

An Eco-idealist Analogy of Soyinka's *The Swamp Dwellers*

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ABSTRACT

The crisis of the earth is beginning to take centre stage in world affairs. The concern globally hinges on the need to rescue the environment from an impending ecological crisis. Over the years, changes in climate conditions have intensified a near desperate quest to salvage humanity from eco-degradation. This paper investigates the preoccupation of theatre practice in Nigeria and its relevance to the eco-challenges of the sub-Saharan African nations. It further makes a case for the engagement of Nigerian theatre in the global quest for peace in which sustainable development thrives. The study is a textual analysis of Wole Soyinka's *The Swamp Dwellers* and findings from the study reveals the relevance of the play in the eco-discourse that has taken the centre stage in contemporary literary criticism. It establishes areas of critical engagement in the field of eco-drama for Nigeria and also explores opportunities for academic discourse in Nigeria's participation in the green revolution using drama as a pedagogic tool. The paper recommends that the planetary crisis calls for not only a concerted effort but also a radical paradigm shift in re-interrogating the sustainability of the global life world. If Nigerian drama must remain relevant in the next decade, the subject of human ecology, climate change and the planetary crisis as it affects the nation must be an immense thematic concern.

Keywords: *Ecopedagogy, Ecocriticism, Drama, Eco-idealism and Ecology*

Introduction

In the closing stages of the last century and now, we have noticed flashes of concern by Nigerian playwrights for the eco-crisis that stares the country in the face. Nigerian dramatists are beginning to question the issues and facts of the global environmental melt-down as it affects the Nigerian landscape. While many of the dramatic works in the last decade have focused on the Niger Delta, a lot of such works however, have thematically preoccupied themselves with the issue of 'resource control', militancy, economic exploitation and social justice. Quite recently, the critical issues of conservation, air pollution and environmental degradation are being brought to the front burner of plays coming out from the stable of Nigerian dramatists.

The seeming eco-hesitation by Nigerian playwrights in this regard is understandable as the primary motivation that gave birth to the first eco-struggle anchored by the Boroist Movement was largely the control of Niger-Delta resources. Oil spills, air pollution or loss of biodiversity were secondary and were treated as offshoots or consequences of a supposedly wrongful control of indigenous wealth. This is however not to say that the concern for safety of the Niger Delta environment was not an issue but quite obvious is the struggle for control of a fairer share of the proceeds of oil money.

Clark-Bakederemo's *The Wive's Revolt* and *All for Oil* reinforces and pursues social and political themes bordering on the fate of humans plagued by predators from within and without (Asagba 45). The play *All for oil* sets out to correct certain historical anomalies, perceptions and positions concerning socio-political happenings and developments in the Niger Delta. The discourse of this playwright as reflected in the two plays dwelt more on economic exploitation and dehumanization of the people of the region who should naturally live better from the natural resource – oil even if the environmental circumstance remains the same. The question left to be answered is whether the eco-degradation will cease if oil were left for Niger Deltans to exploit. Will the militancy continue when the people of the region are in charge and yet oil spillage and gas flaring continue to wreck havoc in the region?

In Yerima's *Hard Ground*, we see a different twist to the environmental agitations in the Niger Delta. In this play, we are confronted with consequences of the conflicts arising from issues of militancy, national resource control, poverty and marginalization in this region. The play brings to light the fact that in the continued quest to right the wrongs in these depleted zones through armed struggle much pain is still being inflicted on life and living with women and children being the most vulnerable. Embu's analysis of one of the central characters of the play - *Nimi* portrays a staggering reality in the creeks where children are caught in the web of the struggle and used as militants.

This is a clear case of children's rights abuse which is against international human rights law. Nimi, 'the scorpion', as he is popularly called by the group for his bravery did not complete his education due to this kind of youthful experience. . He believes in getting what he can immediately and has no plan for the future or consequences of his actions. (Embu 151-152)

The continued militancy in the Niger Delta has caused much pain if not worse to vulnerable groups than the cause that gave rise to the struggle.

