo sekondiri n'okpuru ochichị Igbo-Eze South. Mbunuche nchöcha ya bụ ichoputa mmetüta nka nkuzi dka o si gbasata nkuzi agumagu abụ Igbo n'uløakwükwo sekondirinà mpaghara mmüta ahụ.

Nchöcha ya gosiri na nka nkuzi bụ ihe dí oke mkpa n'ebé nkuzi agumagu abụ Igbo na sekondiri dí. Nchöcha a zipütara na nka ato onye nkuzi kwesiri inwe gunyere nka amamiihe dí ka o si gbasata usoro ihe ọmụmụ, isiokwu, ụzø nkuzi dí iche iche bụ nke metütara nkuzi na ọmụmụ, nka mkpebi dika o si metüta mkpebi ihe onye nkuzi ga-eme tupu ọ gaa ikuzi ihe, mgbe ọ na-akuzi ihe na mgbe ọ kuzichara

ihe, nka mmegharị ahụ mgbe ọ na-akuzi ihe díka o si metüta iji ngwa nkuzi na ngagharị na klasi ime ka mmüta dí ire n'ebé ụmụakwukwó nọ. Ihe mpütara nchöcha ya gosiri bù na onye nkuzi nwere nka nkuzi bù onye mara ihe ekwe na-akú gbasara isiokwu, etu ọ ga e si wee kuziputa ya na ihe ndí ahụ ọ ga-eme mgbe ọ na-akuzi ya ihụ na nkuzi ya dí ire. Onye nchöcha tütara alo ozuzu na ịzugharị ndí nkuzi agumagu abụ Igbo iji hụ na ha nwetara nka nkuzi ndí a. Ka o sila dí, onye nchöcha ugbu a choro ileba anya n'orụ agumagu ọdịnala n'ebé agwa na ọmụmụ asusụ Igbo dí n'ulọakwukwó mahadum.

Usoro Nchöcha

Udị nchöcha ọmụmụ a bù usoro sovee nkowa. Nworgu (2006) hütara usoro sovee nkowa díka ikowa ihe omume na otu ihe dí n'agbakonyeghi maobu iwepu ihe obula n'ihe a na-ahụta anya oge ahụ. Usoro sovee nkowa na-enye aka ikowa agwa maobu ihe a na-ahụta gbasara ndí e ji eme nchöcha n'usoro n'usoro, oge ahụ a na-emē ya bù nchöcha. Onye nchöcha hütara udị nchöcha a, díka ihe dabara n'isiokwu nchöcha ya ebe ọ bù na nchöcha a nwere mmasi n'ịmata onodù agumagu ọdịnala n'ebé agwa na ọmụmụ asusụ Igbo dí na mahadum Naijiria. Ebe nchöcha gunyere ụlọakwukwó mahadum niile a na-emē ihe ọmụmụ asusụ Igbo n'ala Naijiria. Ndí njiri mee nchöcha gunyere ndí nkuzi Igbo bükwazi ndí siniosi ngalaba ọmụmụ asusụ Igbo na mahadum nke obula. Ngwa e jiri mee nchöcha a bù njumaza bù nke ihe e depütara na ya dí iri abụ na asaa (27). Onye nchöcha lelere inogide n'onodù nke agbanweghi agbanwe site n'iji usoro ntucha data a na-akpo Cronbach Alpha na Bekee, ma e nwetara akara 0.92. E jiri ntucha miini na ndípụ n'izugbe wee nweta ọsisa nchöcha. Ihe e guzobere maka inweta ihe nchöcha bù nke gbadoro ụkwu n'usoro liketi ma ihe mpütara ya bù nke a KKI – kwere kwasie ike, KE – kwere ekwe, JA – juru ajụ, JKK – juru kpam kpam bù nke e nyere akara 4,3,2,1. Ọsisa obula e nwetara pekarịri 2,50 gosiri ekweghi ekwe, ebe ọsisa nke ruru akara 2,50 maobu karịa gosiri iguzosi ike kwem maobu kwere ekwe bù nke gbadoro ụkwu otu e si wee hazie ajụju nke obula.

Nchoputa

Ihe e nwetara site na nchöcha ka e zipütara na tebul abụ díka o si gbasata ajụju nchöcha nke mbụ na nke abụ.

Ajụju nchöcha 1

Kedu udị agwa ụmụakwukwó Igbo nọ mahadumala Naijiria na-akpa n'ogo senchuri iri abụ n'otu?

Tebul 1: Miini echiche ndí nkuzi n'ịmata agwa ụmụakwukwó Igbo nọ mahadumala Naijiria na-akpa n'ogo senchuri iri abụ n'otu.

ọnụögụ	Ihe e depütara maka nchöcha	Miin	Ndípụ n'izugbe	Mkpebi
	Agwa ụmụakwukwó Igbo nọ mahadum Naijiria.			
1	Ha anaghị asụ asusụ Igbo	3.02	.67	Kwere ekwe

2	Ha sogasi n'otu nzudo di iche iche.	3.05	.59	Kwere ekwe
3	Ejighi erike Igbo mara ha.	2.90	.55	Kwere ekwe
4	Ha na- ajo ujo akwukwo	2.67	.63	Kwere ekwe
5	Ha anaghị ahụta ọmụmụ asusụ Igbo ka ihe bara uru.	3.34	.59	Kwere ekwe
6	Ha amaghị nsọala.	2.58	.58	Kwere ekwe
7	Ha enweghi oğugu isi na amamiihe kwesiri n'omụmụ asusụ Igbo	3.58	.65	Kwere ekwe
8	Ha anaghị enye ndị okenye nsopuru	3.24	.47	Kwere ekwe
9	Ha adighị uchu na nka maka mmeputa.	2.61	.77	Kwere ekwe
10	Ha anaghị anọ ọdu na klaasi mgbe a na – eme ihe ọmụmụ Igbo.	2.93	.65	Kwere ekwe
11	Ha anaghị eme ihe omume e nyere ha.	2.99	.71	Kwere ekwe

Mkpoko miin 3.01

Tebul nke mbu a, gosiputara echiche ndi nkuzi gbasara agwa umuakwukwo Igbo no mahadum ala Naijiria na-akpa n'ogo senchuri iri abu n'otu. Ihe e depütara maka ajụju nchocha nke a di iri na otu bụ nke bidoro na 1 ruo 11. Akara miini e nwetara na ajụju nke ọbula karịri kraiterion miini bụ 2.50, ma nke a gosiri na ụmuakwukwo Igbono mahadum n'ala Naijiriana-akpa ajoagwa n'ogo senchuri iri abu n'otu.

Ajụju nchocha 2

Kedu uru agumagu ọdịnala bara n'ebe ikwalite agwa ụmuakwukwo na ọmụmụ asusụ Igbo na mahadumala Naijiria n'ogo senchuri iri abu n'otu?

Tebul 2: Miini echiche ndị nkuzi n' imata uru agumagu ọdịnala bara n'ebe ikwalite agwa ụmuakwukwo na ọmụmụ asusụ Igbo na mahadumala Naijiria n'ogo senchuri iri abu n'otu.

Onuogu	Ihe e depütara maka nchocha	Miin	Ndịpụ n'izugbe	Mkpebi
	Uru agumagu ọdịnala bara n'ebe ikwalite agwa ụmuakwukwo na ọmụmụ asusụ Igbo na mahadum n'ala Naijirian'ogo senchuri iri abu n'otu.			
12	Q na- enyere ụmuakwukwo aka inwe ezi ntọala n'omenala Igbo.	4.00	0.89	Kwere ekwe
13	Q na- enyere ụmuakwukwo aka inwe oğugu isi maka mmetankeoma n'ule asusụ Igbo.	3.42	0.75	Kwere ekwe
14	Ha na- esi na ya amata iwu na nsọala obodo.	3.61	0.62	Kwere ekwe
15	Q na -akuziri ụmuakwukwo ugwu na nsopuru	3.40	0.48	Kwere ekwe
16	Q na- enyere ụmuakwukwo aka idị nka n'ihe gbasara ọruaka ndị Igbo.	3.90	0.51	Kwere ekwe

17	Ọ na – enye aka n’ihazi agwa ụmụakwukwo.	2.55	0.53	Kwere ekwe
18	Ha na- esi na ya amuta idị uchu maka nkwalite ezinaulo na oha obodo.	3.10	0.63	Kwere ekwe
19	Ọ na – akwalite amamiihe ha n’ebe ihe ọmụmụ Igbo dị.	2.64	0.61	Kwere ekwe
20	Ọ na – enyere ha aka ịmata ka ebe dị	3.00	0.45	Kwere ekwe
21	Ọ na – eme ka ha mata ọru a türü anya n’aka nwoke na nwaanyị	2.67	0.61	Kwere ekwe
22	Ọ bụ nnukwu ngwa nchekwaba omenala na ọdịnala Igbo	3.11	0.52	Kwere ekwe
23	Ọ na – ezipuṭa ndụ ndị Igbo tupu ndị ọcha abia	2.75	0.62	Kwere ekwe
24	Ọ na –ezipuṭara ụmụakwukwo njikorọ dị na ụwa mmadụ, ụwa mmuo na nke anụmanụ.	2.90	0.72	Kwere ekwe
25	Ọ na-akuziri ụmụakwukọ ụzọ mmekorita ndị Igbo.	2.89	0.49	Kwere ekwe
26	Ọ na – enyere ụmụakwukwo aka irube isi	3.00	0.63	Kwere ekwe
27	Ọ na enyere ha aka iji asusụ Igbo kwara ngwa ọru.	2.90	0.59	Kwere ekwe

Mkpoko miin 3.00

Tebul nke abuq a gosiptara echiche ndị nkuzi gbasara uru agumagu ọdịnala bara n’ebe ịkwalite agwa ụmụakwukọ na ọmụmụ asusụ Igbo na mahadum ala Naijirịa n’ogo senchuri iri abuq n’otu. Ihe e deputara maka ajụju nchọcha nke a dị iri na isi bụ nke bidoro na 12 ruo 27. Akara miini e nwetara na ajụju nke ọbula karịri kraiterion miini bụ 2.50, ma nke a gosiri na agumagu ọdịnala na-aba uru ndị a n’ebe agwa ụmụakwukwo naomụmụ asusụ Igbo na mahadum n’ala Naijirịadi n’ogo senchuri iri abuq n’otu.

Mkpokota Nchọcha

Site na nchọcha e mere, ihe ndị a bụ ọkpuruṣukpu ihe a chọpụtara:-

1. Agwa ụmụakwukwo no namahadumala Naijirian’ogo senchuri iri abuq n’otu na-akpa gunyere: asughị asusụ Igbo, amaghị omenala Igbo, izu ori n’ulọakwukwo, isonye n’otu nzuzo dị iche iche, isi asị, ijo ụjọ akwukwo, ilu ogu, ime enyi, enyeghi ndị okenyen sọpuru, adighị uchu na nka maka mmepeuta, anoghiọdu na klasị mgbe a na-emē ihe ọmụmụ Igbo tinyere, emeghi ihe omume e nyere ha.
2. Uru agumagu Igbo bara ụmụakwukwo no namahadum ala Naijirian’ogo senchuri iri abuq n’otu gunyere inyere ha aka inwe ezi ntọala n’omenala Igbo, inwe oguṇu isi, ịmata iwu na nsọala obodo, ikuziri ụmụaka ugwu na nsopuru, idị nka n’ihe gbasara ọrụaka ndị Igbo, ’ihazi agwa ụmụaka, idị uchu maka nkwalite ezinaulo na oha obodo, ịkwalite amamiihe ha n’ebe ihe ọmụmụ Igbo dị, ịmata ka ebe dị, ịmata ọru a türü anya n’aka nwoke na nwaanyị, ichekwaba omenala na ọdịnala Igbo, irube isi na iji asusụ Igbo kwara ngwa ọru.

Mkparitauka

Ihe a choputara gosiri na agwa ụmụakwukwo no namahadum ala Naijirian'ogo senchuri iri abuo n'otu gụnyere ịnata ntọala Bekee karia nke ndị Igbo, díka iji asusụ Bekee nyiri isi, ikiri ihe onyonyo, igwe komputa na ịtaneti kwamgbe kwamgbe, izu ori n'uløakwukwo, isonye n'otu nzuzo dí iche iche, isi asị, ijø ujoakwukwo, ilu ogu, ime enyi, enweghi nsopuru, adighi uchu, enweghi nka, anoghiødü na klaasi na emeghi ihe omume e nyere ha. Agwa niile ndị a bụ agwa dí njo bụ nke na anaghị abara nwata uru n'uzo ndị niile tümadi n'agumakwukwo ga-enye ya ọnodù na ndu. Nchöcha a yitere nchöcha nke Obiora (2012), Oji (2013) na Dike (2016) bụ ndị gbadoro ulkwu na mkpa օdi ụmụaka inwe ezi agwa, ji kowaa na ụdị ntọala e nyere nwata bụ ihe na- eziputa otu o si akpa agwa, abara onwe ya uru n'ulø nakwa n'uløakwukwo maka օ di mma ya na nke oha obodo. Site n'ihe a choputara, օ na-egosi na ndị nkuzi anaghị aruzu oru ha n'ebe nkuzi asusụ Igbo dí, n'ihi na ha anaghị akuziri ụmụakwukwo ihe ndị ha kwesiri ịmata gbasara agumagụ օdinala Igbo bụ nke bụ ezi ngwa inye ntọala a türü anya n'aka ha maka ikpa ezi agwa na jba uru dí.