In Bakare's *The Gods and the Scavengers*, we see a vivid presentation of the conflicts in Nigeria that is tied to the environment. The play brings to light the fact that depleting resources and a desperate scramble for what is left has pitched the burgeoning population of the biggest black nation on earth on war path. It presents preoccupations of the different ethnic divides in Nigeria whose livelihood it tied directly to the environment such as cattle rearing, fishing, blacksmithing and farming. In most cases conflicts also arise when those in political power use their offices to reclaim landed property belonging to these 'scavengers' and convert same to personal use. Dandaura's *Venom for Venom* published in 2010, reawakens humanity to issues of environmental degradation, youth restiveness and the need for peer-to-peer education and collective action towards sanity in the Niger Delta.

Nwanmuo's *Wisdom of the King* brings a different dimension to the eco-discourse in Nigeria. The play challenges all Nigerians irrespective of where they are domiciled to imbibe conservatory habits since "our bushes and natural environment provide us with most of what we

need to survive” (Nwanmuo 21). Onwueme’s 2002 play – *Then She Said It* brings a feminist twist to the discourse of the eco-crisis in the Niger Delta. It is one play that breaks down the realities of every day experience in the creeks, shanties, and hamlets of the Niger Delta. The play chronicles the harsh and deplorable condition of the environment and its effect on women as captured in this dialogue:

Obida: They’ve killed everything with their pollution
and oil spillage. We cannot breathe clean air. Fish die or get fried in the
simmering rivers. Water-water everywhere. But we have no clean water to
drink! And now we have no land too?

Niger: No firewood because the plants and trees are
soaked in oil. What do they expect us to cook?
(Onwueme 15).

Onwueme establishes a connection between ecological issues and the livelihood of women. The sustenance of women especially in the rural areas is largely agrarian. Their source of living is tied to nature and the environment. This we see in the dialogue between Obida and Niger. There is a feminist twist to the discourse of ecology as typified in the play. Eco-issues are also women’s issues as they depend on the Earth for survival and when plants and trees are soaked in oil, their sustenance is largely infringed. The images in Onwueme’s plays support the fact that the woman seem to be taking the greater brunt of eco-issues.

Two distinct voices are echoed in Nigerian drama when it comes to the Niger Delta. There is the voice of those who have sided with the clamour for resource control as a way out of the Niger Delta crisis. This group of playwrights have amplified the clamour for a fairer share of the oil spoils to those who generate it – a call whose legitimacy gained international relevance in the last decade. The sympathy for this voice is predicated on the quest for social justice, economic empowerment and freedom from slavery, exploitation and dehumanization. Amidst this seemingly dominant voice in Nigerian drama is also the sublime whisper of the ‘Earth’ – a hush tone that speaks against the continued plundering of nature’s reserve such as trees, farmlands, water, seafood and air. Unfortunately, this voice is spoken by a numerical minority who champion the very essence of life – nature, from which humanity finds existence. It is a voice that is heard daily from women, children, farmers, pastoralists and all those whose livelihood is tied to the earth as they grovel through the filth to eke out a living. It is a voice that is heard from those who depend on the earth for their supply but are shocked by the reality that this all important resource-base and even their very lives might soon go extinct. The focus of this paper is to establish areas of critical engagement in the field of eco-drama for Nigeria and also to explore opportunities for academic discourse in Nigeria’s participation in the Green Revolution using drama as a pedagogic tool

Conceptual/Theoretical Analysis

The quest to dominate nature has formed part of humanity’s critical consciousness especially in an era when natural resources are fast becoming scarce. The question now is how to

make nature work for us? Eco-pedagogues believe this is an erroneous mindset that has further exacerbated the environmental aggression humans now face and there is need for a renewed thinking that puts nature, humans and environment at par for the general good of all. This is far more needful as conflicts and wars the world over are traceable to the quest for space and natural resources.