Nchoputa ozo gosiri na uru agumagụ օdinala Igbo bara ụmụakwukwo no namahadum ala Naijirian'ogo senchuri iri abuo n'otu gụnyere inyere ha aka inwe ezi ntọala n'omenala Igbo, inwe օgugo isi, ịmata iwu na nsọala obodo, ikuziri ha ugwu na nsopuru, ịdi nka, ihazi agwa ha, ịdi uchu, inwe amamiihe ha n'ebe ihe օmụmụ Igbo dí, ịmata oru a türü anya n'aka nwoke na nwaanyi, ichekwaba omenala na օdinala Igbo, irube isi na iji asusụ Igbo kwara ngwa oru. Nchoputa a dabara na nke Emecheta (2016), Edozie (2017) na Nwafu (2017) bụ ndị hütara akuko ifo díka uzo nchekwa omenala, օdinala, echiche mmiri emi na ihe օkpu nye ụmụaka site n'ọnu. Nkowa a niile na – arutu aka n'agumagụ օdinala bụ ezi ngwa ntọala kwesiri iji zülite ụmụaka maka ihazi agwa ha na inwe ntükwasobi n'omụmụ asusụ Igbo na mahadum n'ala Naijiria.

Mmechi najtu alo

Agumagụ օdinala bụ ngwa oru pütara ihe e ji enyefentoala naamamiihetinyereuzo nchekwa omenala, օdinala, echiche mmiri emi na ihe օkpu nye ụmụaka. N'ihi nke a, օ bụ ihe dí oke mkpa na a ga-agbado anya n'ebe inyefe agumagụ օdinala a n'aka ụmụaka dí maka inwe ezi mmekorıta, ya na nkwalite օdimmma ha na nke obodo niile. N'ihi nke a onye nchöcha tütara alo ndị a:

1. Na ndị nkuzi ga –agbado anya ihu na ha weputara oge e ji akuzi agumagụ օdinala n'uløakwukwo.
2. Ndị govmenti ga na –ewe ndị nkuzi nwere ezi ntọala n' asusụ Igbo n'oru nkuzi tümadi n'uløakwukwo dí elu.
3. Na onye isi ngalaba օmụmụ asusụ Igbo ga-ahu na ndị nkuzi ga-agbado nkuzi agumagụ օdinala anya.
4. Na a ga-agbado anya ihu na eji -asu asusụ Igbo eme ihe օmụmụ niile a na-eme n'asusụ Igbo.
5. Na ndị nne na nna ga-aru oru dırı ha, site na-inye ụmu ha ezi nkwado n'ebe ịnata agumagụ օdinala Igbo dí site n'ulø.

6. Na a ga- ezigandị nkuzi ọmụmụ mmụwanye iji na-echetara ha mkpa ọ dị ime ka ụmụaka mata ihe gbasara omenala ha, tịmadị agumagụ ọdịnala nke ọma.

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CONCEPT OF HONOUR IN CONFLICT RESOLUTION: EXAMPLES FROM MODERN AFRICAN LITERATURE

Njideka Yolanda Oluoha

Abstract

*Honour is an important aspect of human endeavour. It ensures honesty, integrity, and moral ethics, and is very useful in resolution of conflicts, especially political and cultural conflicts because it ensures the existence of trust and dignified attention in the resolution of conflicts. Possession of honour guarantees the fact that an honourable person will pursue appropriate resolution with dignity and rancor, and without recourse to personal interest. This paper will explore this concept by using paaramadys from contemporary African Literature, specifically Wole Soyinka's *Death and the King's Horseman*, and Ngugi wa Thiong'o and Micere Mugo's *The Trial of Dedan Kimathi*. The paper argues that though both protagonists suffered the same fate, their concept of honour gave impetus to one cause and dishonor to the other.*

Introduction

The concept of honour is a very important feature in all aspects of human endeavour, hence its utility as a positive factor in conflict resolution is paramount. To clearly understand the idea being advanced in this paper, it is necessary for us to examine briefly the concept of honour. The concept of honour entails the acquisition or possession of personal integrity, abundant degree of moral ethics, personal dignity, decency, admiration and rectitude. It is the possession of these qualities that makes a person of honour to be respected and therefore given the privilege of being the final arbiter in matters deserving resolution and settlement. Since conflict resolution requires the necessity for the people involved in the conflict to agree mutually in many aspects of the settlement, and possibly give in when the need arises, the intergrity of the man of honour helps in solidifying all the areas of the conflict thus guaranteeing the possibility of obtaining a final solution in all aspects of the conflict.

There are two aspects to the acquisition of the concept of honour. Honour is either given or earned. A given honour implies the fact that the person was awarded the honour because of his position in society, not necessarily as a result of his efforts. Honour is earned when the person enjoying the honour has done spectacular things of honour and excellence in which case the honour given to him is as a result of the veneration of his behaviour.

The Plays

To examine this concept in a comprehensive way, examples will be drawn from two major African plays, Wole Soyinka's *Death and the King's Horseman* and Ngugi wa Thiong'o and Micere Mugo's *The Trial of Dedan Kimathi*. Both plays involve the concept of honour and the need for honourable resolution of a conflict. In Soyinka's *Death and the King's Horseman*, the conflict involves the task of

accompanying the dead king to the middle passage, in keeping to the tradition of the people. Elesin Oba is given that honour because of his position as horseman to the king, not because of the excellence of his behaviour. The unfortunate resolution of this play which dramatizes his reluctance in carrying out the duty shows the pitfall in a given honour. In *The Trial of Dedan Kimathi*, there is abundant evidence that Kimathi has earned the honour to be the spokesman for his people in Colonial Kenya and people adhere to his instructions and are inclined to follow him because of the honour which he has earned for himself as a man of integrity and strong moral character.

In Ngugi wa Thiong'o and MicereMigo's *The Trial of Dedan Kimathi* and Wole Soyinka's *Death and the King's Horseman*, one of the prevalent themes is the role of an honourable person in society. Both plays show how African society treats the image of honour and the role of an honourable man. In addition, the plays show the conflict between honour and dishonor as demonstrated in the roles the characters play. However, the difference between the two plays is how the main characters react when their honour is tested.

Honour given versus Honour earned

In Soyinka's *Death and the King's Horseman*, the king of the village has just died. According to custom, the Horseman of the King, Elesin Oba, is supposed to die after the king's death so that he can lead his king into the next life. If for some reason the horseman does not kill himself after the king dies, the king is "condemned to wander in the void of evil" (71). The play begins with Elesin saying that his "soul is eager; [he] shall not turn aside" (14). Elesin is ready for the societal role that he must play as the king's Horseman. He says that his soul is eager, and that he will not let the King or his people of down.

Clearly, Elesin goes on to explain his role of honour. He states that "Life is honour. It ends when honour ends" (Soyinka 15). What Elesin is saying is that there is no life without honour. He believes that he is an honourable man and should be realized as such. Elesin becomes angry when his honour is questioned. However, this did not happen frequently because the villagers consider him to be godlike. Elesin demands the respect he felt he deserved as a result of his position in society, although he demonstrates his inability to fulfill the role society has assigned him. Elesin's honour changes when he sees a young woman he admires. As Emmanuel Obiechina points out, Elesin "demands to enjoy a virgin bride as his last privilege@ (156). The Praise-Singer tries to talk Elesin out of this lust, but his mind is made up, and the praise-singer is obligated to allow Elesin to have his way in the ignoble act.. This is Elesin's tragic flaw. He chooses to fulfill his own mortal desires, rather than fulfill the destiny that his culture has bestowed upon him. Being given the respect of his people without question has corrupts the very essence of his honour. The circumstances that defined his position of honour did not allow for the corruption of his character and the betrayal of his people.

The tragic flaw proves Elesin to be less than honourable. After Elesin courts his new bride, he begins to stall for time. He asks his wife to stand by him until he “has chosen to do [his] leave taking” (40). He is in no hurry to meet the king who has been waiting for him. The gateway that he had been able to see was not in his vision any more. Elesin asks the king, “where is the gateway through which I pass?” (41). His concentration has been broken, and he never regains it. This reluctance, however, is not the only reason why Elesin does not take his life. Elesin fails “partly because of his disinclination and partly because of his arrest by the district officer” (Obiechina, 154). The District Officer had heard that Elein is going to kill himself, and not understanding the culture, decides to arrest him, thinking he would save another life. This act further complicates Elesin’s plan.

Toward the end of the play, Elesin begins to blame the people around him for not allowing him to take his own life. He blames the District Officer, who put him in prison, and blames his young wife. The Praise-singer enters the room where Elesin is being held and tells him, “you have betrayed us” (68). The Praise-Singer is angry because he trusted that Elesin would be able to take his life so that the king would not have to wander in the afterlife. . Also, because he is unable to fulfill his duty, Elesin “left [the villagers] floundering in blind future” (75). Everyone has treated him with the utmost honour, but Elesin does not prove to be an honourable man in the end. A simple conflict is unable to obtain resolution because the man assigned the duty does not live up to his honour.

The resolution only comes when Elesin’s son, Olunde, hoping to save the village and the king from the evil that would result from the Horseman not fulfilling his societal role, proves himself to be an honourable man. Unable “to let honour fly out the doors, [Olunde] stopped it with his life” (75). Olunde proves himself to be an honourable man of inner character, and redeems some of his father’s honour. The villagers feel that Olunde is the person who deserves to be honoured, rather than his father, Elesin. Olunde’s act of honour settles everything: the king will have a horseman to take him to the ancestral land, and the entire society is saved from punishment by the gods.

In Ngugi and Mugo’s play, *The Trial of Dedan Kimathi*, the character Kimathi exhibits a different kind of honour than Elesin. Kimathi’s honour is true and unshakeable; his honour is earned and not given to him. His character is strong and he fights for what he believes is right, no matter what the consequences are. Throughout the play, Kimathi’s honourable characteristics are exhibited.

Kimathi is fighting for his people, the people of Kenya. He is against the colonizers that have come into his country and have taken over what his people had spent so long making. Kimathi believes that the colonizers have succeeded in what he calls the “Rape of [his] beautiful Kenya” (67). He is upset to see “Africans killing one another” (62), and blames these actions on the colonizers. Kimathi wants liberty for his country and will fight for this cause despite the personal cost.

In the beginning of the play, the judge asks Kimathi how he pleads to the charges of carrying a revolver without a license. Kimathi refuses to tell the judge how he pleads, and instead he tells him, “in a criminal court, set up by criminal law: the

law of oppression. I have no words," (25). He does not believe in taking part in a trial with rules that were not set up by his people, but instead by the oppressors. Kimathi sees the court as a symbol of submission and giving up on the fight for his people and their land.

Throughout the play, Kimathi is visited in jail by many individuals who serve as an avenue by the author to portray Kimathi's beliefs and strength of character. These people try to convince Kimathi to change his mind and plead guilty, so his life would be spared. One of the people who visited him, Judge Henderson, tells Kimathi that, "it is to our mutual interest and for your own good that we should end this war" (34). Henderson's main interest is to end the fighting that is taking place within Kenya. He believes that if Kimathi pleads guilty and his life is spared, the war between the maumau and the colonists would end. But Kimathi stuck to his honour. He answers to Henderson: "KimathiWaWachiuri will never betray the people of the liberation struggle. Never" (35)! He refuses to end the fight for liberation from the oppressors just to save his own life. When one compares his statement with that of another African hero, Nelson Mandela, one is bound to see that no matter the situation, a man of honour does not betray his people, the people who are fighting with him. Like Kimathi, Mandela is offered his total freedom to stop the conflict, he answered back in the following terms:

I have dedicated myself to this struggle of the African people. I have fought against white domination. I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal, which I hope to live for and to achieve. But if needs be it is an ideal for which I am prepared to die (200).

It is noteworthy, therefore, that a man of honour is ready to lose his life to keep his honour in tact. He may be forced to die for these ideals but his blood becomes a panacea for the peace that eventually emanates.

Another person who tries to convince Kimathi to plead guilty and save his life is the Banker. The Banker believes Kimathi is hurting his people by not ending the war because "time is money" (39). The banker is selfish and looks for what is best for him rather than what is better for his people, the victims of neo-colonialism. Kimathi does not believe that he is hurting his people economically, and instead says to the Banker, "it was your people who built this country. It was our sweat. It was our hands" (40). Kimathi is telling him that his people who made the country what it is. Their fight should not be ignored, and they should not let their country be run by foreigners. As Kimathi states to the Banker, "Money...for the sellout of our people...NEVER," (40).

The third person who comes to talk to Kimathi is a politician. The politician wants the war to end so that the people of Kenya can peacefully take what is theirs. The politician wants the people of Kenya to accept what has happened and move on. Kimathi thinks the politician is being selfish and will never accept what colonialism

has done to Kenya. He thinks there is no reason to take back the land, since it has always been theirs.

The last person Kimathi speaks to is a priest. The priest tries to exchange Kimathi's soul for the war between his people and the colonists. What the priest wants is for Kimathi to "Call off the bloodshed" (50). He would rather see Kimathi live and the war end instead of having Kenyan people freed from their oppressors. Once again Kimathi refuses to give up his fight. Kimathi's strength of character and convictions are challenged even more when Judge Henderson orders Kimathi to be tortured until he agrees to end the war. After being whipped, beaten and electrocuted, Kimathi still refuses to save himself at the price of his beliefs. Instead of giving in, Kimathi talks back and calls the soldier traitors. When he is asked by the soldiers to sign a letter telling the MuaMua to surrender, he says, "that I will never do" (57). Kimathi is a man of honour who believes strongly in the right of his people. He will fight for these rights at whatever cost, even if it means his life. He is a man who is not influenced by others, but who will fight for them. His actions in the play prove him to be an honourable man.

The difference between Kimathi and Elesin Oba is that one man is able to prove his honour to the people of his village while the other lets his honour slip away. The villagers honour Elesin and trusted him with their future. Instead of helping the people by fulfilling the job that was given to him, Elesin chooses to put it off to the point where he is no longer willing to do it. When this happened, Elesin lost the honour he had been trusted with. He has forced the King to wander in evil, and has opened the village to evil. Kimathi on the other hand, shows his honour while he is in captivity. He decides to give up his life through his own choice, which is not influenced by anyone or anything except his beliefs. Many people, thinking of what benefits them the most, try to convince Kimathi to plead guilty and end the war. They tell him that his life would be spared, but Kimathi sees that as being a traitor to his people and his country. He refuses to end the war that could save his life. Even when he is tortured, Kimathi does not give in. With pain in his voice, Kimathi tells the soldiers that he would not betray his own beliefs. Kimathi is truly an honourable man.

Conclusion

Kimathi and Elesin are two individuals who are constrained by circumstances to die for their beliefs. One chooses to die, even under the most painful of circumstances, to uphold his belief in the integrity of his people. Elesin is asked to die to uphold society's beliefs in the importance of his position. Although, Elesin, while willingly expecting the position of honour given to him, does not have the convictions to die for his people's beliefs, .Kimathi's strength of character comes from his inner convictions that his beliefs were worth dying for. Elesin's lack of character comes from his inner convictions always being defined by his position in society. The inner convictions that are needed by Elesin to embrace death have never been developed. Honour that is simply given can easily lead to corruption. Honour that is drawn from the strength of character and inner convictions usually endures. And clearly, conflict resolution is usually fostered by honour that endures.

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A RELEVANCE THEORETICAL ANALYSIS OF FICTIONAL NARRATIVES IN CHINUA ACHEBE'S *NO LONGER AT EASE*

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Abstract

*The major drive of human communication is the recognition of intention. This is one of the major contributions of Paul Grice to the development of pragmatics. However, studies in Relevance Theory have elaborated this claim to incorporate the internal psycho-cognitive mechanisms associated with Grice's claim. Sperber and Wilson in many of their publications espoused the course of investigating the natural proceedings of human language and assert that the core principle of communication is relevance. This theoretic framework is based on the network of the principles of cognition, communication, and comprehension. In this paper, it is discovered that relevance is not just a property of spoken language but also of written aspect of language. Since the intention of every writer is to communicate to an audience, and to communicate means to be understood, this paper examines how the property of relevance is construed in fictional narrative and how, by means of invented conversation between and among fictional characters, the authorial intention is made perceptible to the reader. The theory is applied to Chinua Achebe's *No Longer at Ease*, drawing analysis from selected conversations in the novel. It is realised that the conclusive maximization of relevance from the novel, on the part of the reader, is dependent on the explication of the cognitive transaction of relevance among the characters. This explication is made possible by means of authorial mediacy in the construction of context upon which the reader anchors his cognitive hypothesis toward the comprehension of the narrative conversations. In general, it is discovered that the interconnection of spectra of narratives as the design of the narrator is only relevant to the reader if the blending of those separate events toward the holistic understanding of the novel yields a positive cognitive effect. On the other hand the major goal of a writer of fiction is to reproduce a natural conversational prototype based on relevance, with the intention that readers will be effortlessly guided toward his authorial intention in order to draw conclusions that matter to them. The analysis from the novel therefore, provides details of how the reader processes and comprehends the conversation between characters and the novel as a whole.*

Introduction

Pragmatics is a cross-disciplinary approach to language and communication which appeals to such disciplines as sociology, anthropology, psychology and cognitive linguistics in its investigation of the "aspects of meaning which are not derived solely from the meaning of words used in phrases and sentences" (Yule, 1996). It is differentiated from semantics in the sense that pragmatics is preoccupied with the validity of extralinguistic inputs in addition to the linguistic properties of language. Semantics on the other hand, maintains a balance with the code model of

communication in which meaning is believed to be transmitted by coding – decoding process. In this model, its proponents maintain that language consists of conventional communicative signals which are transmitted as codes by the speaker to the hearer who decodes the transmitted signals in order to understand the encoded message using shared knowledge about the conventions of the language. The code model characterizes communication as a process wherein a source (encoder) conveys a message to a receiver (decoder) through the transmission of signals. Communication is considered successful if the message received is the same as the one sent. This model relates with the claim in Saussure's *Cours de linguistique générale* that the communicative system is made up of sign, signifier, and signified. For this linguistic paradigm, meaning is restricted to the conventional significance of linguistic signs which language users must share for effective communication.

However, developments in pragmatics have faulted the code model, describing it as descriptively inadequate to account for the exigencies of human communication. This was informed by the need to champion the link between language and its socio-cultural realities. Consequently, several theories of pragmatics were propounded by language scholars in search of explicitness in the study of natural use of language. These include speech act theory, cooperative principle, implicature, and relevance theory. Speech act theory as initiated by Austin (1975) is based on his earlier conception of 'performative utterance' which he described as utterances in the form of declarative sentences, which when issued under appropriate circumstances, are neither reports nor description, but performance of an act. This theory views utterances as linguistic actions and tries to explain under which condition 'saying something' could be considered as 'doing something'. Austin's distinction between locutionary act, illocutionary act, and perlocutionary act emphasizes the involvement of the speaker's intention and its direct relationship with the hearer's reaction. The theory has since been advanced in Austin (1975), Searle (1975), Bach and Harnish (1979), among others.

In progression, Herbert Paul Grice is believed to have contributed to the development of speech act theory by the introduction of speaker meaning in an attempt to define meaning in relation to the intention of the speaker. In 1975, Grice formulated the notion of conversational implicature, which according to Sbisà (2009), was used in speech act theory in order to explain the understanding of speech act by hearers on the basis of inferences. Presumably, with the view to hold the inferential ability of the hearer within the framework of a conversation, which must be conducted with 'cooperative efforts', the speaker is to be guided by the cooperative maxims, especially as "... talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did" (1975: p 45).

The contributions of Grice (1957, 1975) marked an elaborate shift of interest from the centeredness on linguistic contents of conversation towards an open-ended inferential process by means of which layers of possible meanings available to discourse participants are empirically examined. However, the need for Grice's cooperative principles and its resultant maxims has been questioned by subsequent pragmatic theorists on the basis that participants in conversation events are not

regulated by conversational maxims and their utterances are not consciously predetermined in respect of those maxims. This is the theoretical standpoint of relevance theory. Relevance theory therefore seeks to give an explicit scientific and psychological account of the internal structure of human cognition in events of communication. This theory is developed from Grice's maxims of relation – be relevant. Relevance theory trades on salient pragmatic features such as context and inference, without dispersing the conventional meaning of linguistic codes, in its investigations into the principles guiding the processes of human cognition, communication and comprehension.

Theoretic Framework / Literature Review

Relevance theory (RT) is a relatively new field of interest in pragmatics (Sperber and Wilson (1987) in the sense that its claims and theoretical orientations are still being developed to capture the internal architecture of human communication. Sperber and Wilson (1985) set the precedence for the development of RT which was later clearly explicated in Sperber and Wilson (1986) and other subsequent publications. The notion of 'relevance' from a theoretical point of view describes a scientific and psychological methodology that draws insight into the network of processes involved in cognition, communication and comprehension of utterances using various available contextual variables. Sperber and Wilson (1995) clarify that "there is no reason to think that a proper semantic analysis of the English word 'relevance' would also characterise a concept of scientific psychology". They further state that "...there is an important psychological property - a property of mental processes - which the ordinary notion of relevance roughly approximates..." and which is suitable enough to "...describe *relevance* as a useful theoretical concept". (p. 119)

Sperber and Wilson exploit the foundation laid by Grice (1975) in his introduction of an inferential model of communication as the background upon which a more psychologically plausible theory of pragmatics is developed. Most of Grice's claims are said to be vulnerable to criticisms (Sperber and Wilson, 1985) which RT tries to settle using such methodologies that investigate the naturalprocedures of human communication. Some of those criticisms include the alleged needlessness of the cooperative principle, the processing of implicature, the treatment of the inferential model as a separate communication theory, and the handling of figurative expressions as deliberate flouting of conversational maxims, among others. (2004, p. 607).

Against these backdrops, RT works out a methodology which draws its analytic prowess from the outputs of other disciplines such as psychology, sociology, anthropology, cognitive and behavioural sciences, all in interaction with the linguistic properties of language in order to achieve reasonable degree of naturalness in the descriptive analysis of the layers of human communication. The theory could be said to be, by virtue of its modifications of earlier pragmatic assertions, a reductionist and comprehensive account of the knitting of language use in context. RT is a reductionist pragmatic theory in the sense that it closes the analytic gap between the code model

and the inferential model which were earlier handled as separate theories of communication. They argue that “verbal communication exploits both types of process” by using “the linguistic meaning of an utterance, recovered by specialized decoding processes … as the input to unspecialized central inferential processes by which the speaker’s intentions are recognized”. Stating its central claim, that what sustain communication are the expectations of relevance which utterances carry with them and which in a precise and predictable manner guide the hearer toward the speaker’s meaning, the theory outlines the general view of human cognition, communication, and comprehension to facilitate its argument that attention and thought processes automatically direct toward information that seem most relevant.

Under the principle of cognition, the theory explains in a more pragmatic sense how the economy of human thought and mental processes as it concerns information processing, is the transaction of cognitive benefit against processing cost. Sperber and Wilson adopt that relevance may be assessed in terms of cognitive effects and processing effort. Allot (2013) states that “the cognitive principle is the claim that human cognitive systems tend to work with their input in such a way as to yield the maximum cognitive benefit for the least mental effort”. (p. 4) Sperber and Wilson (2004) provide a clear interpretation to the basic notion of relevance and the cognitive principle of relevance, explaining what it means for an input to be relevant to an individual as:

when it connects with background information he has available to yield conclusions that matter to him: say, by answering a question he had in mind, improving his knowledge on a certain topic, settling a doubt, confirming a suspicion, or correcting a mistaken impression. In relevance theoretic terms, an input is relevant to an individual when its processing in a context of available assumptions yields a POSITIVE COGNITIVE EFFECT. A positive cognitive effect is a worthwhile difference to the individual’s representation of the world – a true conclusion, for example. False conclusions are not worth having. They are cognitive effects, but not positive ones (1995: 3.1-2).

The principle of communication in RT settles the dichotomy between the conceived separateness of the code model and the inferential model. The interests is to explicate how these two models interact with available contextual assumptions and help the speaker to set the tendency for an audience to process and understand his communicative inputs. This principle does not exist independent of the cognitive principle. Sperber and Wilson (2004, p.610) specify that “the universal cognitive tendency to maximize relevance makes it possible (to some extent) to predict the mental state of others” This drives a connection between relevance and the idea of mind reading from the viewpoint of psychology and cognitive science. The position of RT on this is that the communicator tries (although cognitively effortlessly) to know the hearer’s propensity of picking out and processing the most relevant inputs which helps him (the speaker) to produce a stimulus which is likely to attract the attention of the hearer and activate an appropriate contextual assumption that will guide him (the hearer) toward the speaker’s intended conclusion. This could be

described as a psycho-cognitive-communicative deal between the speaker and the hearer.

In order to get the attention of the hearer to the speaker's interest, the speaker makes his intention known to hearer in the most apparent manner. This, RT calls ostensive inferential communication, involving the use of ostensive stimulus, with two layers of intention – the informative intention and the communicative intention. The former is described as 'the intention to inform the audience of something' while the latter is 'the intention to inform the audience of one's informative intention. Both terms are used to describe elaborate mechanisms designed to attract the attention of an audience to act in bond with the communicator's meaning in order to invoke the presumption of relevance that guarantees the processing merit of the hearer.

The comprehension principle of relevance investigates how, by means of inference, the hearer constructs a cognitively testable hypothesis on an utterance or any ostensive stimulus following the path of least processing effort, to arrive at a conclusion that best satisfies his expectation of relevance . RT states the comprehension procedure as:

- a. Follow a path of least effort in computing cognitive effect: Test interpretative hypotheses (disambiguation, reference resolutions, implicatures, etc.) in order of accessibility.
- b. Stop when your expectations of relevance are satisfied (or abandoned). (Sperber and Wilson, 2004, p. 613)

This principle equally exploits the principle of communication in which the speaker is expected within the limits of his abilities and preferences, to make his utterance as easy as possible to understand.

The processes involved in comprehension are such that the audience of a verbal or non-verbal ostensive communication is expected to compute a deductive inference on the explicit contents, relate it with the appropriate contextual assumption, in order to access the implicated meaning of the communicative act. This illustrates how the code model, the inferential model, and implicature are indivisibly connected in RT unlike the separate treatment it received in earlier pragmatic theories (Sperber and Wilson, 1986, 1987, 2004).

RT as a developing theory continues to explore such grey areas in pragmatics as have not been sufficiently handled by previous theories with the prospect of investigating how they could be accounted for within the circle of the theory. Walsh (2007) offers a detailed analysis of how a relevance theory perspective can explain the communicative efficacy of fictional narratives. Walsh is rather interested in understanding fiction from the principle of its relation to the context within which it is produced, describing fictional narrative as "a communicative gesture". (p. 146) Candria (2011) conducted a study of how Formalist Linguistics and Relevance Theory view the value or poetic effects of literary works. The study argued that concerning poetic effects, Relevance Theory provides a more profound explanation than Formalist Linguistics does.