Foss defines eco-idealism as a philosophy of nature which suffers from the weaknesses that afflict popular ideologies because it sprung up spontaneously from the soil of human concern and conviction (8). To him, it is not a system of thought but a loose collection of putative facts, questionable creeds, and hastily conceived calls for action fortified throughout with plain truths, worthy ideals, and sound plans (8). On the other hand, Pepper sums up the belief of Eco-idealists saying it is hinged on a world that can be changed by thinking about it. Accordingly;

If people decide, for instance, that it is a good idea to start behaving cooperatively, non-aggressively and benignly towards nature, then they can do so. If you want to change society in these directions, then you need to change institutions where we learn our values and ideologies (Pepper 13).

The main objective of this philosophical engagement is a re-modelling of the institutions that shape the values that society holds in regard to the environment. Imperialism and imperialist ideologies interpret nature and the environment as a resource to be prowled upon. The earth is meant to work for humanity and this flawed mindset is the springboard that drove the expansionist encroachment on African soil. All over the landscape of Nigeria particularly, one is stunned by the relics of life and damage done to the environment for over a century all in a desperate quest for natural resources. Reid explains that to our modern, urbanized consciousness, the two modes of valuing nature – reverential and utilitarian – tend to seem mutually exclusive.

It will not be enough to acknowledge our dependence on the natural world on a notional or theoretical level. We will be on a truly sustainable path only when our awareness of that dependence informs all our thinking about using natural resources and all our practices in every form of economic, social and cultural activity (157).

Another concern for the eco-idealist is that we have a dying planet. In an age of fast-paced technology and massive industrialization, the combustion that drives these apollonian projects takes its toll on the life of the earth. Just as Raberg puts it: “Wherever we live on the globe, we are inexorably involved in networks whose functions have the entire planet for their arena and whose aim is to establish closer contact with its outermost limits” (47). The life of the Earth is being stretched to its limits. Melting icecaps overflow the seas and the oceans and the raging waters pour out its fury on inhabitants of the land. This definitely is not unconnected with activities of humans. Sale captures human’s inhumanity to the Earth thus:

We remove too many fish from the sea and too many trees from the forest. We replace grasslands with agricultural fields with towns. We divide land into patches separated by concrete barriers we call highways. And we poison natural systems (and sometimes ourselves) when we send the by-products of our technology (not to

mention our used and unwanted items), into landfills, waterways, and the air around us. Now our impacts are so large that we are altering the chemistry of our atmosphere and oceans in ways that change the climate on a global scale (3).

To reverse this trend, eco-idealists believe that there is need for a purification of the human mind. Pure minds create clean lands. Queen sees pure minds as thoroughly controlled minds which are delightful, peaceful, and unfettered in any situation. Clean lands he says, is a world where balance and harmony with nature are well established and the earth is no longer something to be conquered but to be preserved by abandoning lust and desire. To achieve this, there is need to develop a pure mind in our livelihood and to reject consumerism in order to keep the earth sustainable, peaceful and clean. (168).

Vittori on his part also sees eco-idealism as a further development on the idealist philosophy. In what he calls the philosophies of deep ecology and biocentrism, adherents believe that all organisms on earth are of equal value and equally deserving of consideration. This philosophy favours rolling back industrialization and civilization to an imagined pristine state which adherents believe has been spoiled by the human race. Vittori further postulates that these radical environmental groups stress that an environmental apocalypse is imminent, and hence, immediate, direct action is necessary. Adherents to this philosophy also suggest that fundamental changes must be made in human values or that economic, social and political structures must change to force mankind into living in harmony with nature (Vittori 356).

Further excavations into the philosophy of 'naturalism' saw to the emergence of eco-idealism. Alexander is another scholar that came up with what he called 'eco-ontology' as a substitute for naturalism which he saw as a term that must be rescued from what he calls "reductionist associations" (18). Alexander also believes eco-ontology has the advantage of recognizing that philosophy itself must overcome its own habits of mind in order to rethink nature along genuinely ecological lines (18).