A number of criticisms have been noted against RT. Joan (2002, p. 44) quoted Mey (1994) as saying that “the fact that Sperber and Wilson feel that their principle accounts for all Grice’s maxims, and that it is without exception and irrefutable means that the notion of relevance is so encompassing that it loses its explanatory force”. Another case against RT is that “it says nothing about interaction and does not include cultural and social dimensions, such as age, status and nationality”. In my assessment of the limitations noted by these scholars, I think in my understanding of the principles of relevance that Sperber and Wilson do not aim to project a framework that is analytically exhaustive of all the exegeses of language use; rather an attempt to set up a universal descriptive model for human communication, as much as could be possibly theoretically accountable, in order to understand the layers of implicit processes involved in human interaction. As for the demographic aspect, since context involves culture and social background, such other variable as age, status, and nationality are implicated in the context of usage and each of the context in place appropriates its own relevance which is central to all human communication.

These notwithstanding, with the expansion in the application of the theory, RT is believed to possess the basic analytic tools for effective description of human communication across different genres of language use. The interest of this study therefore, is to apply Relevance Theory to the analysis of fictional conversations in Chinua Achebe’s *No Longer at Ease*.

Brief Review of Achebe’s *No Longer at Ease*

Achebe’s *No Longer at Ease* was published in 1960. It evokes the cultural hybridism of an emerging post-colonial nation. Gikandi (2008) states that the novel can be considered to be a pioneering text of postcolonial criticism itself since it was one of the first to reflect on the hybrid and divided nature of postcolonial societies and the crisis of producing subjects in the chasm between colonialism and its imagined future. He emphasised that the novel needs to be read as a powerful representation of the crisis of being postcolonial and modern while seeking legitimacy in the moral economy of tradition and custom.

The novel captures the ideals of modernism as representing incomplete cultural spaces. The story of Obi Okonkwo, the protagonist of the novel, is about an idealistic young man who fails to live up to the expectations of his community and peers in the society which seems to be pitched against him from every possible angle of identity. Obi is privileged to have western education courtesy of Umuofia Progressive Union but his disappointment with his people started when he chooses to study English instead of Law. His arrival in Nigeria after four year was only marked by his radical individualism. He is opposed to communal censor and as well lost favour with his Western leanings. The opinions he considers private are often represented with collective interest and interpreted by his people as a transgression of their cultural values. This is in the case of his relationship with Clara, a girl he met in England who is abhorred by Obi’s people for being *Osu*. Gikandi declares that Obi’s dilemma is the anxiety of belonging to two worlds which are equally important but with conflicting demands. Obi, on his return, carried with him adoring pictures of a promising new

nation only to meet different order of things. Achebe clearly contrasts Obi's passionate and optimistic perceptions of the new nation with the reality of life in Lagos.

Relevance Theoretical Analysis of Achebe's *No Longer at Ease*

Every conversation proceeds from context. In narrative fictions, the author establishes a contextual connection for the reader to be able to activate the appropriate assumptions that will guide him through the intentions expressed by the characters. The reader essentially depends on the logical connections of linguistic structures to stimulate his inferences, thereby bringing the code model and the inferential model together. In the opening paragraph of the novel:

For three or four weeks Obi Okonkwo had been steeling himself against this moment. And when he walked into the dock that morning he thought he was fully prepared.... The proceeding seemed to be of little interest to him except for one brief moment at the very beginning when one of the counsels had got in trouble with the judge. (p. 1)

The reader, using the linguistic evidence provided, follows the authorial intention which is; to disclose that the events leading to the present context had started long ago and, to communicate to the reader that the present context of the narration is the law court.

The reader relies on the communicative act of the narrator to be guided toward these intentions using a cognitive hypothesis that makes the interpretation of the act possible and reliable. The interpretation therefore elicits such retrospective query in the mind of the reader as – what did Obi Okonkwo do to be in the dock? (Knowing that 'dock' is the part of a courtroom for the accused) The search for this answer occupies the reader's mind hoping that the narrator rejoins him to a path of relevance. The narrator's design on the other hand is to keep the reader's interest whet with the desire to know more about the narrative, by divulging fragments of the narrative weaved together by contexts. The narrator chooses which context follows another with the intention that the reader is capable of understanding each and connecting all to the narrative wholeness.

In the context of the courtroom, the conversation between the Judge (J) and the counsel (C) could be analysed as this:

J: 'This court begins at nine o'clock. Why are you late?
C: 'I am sorry, Your Honour, my car broke down on the way.'
J: 'All right, Mr. Adeyemi. I accept your excuse. But I must say I'm getting sick and tired of these constant excuses about the problem of locomotive. (p. 1)

Looking at the conversation above, one discovers that there are various discourse factors that facilitate the relevance of an utterance to an audience. The relevance of an utterance to an audience is in most cases determined by the tenor or rank of the participants within a particular type of context. J's question is only worth

processing to C because C understands that the situational context of the question demands his attention and response. Joan (2002, p. 4) defines situational context as “the immediate physical co-presence, the situation where the interaction is taking place at the moment of speaking”. Moreover, J is in a position to ask C why he is late, being his superior in the immediate context of their interaction. J processed C’s response and derived the positive cognitive effect which strengthens previous assumption about constant excuses relating to the problem of locomotive.

Worthy of note from the excerpt is the value of authorial commentary to the reader in the process of narrative comprehension. J’s final response to C did not come immediately. The narrator guides the reader to the non-verbal disposition of J (*The Judge continued to look at him for a long time. Then he said abruptly...*) which adds meaning to J’s response, thereby emphasizing his displeasure. To make the weightiness of the event in the context understandable to the reader, the narrator highlights that:

Every available space in the court-room was taken up. There were almost as many people standing as sitting. The case has been the talk of Lagos for a number of weeks and on this last day anyone who could possibly leave his job was there to hear the judgement. Some Civil Servants paid as much as ten shillings and sixpence to obtain a doctor’s certificate of illness for the day. (p. 1)

This is done specifically with the narrative intention of keeping the reader more inquisitive to seek answers in the narrative about what Obi is accused of. The narrator employs such techniques to strengthen his creation of suspense. Investigations from the angle of RT show that literary techniques are mere creation of language which contains specific authorial intentions expected to affect the reader’s cognitive process in certain ways. At this level of comprehension and from the authorial commentary above, the reader understands, using the previous commentary, that the past three or four weeks were the trial processes leading to the final judgement (this moment) but still lacks the knowledge of the crime invoking the court case.

Fictional narrative follows the principle of RT. The narrator tries to make each bit of his narrative relevant to the reader using logical connections of narrative events. Each narrative line contains its own assumption. The goal of the narrator is to ensure a connective cognitive effect in the sequence of the narration. Sperber and Wilson (2004, p.608) state that cognitive effect includes the strengthening, revision, or abandonment of available assumptions. In the novel, for instance, the narrator continued that:

Obi’s listlessness did not show any signs of decreasing even when the judge began to sum up. It was only when he said: ‘I cannot comprehend how a young man of your education and brilliant promise could have done this’ that a sudden and marked change occurred. Treacherous tears came into Obi’s eyes. (p. 2)

This connects with the evidence provided earlier by the narrator that *the proceeding seemed to be of little interest to him.* (p. 1) The cognitive effect from the utterance of the judge is such that revised Obi's state of indifference to yield an emotive sensation, and this demonstrates the effect of the utterance, which is a positive cognitive effect because it has brought a worthwhile difference to Obi's representation of the event around him.

The relevance of an utterance to an individual is measured by the cognitive effect it yields to the individual. This effect is determined by the processing effort that the utterance demands. However, it is observable that the processing effort settles on the psychological state of the individual which varies from time to time. A particular set of utterance, therefore, is bound to yield varying effect at different moments depending on the psychological contexts of the audience. This fact could be examined from the excerpt below:

In fact, some weeks ago when the trial first began, Mr Green, his boss, who was one of the crown witnesses, had also said something about a young man of great promise. And obi had remained completely unmoved. Mercifully he had recently lost his mother, and Clara had gone out of his life. The two events following closely on each other had dulled his sensibility and left him a different man, able to look words like 'education' and 'promise' squarely in the face. But now when the supreme moment came he was betrayed by treacherous tears. (p. 2)

From this, it could be observed that identical utterances made at different times by different persons on different occasions yield different cognitive effects, probably because of the processing effort allotted to the utterance within the possibilities of the processor's immediate psychological framework. This can vividly be analyzed as:

- a. Utterance: Mr Green, Obi's boss said something about a young man of great promise.
Context: Trial in the courtroom
Tenor: Mr Green (a witness)
Psychological framework: Dulled sensibility
Effect: Obi was unmoved
- b. Utterance: I cannot comprehend why a young man of your education and brilliant promise could have done this.
Context: Final judgement in the courtroom
Tenor: Justice William Galloway (Judge of the High Court)
Psychological framework: listless
Effect: Sudden emotive sensibility – Obi was betrayed by treacherous tears.

In the instance above, the utterance in (a) is relatively identical with (b) but the cognitive effects vary probably because of the change in context, tenor, or psychological framework of the hearer. However, there is no proof that a particular utterance by the same person made at different moment within the same context will yield the same cognitive effect to the person concerned. This is because of the constant change in the psychological framework of the addressee which is modified

by each utterance perceived. In the conversation between Mr Green (MG) and his British Council friend (BCf) the following relevance theoretic analysis could be deduced:

BCf: 'I cannot understand why he did it.'

MG: 'I can. What I can't understand is why people like you refuse to face facts. The African is corrupt through and through. They are all corrupt. I'm all for equality and all that. I for one will hate to live in South Africa. But equality won't alter facts'.

BCf: 'What facts?'

MG: 'The fact that over the countless centuries the Africa has been the victim of the worst climate in the world and of every imaginable disease. Hardly his fault. But he has been sapped mentally and physically. We have brought him western education. But what use is it to him? He is...' (2-3)

In the discussion above, BCf's utterance to MG is worth processing because it connects to background knowledge which both of the share, even when there is no definite reference to person and action. MG already has a previous knowledge of 'he' and 'it'. As a result, he expended the least processing effort to work out the intended cognitive effect. If it were not so, he would have asked 'why who did what?'. Inversely, BCf could not connect MG's response to any of the assumption within his reach, prompting him to ask '*What facts?*' BCf sees it as unrewarding to continue expending greater effort in processing MG's input and therefore chooses to make it perceptible to MG that he should make his utterance relevant enough to enable him process it with ease. In RT, the comprehension procedure recommends that the hearer should follow a path of least effort in computing cognitive effect, and that he should stop when expectations of relevance is satisfied or abandoned (Sperber and Wilson, 2004, p.613). BCf constructed a hypothesis on MG's utterance about the explicit content, the intended contextual assumption, as well as the intended implication, but was still unable to connect the utterance to the assumptions available to him. This computation has to be abandoned because it demands more effort than profitable to the hearer. The abandonment prompted the question – "what facts?"

Conversations based on the background knowledge context of participants take a form that tends to exclude others outside such context. Those who appreciate the meaning of words in this context are usually people with specific and possibly private knowledge about the history of the discourse participants and common knowledge about areas of life. The conversations in the meeting of members of Umuofia Progressive Union below could be analyzed in view of the context of its production:

We paid eight hundred pounds to train him in England, but instead of being grateful, he insults us because of that useless girl. And now we are being called together again to find more money for him. What does he do with his big salary? My own opinion is that we have already done too much for him.' This view, although accepted as largely true, was not taken very seriously. For, as the President pointed out, a kinsman in trouble had to be saved, not blamed; anger against a brother was felt in the flesh, not in the bone. (p. 4-5)

The character who made the utterance above share the same background knowledge with his audience. RT provides that relevance is a potential property not only of utterances and other observable phenomena, but of thoughts, memories, and conclusion of inference (Sperber and Wilson, 2004, p. 608). The utterance connects with the speaker's memory and thought and his intention is to lead others to his own assumption with the conviction that such conclusion will be relevant to them. The audience understood his intention, but by way of mediation the *President*, as indicated by the narrator, provides stronger evidence that seeks to revise the other's personal assumption and communicate the intention that will yield a positive cognitive effect among the group members. That is, anger against a brother was felt in the flesh, not in the bone.

Relevance could also be seen as a property of imagination. An utterance could be relevant to an audience not necessarily because it connects to any available assumption in the audience's mind. Such utterance when processed yields a positive cognitive effect because of its potential to create a new impression in the hearer's mind. This is evident in the first picture Obi had of Lagos from a soldier home on leave:

There is no darkness there, because at night the electric shines like sun, and people are always walking about, that is those who want to work. If you don't want to walk you only have to wave your hand and a pleasure car stops for you. For many years afterwards, Lagos was always associated with electric lights and motor-cars in Obi's mind. Even after he had at last visited the city and spent a few days there before flying to the United Kingdom his views did not change very much. (12-13)

The speaker in the instance above might be speaking from the depth of his memory. He succeeded in communicating his intention to Obi who now shares the same assumption with him as indicated by the narrator. However, relevance is a factor of time; a positive cognitive effect could be reversed. For as long as this assumption may have lived with Obi, it remains reversible when more reliable evidence counters it. This is the case in the narrator's commentary below:

Some years later, as Obi newly returned from England, stood beside his car at night in one of the less formidable of Lagos slum areas waiting for Clara to take yards of material to her seamstress, his mind went over his earlier impressions of the city. He had not thought places like this stood side by side with the cars, electric lights and brightly dressed girls... Here was Lagos, thought Obi, the real Lagos he hadn't imagined existing until now. (p. 14-15)

This is an example of revision of available assumption as a type of cognitive effect. In fictional narratives, the narrator as the mediator provides the reader with instances of non-verbal communication which reveal the processes of ostensive communication between the characters. This extract from the novel explains the idea:

They drove for a while in silence through narrow overcrowded street. 'I can't understand why you should choose your dressmaker from the slums.' Clara did not reply. Instead she started humming 'Che Sara Sara... What is

making you so mood' He looked sideways at Clara who was ostentatiously sitting as far away from her as she could, pressed against the left door. She did not answer. 'Tell me, darling,' he said holding her hand in one of his while he drove with the other. 'Leave me ojare,' she said, snatching her hand away.