Most of western philosophy has posed the 'question of being' in terms that resist an ecological outlook. Aristotle, great biologist as he was, thought of nature in terms of species, not in terms of relations of species and environments. Dewey's naturalism, by contrast, is one of the most impressive efforts to think along ecological lines, emphasizing the fundamental dynamism of the organism-environment interaction and the interrelated, temporal webs of events that have bearing on each other (Alexander 18). However, one guiding theme of eco-ontology is the primacy of nature over being. While Aristotle prioritized being, the Stoics affirmed "God or nature" – *Deus sive natura*. Nicholas Cusanus and then Giordano Bruno had God as the "enfolded" potential infinite who "contracted or unfolded" into the actual infinite universe (Alexander 19). In the African socio-cultural milieu, the understanding of the place, existence and the creative prowess of any god is to look at nature and the environment. This explains the intricate but highly inextricable link between the traditional African devoid of any western ideological contraption to all kinds of natural phenomena. These phenomena are deified in the gods of thunder, god of the earth, the river goddess and many more including god of the forest. The encroachment of western

religions or religious beliefs absolutely rubbishes the sacredness of the African environment and turns it into a mere economic resource to be exploited for the so-called good of humanity. Presently, the situation is that these once revered natural endowments are continuously being ferried off to western nations. This is the situation in which Pippin says is brought about by what he calls “the hypermodern era”, where there are religious worries about the compatibility between traditional faith and modernization (3). More recently, there are claims that the appeal to a progressive modern revolution could not be disentangled from the politics of western imperialism, and represented only a European rhetorical strategy for the sake of its own hegemonic interests (Pippin 4). In most African societies, there is a synergy between nature and culture. Soyinka is one of such proponents of a symbiosis between man and his environment and this is reflected in some of his earliest plays.

A SYNOPSIS *THE SWAMP DWELLERS*

This play tells the story of the agony of life in the swamps and the uncertainty of living in an eco-unfriendly environment. The play begins with Alu and Makuri, a couple with two sons in the city. One of them, Igwezu, returns home only to find out that his farmland has been wiped out by rising floods despite his sacrificial offerings to the god – serpent of the swamps. The reality of this disaster makes him disbelieve the authenticity of the serpent’s priest – Kadiye whom he accuses of exploiting the vulnerability of the *Swamp Dwellers* to enrich himself on the guise of helping to check the rising tide.

The play also has an interesting character- the Beggar of Katunji who fled the drought in the North to beg for alms in the swamps. He is however disappointed as he soon realizes that no land is spared of the harshness of eco-disaster. He tells the story of the locusts in the North rendering their farmlands into wastelands and in a bid to escape the impending famine, he travels to the green swamps of the South. He soon discovers that the swamp dwellers also need alms due to the devastating floods.

Eco-idealist Analysis of *The Swamp Dwellers*

A major subject of the play is the changing environment. The lack of adequate rainfall in the North brings hunger to the people while, in contrast, too much rain in the swamps destroys their crops. The irony here is that while desert lands are clamouring for rain for their farmlands, too much of it in the south is a major cause of starvation and death. This clearly shows the dynamics of the ecosystem in the wake of climate change. This sudden change of events was not the case in the past when the environment was friendly to mankind. Makuri, one of the characters in the play captures it thus:

Ah well...these were the days....those days were really good. Even when times were harsh and the swamp overran the land, we were able to laugh with the Serpent (Soyinka 10).

The impact of rising water and oil spills on the ecosystem of the swamps is another subject treated by the play. Oil spillage has been a major cause of poverty for the people of the swamps as their major source of livelihood is cut off completely due to land and water poisoning. The dialogue between Makuri and the Beggar is quite reflective of this scenario.

Beggar: Were there much damage to the farm?

Makuri: Much damage? Not a grain was saved, not one tuber in the soil.....and what the flood left behind was poisoned by the oil in the swamp water.....it is hard for him, coming back for a harvest that isn't there (Soyinka 16).

Drought another eco-issue in the world today was aptly captured in the play. Soyinka brought the Beggar, as a blind man from the North to show the menace of this unpleasant eco-phenomenon on the inhabitants of sub-Saharan Africa. The Beggar continues this dialogue with Makuri on this:

Beggar: How thankful we would have been for the excess that you had here. If we had the hundredth part of the fall you had, I would not be sitting under your roof this moment.

Makuri: Drought? Did you have drought.