RT describes ostensive conversational silence as involving layers of intention; that is, communicating or implicating that the addressee is unable or unwilling to answer (Sperber and Wilson, 2004; Jia, 2013). It is noted from the extract above that by means of inference Obi understood silence as communicating Clara's unwillingness to respond to his utterance. Clara's silence on the other hand is an ostensive stimulus which is meant to communicate his intention to Obi. The narrator redirects that Clara's intention is clearly understood by Obi who connects it to the assumption that his earlier expression of lack of zeal to go to the films would have made Clara moody.

The construction of relevance in ideology-based argument could be analyzed in event of Obi's arrival from England which attracted many people to his father's compound. The only trouble was that it might rain. In fact, many people half wished it would rain so as to show Isaac Okonkwo that Christianity had made him blind. He was the only man who failed to see that on an occasion such as this he should take palm-wine, a cock and a little money to the chief rain-maker in Umuofia. 'He is not the only Christian we have seen,' said one of the men. 'But it is like the palm-wine we drink. Some people can drink it and remain wise. Others lose all their senses.' 'Very true, very true,' said another. 'When a new saying gets to the land of empty men they lose their heads over it.' At that very moment Isaac Okonkwo was having an argument about rain-making with one of the old men who had come to rejoice with him. 'Perhaps you will also tell me that some men cannot send thunder to their enemies?' asked the old man. Mr Okonkwo told him that to believe such a thing was to chew the cud of foolishness. It was putting one's head into a cooking-pot. 'What Satan has accomplished in this world of ours is indeed great,' he said, 'for it is he alone that can put such abominable thought into men's stomachs.' 'You are not a stranger in Umuofia. You have heard our elders say that thunder cannot kill a son or daughter of Umuofia. Do you know anyone either now or in the past who was so killed?' Okonkwo had to admit that he knew of no such person. 'But it is the work of God,' he said. 'It is the work of our forefathers,' said the old man. 'They built a powerful medicine to protect themselves from thunder, and not only themselves, but all their descendants for ever.' 'Very true,' said another man. 'Anyone who denies it does so in vain. Let him go and ask Nwokeke how he was heat by thunder last year. All his skin peeled off like snake slough, but he was not killed.' 'Why was he hit at all?' Asked Okonkwo, 'he should not have been hit at all.' 'That is a matter between him and his chi, but you must know that he was hit in Mbaino and not at home. Perhaps the thunder, seeing him in Mbaino, called him an Mbaino man at first. (p. 44-45)

An utterance is said to be relevant to an individual when it connects with the individual's available assumption. The utterances of participants in conversation usually serve to strengthen, revise, abandon, or disambiguate the hearer's available assumptions. Obviously, what makes an utterance relevant or not to the hearer is not just the context of discourse, but also the shared or individual ideology and belief system of the participants. From the passage above, the first speaker's utterance which is based on his belief system is considered worth processing by the addressee because it connects with his own belief system. The evidence provided by means of proverbial analogy is equally familiar to him. To the addressee, there is the maximization of relevance as this did not take him much effort to process the informative intention of the speaker – that other Christians behave unlike Isaac Okonkwo. An analogy to strengthen his recognition of the speaker's intention is therefore provided, to let the speaker understand that his input has an identical representation in his (the addressee's) own belief system, hence, the reinforcement that '*When a new saying gets to the land of empty men they lose their heads over it.*'

On the discussion between Okonkwo and the old man, the old man tries to convince Okonkwo to share the same belief with him, by providing evidence that are liable to influence Okonkwo's belief system. It is likely that Okonkwo intentionally locked the possibilities of deriving a positive cognitive effect by giving counter reactions suitable to his own perception of the world. The old man uses an overt stimulus which successfully gave him an edge over the argument – that is, reminding Okonkwo that he is not a stranger in Umuofia. The implication is that the fact which the old man defends could only be unknown to strangers. Okonkwo's admittance, though, does not rely on the world view of the old man but his own religious belief which obviously challenges that of the old man. That he admitted he had not seen anyone killed by thunder in Umuofia yields a positive cognitive effect only because it strengthens an available assumption within his possession. He processed the intention of the old man and understood that his intended conclusion is to ascribe such feat to their fore-fathers which is not compatible with his belief system. He quickly countered such conclusion in his own favour by stating that it is the work of God.

Alternatively, the old man strengthens his evidence of the belief in their fore-fathers stating that they built a powerful medicine to protect themselves and their descendants. As a form of reinforcement, another participant who shares the same belief with the Old man provides another evidence to prove that his own conclusion is worth sharing by others – *anyone who denies it does so in vain*. What happens in arguments from the perspective of RT therefore is that participants usually provide evidence to strengthen the available assumptions to them in order to yield a positive cognitive effect in the opponent, with such inputs and evidence that seek to block other chances of affecting their own assumptions.

Another instance of argument in the novel is in pages 47-49 in which case it is observable from RT that comprehension is conditioned by already existing assumptions, belief system, and world view of participants in conversation. This could also be pursued from the aspect of Culture and Relevance.

RT as a trade-off between processing effort and cognitive effect could be seen in the conversation below between Obi and his father:

'How were our people in Lagos when you left them?'
'Lagos is a very big place. You can travel the distance from here to Abame and still be in Lagos.'
'So they said. But you have a meeting of Umuofia people?' 'Yes. We have a meeting. But it is only once a month. It is not always that one finds time to attend.' 'True,' said his father. 'But in a strange land one should always move near one's kinsmen. You wrote to me some time ago about a girl you had seen. How does the matter stand now?' 'That is one reason why I came. I want us to go and meet her people and start negotiations. I have no money now, but at least we can begin to talk.' 'Yes,' said his father. 'That is the best way.' He thought a little and again said yes, it is the best way. Then a new thought seemed to occur to him. 'Do we know who this girl is and where she comes from?' obi hesitated enough for his father to ask the question again in a different way. 'What is her name?' 'She is the daughter of Okeke, a native of Mbaino.' 'Which Okeke? I know about three. One is a retired teacher, but it would not be that one.' 'That is the one,' said Obi. 'Josiah Okeke?' Obi said, yes, that was his name.... 'You cannot marry the girl,' he said quite simply. 'Eh?' 'I said you cannot marry the girl.' 'But why, Father?' 'Why? I shall tell you why. But first tell me this. Did you find out or try to find out anything about this girl?' 'Yes.' 'What did you find out?' 'That they are osu.' 'You mean to tell me that you knew, and you ask me why?' 'I don't think it matters. We are Christians.' 'We are Christians,' he said. 'But that is no reason to marry an osu.' (p. 119-21)

In the conversation above, Obi's response to his father's question (*'Lagos is a very big place...'*) did not correspond with his expectation of relevance. Okonkwo's intention is to get a response informing him of the condition of Umuofia people in Lagos with the assumption that, since Obi is in Lagos and since there is a meeting of Umuofia people in Lagos which he thought Obi attends, he (Obi) is supposed to know about their situation. On the other hand, Obi understands his father's intention but because his father's assumption that he attends the meeting is not represented in the fact available to him (because he has not been in the meeting for quite a long time) he tries to provide evidence that justifies him without implicating that he does not know how his people in Lagos are doing.

As a result of the interpersonal knowledge he shares with his father through the letter he wrote him, he easily processed his father's utterance about the girl he had seen. Obi's intention is to provide indirect evidence about the girl and allow his father to compute a cognitive hypothesis that would enable him to work out the girl's identity by himself. When Obi was asked *'Do we know who this girl is and where she comes from?'*, he got the positive cognitive effect that what his father needs is to be told the girl's father's name and necessarily to get a yes-or-no response. He provides an input with weak implicature - *'She is the daughter of Okeke, a native of Mbaino.'* prompting his father to ask which Okeke he refers to. By inference from the

assumptions available to him, he concludes that Okeke who is a retired teacher cannot be the one Obi intends to introduce to him.

Sequel to Obi's specification that the Okeke his father thought of is the one in question, the father stated that he will not marry the girl, prompting Obi to ask 'why?' Obi is already aware of his father's reason but Okonkwo is not aware of Obi's knowledge of the girl's identity which is why he thought that the reason he will give him will change his already existing assumption; that is, yield a positive cognitive effect. He therefore needed to assess the contents of Obi's assumption; by asking him whether he found out or tried to find out anything about the girl, believing that if Obi does not possess identical information with the one he wishes to give, it would be easier to supply him with relevant inputs that will activate the appropriate set of assumptions that will point Obi toward his father's intended conclusion. Obi's response that he found out that the girl has *osu* parentage is the same as what his father wanted him to know. The result Okonkwo got from this assessment, which reveals that Obi knows what he thought he did not know, made him ask – "You mean to tell me that you knew, and you ask me why?"

Unfortunately, Obi has the same set of assumption as his father together with contrary evidence to support his own dissenting conclusion. This set in motion the search for relevance from different ends of contextual implication.

Conclusion

The application of RT to fictional narrative as a prototype of human communication, examines how the principles of cognition, communication and comprehension are webbed in conversation. It is obvious from the analysis provided that the major driver of human communication is the reliance on the demand of context which varies from time to time. The knowledge of the type of context that invokes a conversation in fictional narrative is instrumental to the reader in the joint processes of cognition, communication and comprehension of the interactions between characters. Unlike instances of direct participation in conversation, the context of a fictional narrative is in most cases established by the narrator to guide the reader on the path of relevance. The understanding of thought and non-verbal ostensive stimuli is made manifest to the reader through narrative mediacy. Therefore, in fictional narrative the major task of the reader is the recognition of authorial intention and his ability to process the intention and arrive at the conclusion that matters to him.

Using this theoretic perspective, the language of fiction is best appreciated since RT seeks to unveil the internal network of meaning construction in conversations, as it is distinct from other narrative theories that only see language from the periphery of critical point of reference. As an advancement of earlier pragmatic theories, such doubts as to whether any theory of pragmatics could sufficiently account for all the dynamics of language is settled in RT. The understanding of proverbs, figures of speech and other literary devices are handled with RT framework to subscribe to the natural process of human cognition and comprehension rather than violation of maxims as portrayed earlier.

The analysis of Achebe's *No Longer at Ease* using this framework reveals that communication is wrapped in double folds in fictional narrative; one between the characters and another between the narrator and the reader. Whereas the reader utilizes both to attain a holistic understanding, he relies on the sequencing of the narrator to connect the entire narratives as a unit. The maximization of relevance from the whole narrative depends on the relevance the reader derives from the chunks of other context specific narratives within the entire narrative. What the narrator does in fiction is not just to tell stories; it is experimentation on the cognitive and communicative possibility of context-based conversational events in the imitative style of real human communication. Until the attributes of human communication are observed in the delineation of characters, that is - communication and recognition of intention, maximization of relevance evident in the adjoining responses to utterances, abandonment, revision or strengthening of assumptions, construction of cognitive hypothesis – the attention of the reader would not be sustained by the narrator. The centre of interest in narrative fiction therefore, is the ability of the narrator to make the internal network of the novel relevant to the reader that is easy to process for maximal cognitive effect. The skill to produce the narrative prototype of human communication worthy of holding the attention of the reader makes the narrative relevant.

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GENDERISM IN NIGERIAN DRAMA: THE EXAMPLE OF WOLE SOYINKA'S *THE LION AND THE JEWEL AND CHILD INTERNATIONALE*

Godstime Eze and Daniel Chibuko

Abstract

*Gender issues in Nigerian drama have taken different views and discussed by many scholars from different dimensions, ranging from the portrayal of the different sexes in the meaning of gender to the playwrights portraying these characters in works of art. This paper aims at examining the female genders in the two plays of Wole Soyinka, *The Lion and the Jewel and Child Internatioale* owing to the conceived impression that female characters in Soyinka's works are often portrayed as strong in expression but lacking force and efficiency in action. These representation is prominent the characters of SIDI and WIFE in the two plays under study, these female characters appear firm and articulate in their beliefs and worldview but with little or no impact in the family or the society. The ancient and modern Yoruba society is portrayed in these play texts, examining the sameness in the position of women, their different levels of exposure notwithstanding. Soyinka's view about women and their place in the society are portrayed in these works, and his belief that neither nature nor nurture can change this position traditionally as perceived by men in Yoruba land. The interest on this study is as a result of the fact I am a woman, a Nigerian woman and a scholar in the field of theatre, sensitive to female gender discourse. This paper therefore concludes that the male playwrights from different Nationalities in Nigeria as well as Africa are almost the same in mirroring female characters. It is a male chauvinistic representation of the womenfolk.*

Keywords: Genderism, Female Portrayal, Drama, Culture, and Tradition.