Beggar: We are used to droughts. Our season is one long continuous drought..... But we were used to it. Even when it rained, the soil let the water run right through it and join some stream in the womb of the earth. All that we know, and were content to live on alms..... (Soyinka 24).

Another eco-issue captured by this play is the activities of loggers and timber merchants. Part of the devastation done to the African natural forests is highly precipitated by these forest poachers. In Nigeria particularly, most of the nation's rainforest have been lost to businessmen both local and foreign who cut down timber and ferry them abroad and Igwezu captures this scenario in this dialogue:

Makuri: How did he make his money?

Igwezu: In timber. He felled it and floated it over the seas....He is wealthy and he is big (Soyinka 31).

The inevitability of disasters when humans treat the environment with disdain is another subject of concern in the play. Mankind remains helpless before the fury of floods but these disasters are consequences of humanity's actions and inactions. *Igwezu* says:

I know that the floods can come again, that the swamp will continue to laugh at our endeavours. I know that we can continue to feed the Serpent of the Swamp and kiss the Kadiye's feet – but the vapours will still rise and corrupt the tassels of the corn (Soyinka 39).

The Swamp Dwellers echoes the reality of the planetary crisis that the world now grapples with. The Yoruba culture which forms the clime of these plays is nature sensitive, eco-friendly and nature protective. The plays show the bond between humans and the spiritual forces of their environment. Fai re-echoed this strong belief stating that this inter-dependence presupposes that

the absence of one indicates the end of the other (95). The perpetual conflict between humans and spiritual forces is a result of human encroachment (Fai 95). In *The Swamp Dwellers*, Soyinka draws the attention of world to the impact of continued exploitation of African natural reserves and its attendant effects on the inhabitants of the land. *Makuri*, one of the characters says: “The land is big and wide, Alu, and you were often out by yourself digging for crabs. And there were all those shifty-eyed traders who came to hunt for crocodile skins (Soyinka 83). After this *Makuri* further reminds us all of what today has become a regular occurrence – floods. “He came for his crops. Now that he knows they’ve been ruined by the floods”(Soyinka 87).

Humans have for centuries grappled with the inevitability of natural disasters. More worrisome however is the spate of flooding in Nigeria recently and the great fury with which it descends. Soyinka’s plays especially the swamp dwellers not only brings to light this trend of eco-disasters but reminds all that humans have largely contributed to these opposing natural circumstances. When humans fail to act on the side of the environment, there are consequences but ever so real are graver consequences when they act against it.

Conclusion

With this study, it has been proven that Nigerian literary drama has long before the global call for a safe earth been interrogating and is still interrogating issues of nature and ecology. Nigerian drama’s engagement with ecology predates the global advocacy on the reality of climate change. This is seen in Wole Soyinka’s *The Swamp Dwellers*

One major objective this study achieves is the generation and development of scholarly discourse in the field of eco-pedagogy and eco-drama. Despite the novelty in this field of study, it generates new parameters for which we can begin to engage the heritages that abound within the Nigerian eco-system but also in the cultural dynamics of the Nigerian environment. With this study, we have established the fact that despite the seeming prolonged eco-hesitation by dramatists the world over, ecology and eco-related concerns have always been an integral part of our artistic voyages over the years. The advent of globalization and the reality of climate change in the 21st century Nigeria have opened up a new vista of scholarly engagement in the study of Nigerian drama. This we have seen in plays written over the years as echoes of nature have always reverberated in some play texts.

Recommendations

If drama truly reflects the realities of every given society, then the ecological challenges of Nigeria need to be re-interrogated within the ideals of the cultural make up and peculiarities of the Nigerian society. Imperialist encroachment on African soil makes this engagement all the more necessary. This is far more imperative as the ecological ideals of the Nigerian environment are not only self-conservatory but supports the mutual co-existence of all life.

The discovery of oil, the race to acquire new technology and the pressure of modernity put the environment under intense pressure. Hence, there is an urgent need for the nation to adapt to

the realities of a changing planet by embracing practices that engender a safer world and guarantee the sustenance of all life.

Nigeria and her people are at a point where their art should go beyond the quest for the control of natural resources to preservation and conservation in the interest of posterity and the protection of the livelihood of future generations. The agitations in the Niger Delta with the consequent destruction of pipelines and the effect this act has on the environment can be resolved if the people's psyche is shifted from just resource control to resource sustainability. In this vein also, there is an urgent need to review the educational curricula especially in humanities so as to create the needed platform for achieving an attitudinal change in human relationship with the environment.

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A Sociolinguistic Analysis of Igede Personal Names

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Abstract

This study is an analysis of the sociolinguistic factors which undergird the selection and bestowing of personal names in Igede society. The study adopts interview method (supported by researcher's residual knowledge) for data gathering and analysis. Eclectic semiotic theory anchored the analysis of selected Igede personal names to determine their significations or meanings. The study finds that several social, psychological, religious as well as historical factors condition the selection and bestowing of personal names on Igede children. It was further discovered that contrary to the erroneous assumptions in some quarters that Igede names are hollow-phrastic (ie names without meaningful content or names without recognizable meanings), Igede personal names show definite considerations to clearly defined paradigms as bases for selection by name givers. The principles upon which Igede names are constructed were identified to be based on: religion, Praise, popular events, ecological factors, community/clan/lineage and borrowing among others. The study therefore concludes that ignorance was responsible for the paradigm shift in naming practice among the subjects of the research. The description of this aspect of Igede culture has bridged a gap in the exiting knowledge about the Igede personal naming practice. It is therefore recommended that rather than shifting attention to foreign cultures in choosing names for Igede children, emphasis should be placed on adopting names from the name pool within the Igede cultural milieu as a way of preserving, promoting as well as projecting Igede identity, culture and tradition both within and to the outside world.

Keywords: *Personal names, sociolinguistics, semiotics, Igede.*

Introduction

A personal name is a word or group of words by which an individual is known or identified by. According to Blount (2019), a personal name is "a person's social, cultural and legal identity" Personal names have special qualities; their bearers guide them jealously and carefully, making sure that their names are used in culturally appropriate ways. The misuse or mispronunciation of a person's name usually elicits a correction, followed by an apology by the offending person.

Personal names among Africans, and particularly the Igede people of central Nigeria, serve as communication tools and storehouses for the culture and history of the society. They have morphological as well as semantic structures which give them uniqueness and cultural identity. For instance, Igede personal names such as: "Ohe ho kpale" (morphologically clipped as 'Okpale'), "Onahi-Nyohe" (also clipped as Onahi), "Owo atije ijuju?" (interrogative constructions) and the likes do not just label, but they communicate the emotional state of the name-givers as well as making a conversation with the giver's foes or members of the society who may have mocked the parents of such children hitherto. Thus, these structures relate

psychologically to both the individuals and the entire community. The structures further connect with the linguistic habits as well as the socio-cultural composition of the given society.

Different cultures have diverse ways by which personal names are constructed, selected and bestowed on their children, although often times, these practices overlap. However, many Iggede people, the focus group of this study, are today unaware of the meaning and structure of their personal names. This lack of awareness signals a need to undertake an anthroponomastic study to fill in the void. Anthroponomastics is the branch of Onomastics (a technical term for the systematic study of names) which deals with the study of personal names within specific cultures. This study therefore investigates Iggede personal naming patterns with a view to describing the sociolinguistic underpinning of Iggede naming practice or system for purpose of cultural re-awakening.

Conceptual/theoretical Anchorage

Generally, every personal name given to a person at any given stage in his/her life within the African context has a meaning(s) and a semantic structure. This meaning has a descriptive background which draws on certain conventions in Iggede society. Identifying the motivational force behind personal names deepens one's understanding of the socio-cultural characteristics of one's community. African societies use personal names as a means of conveying the cultural values and traditions of their daily experiences. Before people could read and write, personal names were used as a means of documenting important events (social, psychological, political etc.), and they were part of the oral tradition, making them an integral part of every cultural system (Ode, 2016). Personal names are constructed from various word categories, and have differing syntactic as well as morphological make up. Iggede personal names, for example, are constructed from word categories such as verbs, nouns, pronouns, a verb and a combination of pronoun and a noun plus an adjective and some times, a whole sentence is constructed as a name but they are often shortened or clipped as can be seen at the introductory section. This will be discussed in greater detail in the analysis section.