Introduction

In a world today, one the challenges of the female gender is that she is often seen as an object of desire and exchange as perceived by the male gender. Genderism therefore, is the belief that a particular gender is superior to the other and has the right of control over the other gender. It is the unfounded claim that the differences between men and women are due to socio-cultural factors. The position of the female folk in the selected plays of Wole Soyinka and a few others become the basis for the examination of the negative portrayal of women in the works of male playwrights. For many years the portrayal of the female characters in Nigerian drama has remained that of an 'object' under the subjugation and suppression of their male counterparts in different societies portrayed by various Nigerian playwrights especially men. However, the concept of Feminism is not just philosophical, it is a kind of Genderism that is based on the theory of individuality, recognition of the personhood of females and opportunity for self and societal development. It is a concept that celebrates women, a set of benefits and theoretical constructions about the nature of

women oppression, and the part that this oppression plays within social realities. Joan Kelly in Ngozi Udengwu (2012) is of the opinion that feminism is,

A conscious stand in opposition to male defamation and mistreatment of women, a dialectical opposition to misogyny, a belief that the sexes are culturally and not just biological, formed; a belief that women are a social group shaped to fit male notions about a defective sex, an outlook that transcended the accepted values system of the time by exposing the prejudice and narrowness, a desire for a truly general conception of humanity. (23)

It is clear that feminism does not advocate supremacy of the female gender over their male counterparts but seeks a humane treatment of the gender in the works of their opposite gender in works of art. The restlessness of some Nigerian female playwrights today and their questioning of the status quo of their sex is a direct result of years of subjugation in the burden of patriarchy as portrayed in the works of some male playwrights. Such portrayal according to Nancy Chodorow as cited in Michelle Rosaldo,

Girls are more likely to tie with female who are their seniors; they are integrated vertically, through ties with particular people, into the adult world of work. The contrasts with young boys, who, having few responsibilities in late childhood, may create horizontal and often competitive peer groups, which cross-cut domestic units and establish “public” and overarching ties with male peers.(25)

She further argues that,

The sense in which a young girl’s early development may proceed without conflict or challenge in a group that never questions her membership where her age rather than her abilities or achievement is likely to define her status. This is both a liability and a privilege. Growing up as a subordinate must be difficult, and if one’s mother has accepted a derogatory self-image, identification with the mother can hardly be unproblematic. Such women, confusing themselves with their mothers, often have a weak ego or an uncertain sense of self. At the same time, they may enjoy a sense of ease, love, and acceptance in the process of becoming an adult. (25)

African women have played a very crucial role in the development and general nurture of their societies both in the traditional and the contemporary period. As mothers, they are the core of the family which in turn is the foundation of the nation. In terms of work input, women are the feeders of their nations. In a research done recently for the Fourth United Nations World Food Day on 16th October, 1984, it was found that African women contributed about two-thirds of all the hours spent in traditional agriculture and three-fifths of the time spent in marketing. Yet, in spite of African women's contributions to their societies, they are not given the credit they deserve and they are often victims of oppression in its various manifestations: exploitation, discrimination and general social prejudice in the works of male

playwrights in almost all parts of Africa .Kenneth Watene's *Dedan Kimathi* portrays women from male chauvinistic point of view. In this play, the women characters that live with the freedom fighters in the forest are there, not as fighters but as sex objects who have their own selfish motives while interacting with the freedom fighters. They neither understand the importance of the struggle nor do they care for its success. When their selfish ends are not met, they will not stop at anything to betray the struggle. Lucia, one of the two characters who represent women in the play, is portrayed as a jealous, frustrated and angry woman. Her aim in being in the forest is to lure Kimathi, the 'Mau Mau' leader, into marrying her. She does not understand what the war is all about and in fact, she sees Kimathi's commitment to it as an impediment to her personal interests. She is jealous of Wahu, the second woman in the forest, as she fears she may win Kimathi's love and thwart her intentions. In one of her emotional outbursts Lucia wonders why she should contribute to the struggle at all if she will not succeed in getting Kimathi. Wahu is another female character in the play whose motive of being in the forest is the same as that of Lucia. She wants to possess Kimathi and prevent other women from winning his love. She is completely uncommitted to the struggle; her own personal survival is more important than the success of her people. She indicates this when she says, "My life is more precious to me" (47). Through the two female characters, Watene presents women as uncommitted to revolutionary struggles; to him they are only useful as sex objects who can be easily manipulated by the male fighters. Wahu acts, not only as Kimathi's mistress, but also as a sex object for spying on the fighters under this general's command. While spying on the freedom fighters Wahu transforms herself into a double-dealer and in this role acts as a disruptive element to the struggle. As for Lucia, her jealousy for Wahu and her anger and frustration against Kimathi for denying her sexual attention leads her to lure the general away from the battle front and betray him to the colonial forces.

In John Kolasa Kargbo's *Let Me Die Alone*, Yoko is portrayed as a strong woman who likes the company of children and joy that comes with motherhood but is not her decision to make because her husband, Gbanye wants her to maintain her shape for his sexual gratifications. She takes over leadership from her husband and was later betrayed by the people she protected including her own brother and the Whiteman she served diligently.

In Nigeria, the portrayal of female characters in the works of most male playwrights can be likened to a hunting society, where women help in the hunt but the catch is men's to distribute, and meat, unlike the nutritious grubs and nuts a woman gathers, is socially valued and shared.In an average Nigerian society, the female genders are heirs to a sociological tradition that treats women as essentially uninteresting and irrelevant, and accepts as necessary, natural, and hardly problematic that in every culture, women are in some way subordinate to men. Women may be important, powerful, and influential, but it seems that, relative to men of their age and social status, women everywhere lack generally recognized and culturally valued authority.

These negative attributes are also prominent in the works of Wole Soyinka, *The Lion and the Jewel* and *Childe Internationale*, which will be used for the examination of the image of women in this study. In JP Clark's *Song of a Goat*, presents Ebire as a destroyer who seduces her husband's younger brother, Tonye into a sexual relationship. Ola Rotimi's *Our Husband Has Gone Mad Again*, women are naïve and uneducated, this is evident in the character of Mama Rashida and Sikira. Ola Rotimi ridicules the way in which women are used as bridges for men to reach the electorate. Lejoka-Brown, in the play is a potential candidate for parliamentary elections, puts his political ambitions before his family. He has a very chauvinistic attitude towards women. In Emeka Nwabueze's *A Parliament of Vultures*, the only woman in the play, Mrs. Omeaku (Madam Hoo Haa) is seen as an epitome of negativity, a loose woman that her illiterate mentality that is appropriate on the kind of excuses that male folks give to deny women sensitive positions and active participation in socio-political affairs. In his *Spokesman for the Oracle*, Nneka the biological mother of Ikemefuna is presented as a whore to the extent of sleeping with her own son. The playwright being a man intentionally left the man (Chidi) that caused a problem from the onset and placed all attention on the incest committed.

But for the purpose of this study, the research will confined specifically on the works of Soyinka using others listed and many more for reference to buttress the point being made. The relatedness of male playwrights in the portrayal of the female characters according to Leslie Fiedle,

There are not, in fact, two orders of women, good and bad, nor is there even one which seems for a little while bad, only to prove in the end utterly unreserved and pure...there is a single imperfect kind of women, only actual incomplete female looking in vain for a satisfactory definition of their role in a land of artists who insist on treating them as goddesses and bitches. (3)

There is this common belief amongst men that women are subordinate and should meticulously follow some rules and regulations as designed by men, Plato also believes in this men-main and women-subordinate when he states that, "men are endowed with a slight part of nous which the gods have wholly, and it is nous which orders the heavens in their perfect activity and the best action in men. Hence, men can act more like the gods" (120). The observation from the above statement is that the depiction of the womenfolk the works of some menfolk is unpleasant and has played a good role in destroying the image of Nigerian women in and outside our societies. Thus, the womenfolk should rise beyond their positions in these works to maintain a rightly position in the public sphere through drama for the purpose of correcting these vices and improving the woman virtue. Udengwu observes that, "the image of women in men's work, especially the older generation of male writers, thus remains static and uncomplimentary, giving cause for feminist protestation"(48). Sandra Richard in Udengwu (2012) describes Baraka's plays as "almost overwhelmingly male-dominated and woman hating" she maintains that Baraka's portrayal of women just like that of Wole Soyinka is instructive of what writers must not continue to do

because through this negative portrayal of women in their drama, their desires to suppress and oppress women are revealed.

It is clear from the above instances that one major female stereotyping in the works of most male playwrights according to Salami Agunloye is the “portraiture of women as whores and prostitutes” (internet source), affecting their mental and physical contributions for the development of the society.

Summary of Wole Soyinka’s *The Lion and the Jewel*

The Lion and the Jewel is a play set in the small remote village of Ilujinle. There are three central characters: Lakunle, an eager but naïve schoolteacher who accepts Western ideas and modernity without really understanding them; Baroka, the village chief, who sees modern ideas as a threat to his power; and Sidi, the jewel of the village, a beautiful woman who will choose one of the men for a husband. The characters are exaggerated: Lakunle is arrogant and talks too much, and Baroka is cunning, but they are ultimately likable. The story hinges on an unusual love-triangle between Lankunle who wants to marry Sidi, the village jewel but refuses to pay her bride-price because it is one of the many outdated practices of the Yoruba people that do not match his civilized opinions. Sidi on her part seems to return the affection but is constantly angered by his condescension towards her as an uneducated bush girl, her sense of self-worth is according the traditional criteria is increased by her prominence taken by a visitor to Ilujinle.

Bale, the autocratic head of the village was caught by the growing Sidi who rejects his proposal initially but when she hears the rumour that the Bale is impotent, she decides to accept the proposal and taunt him when he is unable to perform but reverse was the case as he lures her to his bedroom and sleeps with her. When Lakunle hears about this, he was broken but when realizes that she is no longer a maiden and does not merit a bribe-price, he therefore thinks that the barrier to his marriage has been removed so he goes ahead to plan for a Christian wedding that never came to pass as Sidi tells him that she never has the intention of marrying him but Baroka, the Lion.

Summary of Soyinka’s *Childe Internationale*

The play *Childe Internationale*, written by Nobel Laureate Wole Soyinka, was first published in 1987. It has only four characters: the politician; his wife, Titi; their daughter; and Alvin, Titi’s American boyfriend. The writer brings to the fore a pathetic situation in an African family where the man feels insulted and disturbed as a result of the unruly behavior of his wife and daughter who have just returned from Britain. The daughter has imbibed the Western way of life and finds it difficult to come to terms with the indigenous African culture and practices. Instead of allowing the situation to get the better of him, the politician finally decides to apply (probably as the first and a temporary measure) the traditional method of discipline, which is applying a few lashes of the cane to his wife and daughter to bring them back to their senses. Taking into consideration the fact that Western civilization has done us both good and bad, the playwright uses “the good,” i.e., the writing mode, to expose some

of the “bad” that Western civilization has done, especially to the young ones who have totally relegated the good side of the African culture to the background and have taken up Western culture. This false acculturation has produced half-baked individuals who are neither well-grounded in the essentials of the African culture nor the nitty-gritty of Western civilization and culture.

Image of the Female Gender in the Works of Wole Soyinka

In some communities as portrayed by some male playwrights, women had an extraordinary amount of influence. They are strong, and self-confident mothers whose sons were their loyal supporters; shape most political events with their ‘gossips’, keeps the control of the pocketbook and effectively dictated their family spending, and finally in some families, women are the workers, running the family business and putting food in the table. Yet, in spite all these activities, wives defer to their husbands, and their greatest joy is to have a male child who at the end have little or no influence on the society but who stands, nonetheless, as its source of pride and moral value, its cultural ideal. To the other type of male playwrights, there is a belief that in order to be cultured, sophisticated and respected, one must learn how to speak indirectly rather than being assertive, women on the contrary, are said not to know the subtleties of polite language, they loudly blurt out the intent of their hearts and in public ideology are inferior. While men cluster together, discussing polite and evasive words of discreet opinion, women who are most time on the political outside of the activities therein, manage to influence public decisions by shouting out what they think.

Other male dramatists in Nigeria reveal a multi-focal thrust in the portrayal of women. In the plays of most early playwrights, female characters were largely influenced and controlled by traditional values which saw the woman as subordinate to man as created by man. These were male playwrights whose visions and missions are culture and tradition oriented. Theresa Njoku as cited in John Yeseibo states that,

This stereotype image of women is a negation of the struggle for female emancipation. It places women within a certain culture and circumscribes their contribution to societal development, affirming sexist values, boosting male ego and psychology and strengthening sexist political ideology. The result is further subordination of the woman (79).

Aside the two plays under study, it has been observed that Soyinka assigns mostly negative attributes to women in his works. In *The Lion and the Jewel*, the playwright shows his belief about women through the character of Lakunle when he says, “please, don’t be angry with me. I don’t mean you in particular. And anyway, it isn’t what I say. The scientists have proved it that...women have a smaller brain than men. That’s why they are called the weaker sex” (4). In the play, one would be tempted to believe that Sidi is serious, strong, bold and fearless because she speaks out her mind whenever Lakunle tries to intimidate her with his grammar; she vehemently refused to be subdued, she recognizes her worth and compares herself to the Bale. Thus she says:

SIDI: Well, go there. Go to these places where women would understand you if you told them of your plans with which you oppress me daily. Do you not know what name they give you here? Have you lost shame completely that jeers pass you over? (5)

SIDI: If that is true then I am more esteemed than Bale Baroka. The Lion of Ilujinle. This means that I am greater than the fox of the undergrowth. The living god among men...(11)

Soyinka shows the female folk through this character as orally strong but inconsistent without a clear goal to achieve in life through the characters of Sidi and Sadiku. As Yeseibo observed, Sidi is negatively portrayed as gullible and this gullibility was foreshadowed by Oyin Ogunba when he says,

The reference to “village goddess” must conjure up in Sidi’s mind a host of associations, including praise-names, tremendous annual masks, and the immortalization of her beauty. This is the thing that works the miracle, for what village girl would not yield confronted with a man who, at sixty two, is still capable not only of youthful energy, but also such a fascinating play of emotion. (53)

He continued by saying that, Sidi’s self-esteem can be served equally well by modern means; once she has been flattered by the photographs. Most ironically, Sidi finally ends up with Baroka as a husband even when he seduced her; she does not care because to have her gullibility mocked at great length. Even though she is referred to as a priceless jewel in the play, she is also placed as an object to be bought and possessed by a stronger sex, man. The helpless image of women was clearly enacted by Lakunle in Page 15-17 of the play. She is represented in the play as an active participant in the fight against the trampling of culture that does not recognize her opinion in sensitive issues. The strong but feeble woman character in Soyinka’s works are evident in Sidi when she confronts Lakunle for the refusal to pay her bride-price as against his western ideologies, she could not convince him beyond reasonable doubt or out of the said likeness of Lakunle. In the same vein, Wife in Soyinka’s *Childe Internationale*, with her word-strength and character description could not convince Kotun in what is obtainable in the world today and the kind of food their daughter Titi have adapted to in the following dialogue:

POLITICIAN: This one? But he knows I don’t like cocoyam. And this one even looks unripe.