The history of Africa has been marked by colonialization. When the Europeans first arrived in Africa, they brought with them their cultural values. These colonizers tried to make the indigenous people of African continent to abandon their cultural systems in favour of the cultural systems of their new masters, even if these were against the indigenous people's wishes. Some people, however, did follow these foreign elements as a sign of civilization and prestige. Iggede, one of the communities in Nigeria, did not escape this domination. This colonial encounter affected every aspect of the people's lives including the cultural systems of the indigenous people. One of the systems most severely affected was the way in which personal names were selected and bestowed on their children.

Different analytical approaches have been adopted over time to investigate the concept of personal name in different fields such as Sociology, Anthropology and Literary Criticism but this study focuses on linguistic framework which considers aspects of the semiotics and semantic structures of Iggede personal names as well as the cultural and the sociolinguistic implications.

Semiotics is a useful tool for linguistic as well as cultural analyses. It is viewed generally as the study of signs, but its semantic implication has been a multi-stranded phenomenon. Ferdinand de Saussure (1916) states that “a science that studies the life of signs within the society is conceivable ...I shall call it semiology and would show what constitute signs and what laws govern them. Since the science does not yet exist, *no one can say what it would be*; but it has a right to existence; a place staked out in advance. Linguistics is only a part of the general science of semiology.”(emphasis, mine to underscore semiotics’ potential for multiple applications). Saussure’s forecast about the applicability of semiology within the field of linguistics has long been confirmed by a significant number of scholarly researches as well as considerable influential studies in linguistics which applied semiotic tools as bases for analysis. These include; Alagh, (2017), Chandler, (2012), Danesi, (2004), Eco, (1984), Barthes, (1967), Levis-Strauss, (1969) as well as Yina, (2011/2003) just to mention but a few. For instance, Eco (1984) deployed this approach to analyze the philosophy of human language which in turn helps to explain why certain features of language are similar across cultures. Alagh, (2017) also adopted the semiotic paradigm to examine artifactual signification in Tiv society. Similarly, Levis-Strauss (1969) employed this model to examine the elementary structures of kinship. His study is very helpful in the classifications of kinship terminologies. On his part, Yina (2011) also applied the semiotic approach to analyze Tiv oral poetry to probe the essence beyond the music. Semiology is thus; seen generally, as a field that studies the life of signs in a society. It studies the codes of communication into which the signs are organized and the culture within which these codes operate.

Along this line, Charles Sanders Peirce (1839-1914), an American philosopher and pragmaticist, also originated the study of semiotics based on formal reasoning. On his notion concerning semiotics, Peirce (as cited by Ode, 2016) declares “I am so far as I know, a pioneer or rather a back woodsman in the work of clearing and opening up what I call semiotics, that is , the doctrine of the essential nature of fundamental varieties of possible semiosis.”

By implication, Peirce’s analogy of semiosis is that it is made up of three inseparable parts, namely: the sign, the object and the interpretant, but at the core of all these is the sign which Peirce refers to as “Something which stands to somebody for something in some respect or capacity.” It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps, a more developed sign. That sign which it creates, “I call it the interpretant of the first sign. The sign stands for something, its object. It stands for the object not in all respects, but in reference to a sort of idea which I have sometimes called ground” (Yina 2003).

In accord with semiotic paradigm, there is a general consensus among onomastologist theorists (also known as experts in the study of names), that a name is a signifier or a symbol that represents an entity- physical or abstract: Henry G. Liddell, Robert Scott, George R. Stewart, etc. (<http://www.onomastics.co.uk>,2019). In other words, there is a meaning behind every proper name that is given to all human as well as non-human entities. This position is in tandem with a general belief within the field of semiotics which conceives of every **sign** as a “**symbol standing for something**.” This seems to suggest that the sounds and utterances humans make and the non-

vocal materials that they organize perform some expressive communicative functions that can be analyzed systematically.