WIFE: It is not cocoyam. That is something special I prepared for Titi’s welcome lunch.

POLITICIAN: Welcome lunch ...this thing in front of me? What is it?

WIFE: It is buttered potatoes...try it Darling, you’ll like it. Look in the other dish- that is the grill.

POLITICIAN: Are we to be feeding on this kind of thing while your daughter is on holidays?

WIFE: Of course not. That is, not all time. But naturally we have to change the food a little. You know she isn't used to native food. It always upsets her stomach.

POLITICIAN: Hm. I suppose one is not too old to learn eh...do you think Godwin can make me some eba?

WIFE: Can't you manage just this once?

POLITICIAN: Look, I don't mind doing it another time, especially when I am not hungry. But I have a tough political meeting ahead of me. Man can't go into it on potato and this er...Whatever name you give it. (3-7)

In the above conversation between the husband and wife, the ability to convince was futile both in meal course and in the activities of Titi. Though she disagrees with her husband on the approach he uses to correct the child and tries to make him apply a milder method of correction but Soyinka's man-main and women-subordinate portrayal of the womenfolk continue to manifest through character her husband in the following conversation:

WIFE: Listen to me Kotun. You simply can't be so rigid. These children grow so quickly.

POITICIAN: ...and I prostrated to your family for two months before they sold you to me. At that price, it was pure sale of merchandise – with profiteering. (16)

The same attitude is evident in *The Lion and the Jewel*, of selling and acquiring of women, as properties in the hands of their men. As sex objects, who are only created for sexual gratification of men. Thus Baroka says:

BAROKA: Not yet...but, as I was saving, I changed my wrestles when I have learnt to throw them. I also change my wives when I have learnt to tire them. (43)

They continue to view the abilities of women as manipulative, disruptive, illegitimate and unimportant. But it is necessary to remember also that while authority legitimates the use of power, it does not exhaust it, and actual methods of giving rewards, controlling information and actions, and shaping events may be available to women as well as men. In the situation as it is in the plays of Soyinka, women are absorbed with domestic activities because of their role as mothers; their economic and political activities are constrained by the responsibilities of child care. According to Simmel as cited in Michelle Zimbalist Rosaldo, "because of the peculiar function of a woman, she is relegated to activities within her home, confined to devote herself to a single individual and prevented from transcending the group-relations established by marriage and family" (24). In Soyinka's *Death and the King's Horseman*, the women (Iyaloja and the girls in the play) represent agents of propaganda and sustenance of the cultural beliefs of the people. This is because of the inhuman cultural activity of the women in the play in encouraging Elesin-Oba to discharge his duty of suicide in the honor of the king. The Nigerian drama earlier and even now portrays female characters in negative light and they are mostly not given an important role, passive and insignificant. Femi Osofisan observes that, "as far as women are concerned, the

bulk of our literature is secretly a weapon of male propaganda, of an agenda to the female under perpetual dominance.” This portrayal reflects the patriarchal formation of Nigerian societies as designed by cultural beliefs. In Soyinka’s *Childe Internationale*, through the characters of WIFE and TITI as against that of SIDI and SADIKU in *The Lion and the Jewel* concludes that, it is not only the naïve, inexperienced virgins who are tricked and manipulated by men, but also older, experienced and sophisticated women their social status notwithstanding.

Conclusion

It is evident that the likes of Soyinka in their creative works are negative in the portrayal of the womenfolk and by this men expose their propensity to suppress, subjugate and marline women in different societies both in and outside Nigeria. This may be as a result of trying to talk about us (Nigeria and Africa) from the colonists’ point of view Omonubi-McDonnell as cited in Adeoye Micheal observes that,

The status of women is relative. African women play crucial roles in the economic and social sectors of their nations, but the analyses of these functions by the western writers have been deficient in truth and comprehension. Relativists feel that it is erroneous to stereotype African women as disadvantaged and deprived masses. They stress that each ethnicity and community of African women have unique attitudes, values and characteristics. One thing that women in Africa have in common is the undisputed fact that they are the pillars of production and the bedrock of the family. So generalizing them as a lump of subordinates is a misplacement of fact. (8)

The continuous portrayal of women negatively has not only affected the psychology of most women but also affected the contributions towards self and community development and that is why feminism tries to clear some allegations against women in the works of major male playwrights. It is a struggle for fundamental change in gender relations in order to recognize women as complete and active members in development process. A hand full of male playwrights cannot take decision about the place of women in the society through creative works, to maintain the place of women before the interruption of the civilization, women playwrights should master the language used against them and challenge their counterparts with this knowledge, this requires people who are resilient and resistant, people who believe in true idea and depiction of womanhood, and the idea of just laws and who will constantly and consistently take a stand.

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AFRICAN LITERATURE AND ACHEBE'S LINGUISTIC RECIPE

Ngozi Anyachonkeya and Ifeoma Nwosu-Okoli

Abstract

Equiano, Tutuola, Ferguson, and others are among the forerunners and John the Baptist, as it were, who prepared the way in the propagation of African Literature. These literary writers of Nigerian descent laid the foundation of African Literature and bequeathed it to Africa's brightest literary jewel in the name of Chinua Achebe. This essay, therefore, seeks to establish the ground why Achebe deserves all the accolades of credit and encomium through his linguistic recipe. Achebe established the linguistic parameters in the standardization of African Literature through the insightful paper he presented at Makerere University in June 1952, during a Conference of African Writers of English Expression, and which he amply demonstrated in the publication of his epical novel entitled Things Fall Apart at a youthful age of twenty-eight. In the paper, Achebe convinced his audience, peers and mentees, critics and Metacritics, that language criterion as vehicle of linguistic expression should be considered a necessary condition, but not a sufficient condition in the determination of African Literature. Thus, writing as a teacher, Achebe incorporated language habits and patterns of thought or linguistic idiolect of his people as anecessary ingredient of local colour in African Literature. He expanded the linguistic scope to include cultural issues and oral literary repertoire of our heritage, which he judiciously documented in his literary works. These linguistic issues will represent the corpus of this essay for explication. However, the burden or problem which motivates this essay is the issue of wide acceptance of alien language as medium of expression of African Literature, as there are dissenting voices. The paper attempts to debunk this problem as inconsequential in the determination of authentic African literature; while method of study is literary or library research.

Keywords: African Literature, Standardization, Meta-critics, Linguistic Parameters, Language Criterion.

Introduction: Background to the Study

Achebe has, on a number of forums, been described as the father of African Literature, a blaze trailer in the rise of modern African fiction (Awoonor, 1975; Akwanya, 2013). Indeed, Achebe has blazed the path in the foundation of Modern African Literature (Anyadike and Ayoola 2012). He has created a feat largely through his linguistic appurtenance. Through his language, the black person gains strength and begins to have confidence in himself as a relevant player in the world politics and in the advancement of the twenty-first century human civilization. Achebe has used his unique language of the west to bridge the divide between the ontological West and Africa and brought it even closer.

What exactly constitutes the linguistic repertoire of Achebe by which he has been able to bridge this divide? The inventory is rather plenty; only a few of it will

be examined in this essay. Let us begin with expositions. First of all, we want to find out Achebe's linguistic impact on the standardization of African Literature.

Statement of the Problem

Satisfying African Literature definition of African Literature has been a problematic issue. This is as a result of the intrusion of the West in our lives and subsequent Berlin Conference of 1884, which resulted in the partition of Africa into cleavages of linguistic divides. Again, the worsening role of the alien religion of the West did not help matters as it was twin agent of imperialism. Moreover, more than four centuries Trans-Atlantic slave trade as well as the role of Arabic imperialism and the Trans-Saharan slave trade, in which the Twaregs played salient role, did not help matters either. As a result of all of this, brothers no longer speak in one voice; the African social order that was characterized in close-knit kinship, cohesion, live-and-let-live, common tie, moral unity, everybody being his brother's keeper, as well as homogeneity in population became desecrated and dislocated; with the result that *Things fell apart and the centre could no longer hold*. The issues raised represent the problem which has motivated this study; which has impelled us to examine and re-examine Achebe's linguistic legacy as welcome change agent in the recognition and definition of African Literature and its standardization.

Research Questions

1. Why is language such a controversial issue in the determination of African Literature?
2. What should occupy our attention in determining African Literature?
3. Why should Achebe's linguistic recipe be a panacea in our search for authentic African Literature?
4. What are the bare necessities that should be in place in our search for a convincing definition of African Literature?

Definitive Standardization of African Literature

One of the contentious issues in the definition of African Literature is language. That is, in which language should a literature deemed African Literature be written? Another controversy yet is authorship. Should the author of African Literature simply be any person, an African or African born, South of the Sahara? What about the theme or subject matter, should the theme be on Africa as its primary subject matter.

Let us begin to untie the seeming untieable knot. When we come to language criterion, some Africans such as Obiajunwa Wali, waThiong’O and others, insist that the language must be one spoken on the African continent. Put differently, the language must be a language spoken by any ethnic stock in Africa. It is on this beleaguered issue that waThiong’O has resorted to writing his literature in the Mugo language, one of the major languages spoken in Kenya. Obi Wali (1963:14) argues passionately that African Literatures must be written in African languages or else they

lose their artistic validity and autonomy (Emenyonu 1978: 189). Wali vehemently avers:

The whole uncritical acceptance of English and French as theinevitable medium for educated African writing, is misdirected, and has no chance of advancing African literature and culture. In other words, until these writers and their western midwivesaccept the fact that any true African literature must be writtenin African language, they would be merely pursuing a dead end, which can only lead to sterility, lack of creativity and frustration.

WaThiong’O (1984:125), in a seeming radical temper, expresses his denunciation in writing African literature in the alien languages of the West and in the adoption of absurd Western names. He pours his venom on the African who go to the European naming markets to shop for names in the following denunciation of hate:

It is not that I don’t believe in names. For what could be a more ridiculous caricature of self than those of our African brothers and sisters proudly calling themselves James Phillipson, Rispa, Hottensiah, Ron Rodgerson, Richard Glucose, Charity, Honey Moonsnow, Ezekiel, Shiprah, Winterbottomson – all the collection of names and non-names from the Western world? What more evidence of self-hate than their throwing a tea-party for family and friends to bribe them never to call them by their African names? It is rather that I believe in the reality of what’s being named more than in the name itself.

Since name or naming is part of the appurtenance of African Literature, in the making of local colour and domestication of English – this incursion is germane. Where we differed with our brothers Thiong’O and Obi Wali is their non-acceptance of western scripts of English, French and Portuguese in the writing of African Literature. From the ranking of variables that guide us in the determination of African Literature, the criterion of language has least percentage of 2. Kofi Awoonor (1975:355) shares our optimism thus:

In literature, by all means, Africans should continue to use the received languages of Europe, namely, French and English, (as well as Portuguese) but as Achebe aptly pointed out and amply illustrated in his own work, these languages must achieve adaptation to the African soil, taking on local coloring from the energetic languages with which they come into contact. But this must not push the need for developing literature in indigenous languages into secondary position.

We also agree with Awoonor; we must intensify efforts to develop African languages and use them as languages of literature. It is important as well to translate classical literatures written in our indigenous literatures into the European languages. In Igbo Literature, for example, we quickly recall Pita Nwana’s *Omenuko*, and some others like *IjeOdumoduJere*, etc. As stated earlier, NgugiwaThiong’O later followed the example of concerned and patriotic Africans in disenchantment, jettisoned their so-called Christian names. For example, NnamdiAzikiwe let go of Benjamin;

ObafemiAwolowo said ‘bye’ to Jeremiah; OlusegunAremuObasanjo abandoned Matthew; AkanuIbiam rejected Francis; Chinua(lumogu) Achebe, left Albert; of course, NgoziAnyachonkeya and IfeomaNwosu-Okoli toed their elder brothers’ footsteps by leaving behind Emmanuel and Eucharia-Nicholette respectively; they are satisfied with their native names. In East Africa,NgugiwaThiong’O said ‘bye’ to James after the publication of *Weep Not Child*; OgingaOdinga refused to accept Obadiah Adonijah, and a host of others. We should not forget that MbonuOjike of Nigeria has earlier given us the ideological maxim: *Boycott all bicotable!* That means: do away the unnecessary cultural vestiges of the West, for we knew of culture or civilization before the advent of the white man, who arrived our soil and announced the discovery of the Niger! We are rewriting our history, our story and should drop their anachronistic tales in the refusebin and archive of their history.

It was not at this time thatThiong’O(198231) joined in discarding the slavish name toga. In his patriotic mission to sanitize our cultural legacies, like Okonkwo of *Umuofiaobodo dike*, and bring same to bear on African Literature, Thiong’O carried his crusade to the Presbyterian Church of East Africa, where he makes this eventful declaration of intent:

I feel slightly uneasy before this great Assembly of the Presbyterian Church of East Africa. *I am not a man of the Church.* I am not even a Christian. I make this confession because I don’t want to be misunderstood. I don’t want to be accused of hypocrisy: for some will ask, ‘How can you, a non-believer, dare talk about the role of the Church in Africa today?’ I am a writer. Some have even called me a religious writer. I am interested in their hidden lives; their fears and hopes, their loves and hates, and how the very tension in their hates affects their daily contact with other men; how, in other words, the emotional stream of the man within interacts with the social reality.

Having made this confessional declaration, waThiong’O then reveals his worry:

As a Kenyan African I cannot escape from the Church. Its influence is all around me. For Kenya perhaps more than other parts of Africa, has gone through difficult periods in her history, which have been a result of the contradiction inherent in colonialism and its ally, the Christian Church. I say contradiction because Christianity, whose doctrine was love and equality between men, was an integral part of that social force – colonialism – which in Kenya was built on the inequality and hatred between men and the consequent subjugation of the black race by the white race. *The coming Christianity also set in motion a process of social change, involving rapid disintegration of the tribal set-up and the framework of social norms and values by which people had formerly ordered their lives and their relationship with others*(Words in italics,ours).

We notice the reason of his worry; why he takes up the literary sword in arms against forces of imperialism, one of the forces being Christianity. It is the same cause for which Achebe’s Okonkwo in his Igbo epic died: *therapid disintegration of*

the tribal set-up and the framework of social norms and values by which people had formerly ordered their lives and their relationship with others, which Christianity also spearheaded. While fighting against this unwholesome social change, we do so using the western scripts but using our idiolect. WaThiong’O’s seeming denunciation does not go down well with his audience, for one elderly member of the Presbyterian Church takes him up. Ikiddeh (1982:xi), in his foreword, reports:

(NgugiwaThiong’O) had hardly ended his address when a wiry old man visibly choking with anger leapt to the floor, and, shaking his walking-stick menacingly towards the front, warned the speaker to seek immediate repentance in prayer. The old man did not forget to add as a reminder that in spite of his shameless denial and all his blasphemy, the speaker was a Christian, and the evidence was his first name. *Ngugi had never given serious thought to this contradiction. Now it struck him that perhaps the old man had a point, and the name James, an unfortunate anomaly, had to go*(Emphasis, ours). It was at this point that waThiong’O remembered where the rain began to beat him; so, he quietly allowed *James* to go; and joined the throng of patriotic Africans who denounced their foreign Christian names.

In spite of the contrary views of waThiong’O and Wali, Achebe has valid linguistic reasons for upholding African Literature to be written in the western scripts of English, French (Italian, Portuguese, etc). Achebe (1986: 61) thinks aloud: ‘*Can an African ever learn English well enough to be able to use it effectively in creative writing?*’ The answer is certainly yes. If, on the other hand, you ask: *Can he ever learn to use it like a nativespeaker?* I should say, I hope not. It is neither necessary nor desirable for him to be able to do so.” Having so soliloquized in jurisprudence style, Achebe declares: “The price a world language must be prepared to pay is submissonto many different kinds of use. The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost.”

In effect, Achebe advocates skillful use of the English language or any other western script such that the African literary writer tries to realize or incorporate our linguistic idiolect. So, he reels out Igbo proverbs in English as well as linguistic nuances and make them be *in character*, rather than banal. Consider some of Achebe’s creative use of English to realize our linguistic idiolect, as we can discern in the following excerpts: ‘Looking at a king’s mouth, one would think he never sucked his mother’s breast’. “Those whose palm-kernels were cracked for them by a benevolent spirit should not forget to be humble (*TFA*, Chapter Four, 19).” We also appraise Achebe’s linguistic enterprise of domestication of English, an adroit business to acculturate the English language to wear, as it were, the language habits and patterns of thought of the speech community that has originated and nurtured the literary creations:

The world is changing....I do not like it. But I am like the bird, Eneke-ntioba. When his friends asked him why he was always onthe wing,he replied: “Men of today have learnt to shoot withoutmissing; so I have learnt to fly

without perching." I want one of my sons to join these people and be my eye there. If there is nothing in it, you will come back, but if there is something there, you will bring home my share. The world is like a Mask dancing. If you want to see it well, you do not stand in one place. My spirit tells me that those who do not befriend the white man today will be saying *hadwe known tomorrow*[Emphasis his] (*Arrow of God*, Chapter Four, 45-46).

Achebe's views are considerably incorporated in fashioning the definition of African Literature in June 1952 at the "Conference of African Writers of English Expression." The conference participants rose with a working definition of African Literature, which says: "Creative writing in which African setting is authentically handled or to which experiences originating in Africa are integral" (Achebe 1982: 55). From this definition, we can deduce African Literature to mean literature – drama, prose and poetry -- written by Africans, born anywhere on the African continent, in which themes and experiences, which are specifically African, constitute the primary subject matter and are written in "a language spoken by Africans on African soil, a language Africans write" (quoted in Achebe, cited above). The Makerere Conference furnishes us with the "most important criterion for defining African Literature," as follows:

1. Geographic and racial criterion 54%
 2. Criterion of Content 32%
 3. Criterion of language 2%
 4. Criterion of oral tradition 3%
 5. Other 9%
- (Arnold 1985: 41).

Achebe's linguistic recipe has followership. In identifying with Achebe, Emenyonu (1978: 190) observes: "But one must remember the realities of present-day Africa." Another notable African literary scholar, who sees with Achebe, is Awoonor (1975: 355). Awoonor says:

In literature, by all means, Africans should continue to use received languages of Europe, namely French and English, but as Achebe aptly pointed out and amply illustrated in his own work, these languages must achieve adaptation to the African soil, taking on local colouring from the energetic languages in which they come into contact.

From the foregoing, we notice that language criterion is inconsequential. It is a necessary condition but not a sufficient condition in the definition of African Literature. If we consider the two divides – Obiajunwa Wali and Ngugi wa Thiong'o on one divide and Achebe, Awoonor, Emenyonu, et al, on the other divide – we will not commit type one error to infer that Achebe's divide is on the overwhelming majority; their logic is superior and intellectual.

Immortalization and Enthronement of African Language Habits and Patterns of Thought

Achebe has achieved a feat in fathering Modern African Literature through his linguistic recipe. African literary scholars and writers follow his example. Instances from some texts will prove our case. Mazi Lazarus Maduabuchi, a devout Christian, the father of Obiechina (or Obiano as his mother fondly called him), a only son in Chukwuemeka Ike's *The Potter's Wheel*, does not believe in and subscribe to *Ogbanje*; so, he refuses vehemently with his wife to invite Nwomiko, "the leading *Ogbanje* expert", to come and exorcise Obiano's *Ogbanje*. The dialogue goes like this in deep idiolect of the speech community of the text:

(Mama Obu:) But I must say I'm tired of being treated as if I don't know what I'm doing or saying. If Obianodoesn't mean anything to you, he means the whole world to me. I know what I suffered before God sent him to me. I know all the insults I received. I will not fold my arms and see any one snatch him away from me because I know what my condition will be if he is no more. So when I fret about his welfare, everyone should recognize that a mad man is not without some common-sense.... The Catechist should not push his mouth into something he knows nothing about (*TPW*, Chapter Six: 43, 44).

Talking about the converts to the new religion (Christianity, described as an abominable gang), Achebe paints a picture of the converts in the following imagery of Igbo idiolect:

None of the converts was a man whose word was heeded in the assembly of the people. None of them was a man of title. They were called *efulefu*, worthless, empty men. The imagery of *anefulefu* in the language of the clan was a man who sold his machete and worn the sheath to battle. Chielo, the priestess of Agbala, called the converts the excrement of the clan, and the new faith was a mad dog that had come to eat it up (*TFA*, Chapter Sixteen, 103).

Anyachonkeya (2006:12-16), in the preface to his anthology, argues on the indispensability of poetry to life, and proposes "a theorem of symbiotic thought", which he has "garnished in our linguistic idiolect, our language and habits of thought":

Water is the life of fish
May the water not dry,
So that the fish does not
Take shelter with the ground....

If it were left
Only to snail and the
Tortoise, there would
Be no gunshot in the Bush....

If you assert that Imo has
Dried up, step in your leg,
For the sea does not eat
The man whose legs it has
Not seen....

Let us inquire into what literary writers who write in the dramatic genre do with the received western script of English. We want to see Ama Ata Ido's example in Fante, Ghana in her work entitled *the Dilemma of a Ghost*.

NANA:	I notice you do not feel clear in your own inside. So I try not to put my tongue in your affairs (Act One, p8)....
PETU:	You must all be quiet. One must take time to dissect an ant in order to discover its entrails (Act One, p. 10).
ATO:	What brings you here this afternoon?
AKROMA:	Aha, now you are moving in the right path, young man. If I am not putting my mouth into an affair which does not concern me, may I ask you where your wife is? (Act Four, p. 39)....
2ND W:	Listen, I hear she swallows money As a hen does corn (Act Four, p. 34).
AKYERE:	Who does not know that she smokes cigarettes? And who has not heard that she can cut a drink as well as any man? (Act Four, p. 41).

The few examples evince that Achebe's linguistic recipe is faithfully being followed by a great many African literary writers who believe that we can still document African Literature in the colonial language, but achieve modification or domesticate the colonial language. That fact alone vindicates Achebe, because as we do so, we immortalize the language habits and patterns of thought of the speech communities that nurture those literatures, as fully demonstrated by Achebe himself, Chukwuemeka Ike, Anyachonkeya and Ido, authors whose works we have used for our textual examples as well as many other literary writers who come from the diverse speech communities of Africa.

Documentation of African Cultural Heritage

An exemplum of African culture documented in African Literature which is also linguistic experience and in which Achebe has also blazed a trailis oral literature. Our oral literature, or orature,in a short form, may be seen as the social fabric of our culture, in that it encapsulates our ideological, sociological and technological cultures. Okpeha (1990: 267) talks on the linguistic repertoire of African oral narrative traditions and observes that they have always constituted seemingly inexhaustible sources of inspiration and models for many artists. Okpeha states that these artists: "using various media (drama, prose and poetry) of expression, have, with varying degrees of success, consistently tapped the resources of their individual traditions at all levels – structure, style (which resides in the language medium), theme – in their creative activities."

Indeed, while learning our orature, we imbibe our social heredity which is the essence of our culture. Lewis (1978: 76) ornately dissects culture thus:

Culture, then, is the integrated system of learned behaviour patterns characteristic of the members of a society. It constitutes the way of life of any given social group. It is also a social heritage, transmitted from one generation to generation and instilled into the minds of the young not only by education and initiation, but by the long, unconscious conditioning whereby each individual becomes the person he ultimately is. It thus becomes a form of *social heredity* (emphasis his).

The story of our orature not only entertains, informs but also regales in didacticism. Achebe has demonstrated mastery of his culture as he has truly shown in his two novels, which have rural setting, the novels of which are regarded as “the archetypal African novel” (Larson 1978:117). The two novels are *Things Fall Apart* and *Arrow of God*. In the process, Achebe has unwittingly made himself a literary pioneer in Modern African Literature. Nnolim (2007:31) concurs when he states that:

Achebe is a pioneer in more ways than one. His novels set in traditional Igbo society...have come to be regarded as the archetypal African novel. The archetypal African novel...is one which describes the impact of Europeans on African societies and the disintegration of such African societies as a result.

These remarks of encomium reinforce our assertion about Achebe as a pacesetter and paragon in Modern African Literature largely due to his linguistic recipe.

Conclusion

The wide acclaim of Achebe as one of the greatest writers of his time as well as the founding father of African Literature is attributable to his narrative style which derives from his African oral narrative tradition, all of which is solidly entrenched in his linguistic recipe. His linguistic recipe or narrative style includes his judicious incorporation of proverbs, sayings, and songs; these unwritten linguistic features make up our oral literature, as effective tools to document our social heritage and to convey the disenchantment of our people with the west through colonialism. While using the English language, Achebe achieves adaptation or domestication of the imperial language in such a manner as to bring best the message of Africanness without altering the language or ruin its medium as an international medium of exchange. On the theme of Africanness, Emenyonu (1978: 103, 104) shares the thoughts of the paper when he says:

Chinua Achebe is the only writer so far whose fiction has dealt with... the ... themes [(of Culture Conflict), the African's experiences in the ‘white man’s country’ and its effects on his behaviour among his own people; the evocation of the African past and more or less critical references to traditional customs and philosophies (and) the condemnation of colonial abuses].

Emenyonu is not yet done. He adds that Achebe’s four novels – *Things Fall Apart*, *No Longer at Ease*, *Arrow of God* and *A Man of the People*:

are a series in which the reader looks at the issues arising out of African cultural and political development from a chronological and historical

perspective. His (later) publications (*Girls at War, Beware SoulBrother* and *How the Leopard Got Its Claws*) point to evenfurther historicalprogression.

As a matter of fact, it is not only those novels and prose works of Achebe identified by Emenyonu when, in 1978 Emenyonu published his work, but also one of Achebe's latest sociological works –*The Education of a British-Protected Child*, (2009) thathave similar temper and thematic thrust. In all these novels and works, the stamp of his linguistic recipe is manifestly present and pervades his narrative style.

In the light of this truth of fiction, Achebe could rightly be seen and pronounced the muse, literary pioneer, thinker, poet, essayist, historian, politician, antiracist, democrat, critic, crusader, and activist using his linguistic narrative style as a potent literary tool. In the process, he has harnessed his linguistic legacy to document the totality of our heritage as well as influence other literary writers who belong to his divide. That is why this essay will not hesitate to style him the literaryMessiah of African Literature, while Equiano, Tutuola, etc, are the forerunners. What can we talk or write about African Literature without Achebe standing tall or enjoying a pride of place of ‘primus inter pares’ among peers.

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