As Daniel Chandler (1995) noted earlier, the two dominant models of what constitutes a sign are those of the linguist Ferdinand de Saussure and the philosopher Charles Sanders Peirce. Saussure offered a 'dyadic' or two-part model of the sign. He defined a sign as being composed of: a 'signifier' (significant) - the form which the sign takes; and the 'signified' (signifié) - the concept it represents. The sign is the whole that results from the association of the signifier with the signified (Saussure 1916: 67). The relationship between the signifier and the signified is referred to as 'signification.'

Peirce on the other hand offers a triadic perspective to the analysis of sign interpretations. He formulated his own model of the sign of "semiotics" and of the taxonomies of signs in contrast to Saussure's model of the sign in the form of a "self-contained dyad". Peirce offered a triadic mode; his model of the sign includes an object or "referent" - which does not, of course, feature directly in Saussure's model. The "representamen" is similar in meaning to Saussure's signifier whilst the "interpretant" is similar in meaning to the "signified" (Silverman 1983: 15). The "interpretant" has a quality unlike that of the signified: it is itself a sign in the mind of the interpreter. However, personal names in Igede society aptly fall within the frame of Elam (1980)'s conceptualization of semiotics. According Elam (1980) as cited by Doki (2019: 15), semiotics is "...a science, dedicated to the production of meaning in society...it is equally concerned with processes of communication ie., the means whereby meanings are both generated and exchanged." Personal names in Igede serve as means by which meanings are constructed and communicated amongst members of the society.

All these approaches have however, found their applications in a number of studies conducted to scratch out meanings of linguistic as well as non-linguistic symbols, (see Eco, 1984/1976 and Propp, 1967). But, attempts to replicate this in analyzing Igede personal names, which are in themselves symbolic and typical of African names, are yet to be given due considerations.

Africans' Perspective of Personal Names

In traditional Africa, it is self-evident among many cultures that names are generally symbolic and they represent the thought process of an individual as well as that of the community. Names have psychological appeal and they also possess tremendous socio-cultural significations in the lives of many people and nations alike. Names call up remarkable past events, objects, and situations in the lives of individuals and the society at large. Names also encapsulate the cosmology and the general world view or cultural trappings of a given people. In some cases, names are ecologically based. The discovery of the meanings of traditional African names therefore helps to unlock the salient psycho-socio-cultural heritage of the people. In addition, considering the current rapid shift in naming perspective to foreign cultures among Africans and particularly Igede people, a sociolinguistic analysis of Igede personal names is sure to bring out fresh interest on the people's world view and culture.

Names have been very important as from ancient time, people are identified by their names and those of their parents. In most Nigerian societies such as the Iggede, Igbo and the Yorubas, identification is patronymic (along the line of father) while in some other cultures like the Fangs of Equatorial Guinea, and the Ashanti of Ghana, it is metronymic (along the line of mother).

Among the European, names do not only reflect people's family names but also their professions. This is why in Europe and America today, such names like Tailor, Woodpecker, Sawyer, Sailor and Goldsmiths, etcetera are still common place. Some times in the western world, personal names are based on places where one's ancestors lived, for example; Brooks, Wood, Ramsfield, and so on. Some other names are equally derived from nicknames such as; Broadhead, Ramshead etc. As Essien (2086: 2) observes "the more we know about our names, the more we know about our language, our history, our values, our cosmology, our traditional religions, our ethnic culture and all ourselves".

Different types of personal names styles and order exist: Given names, Surnames, Clan names, Matronyms, Patronyms, Teknonyms, Nicknames, Ethnonyms and many more (<http://encyclopedia.the-free-dictionary.com/personal-names>). It is therefore necessary to adopt a holistic approach for analysis that will bring out not only the individual and societal meanings, emotions and sentiments, but the sociolinguistic principles that may be inherent in those names. Thus the importance of a semiotic analysis of personal names (Iggede or otherwise) cannot be over emphasized.

In present day Nigeria, many parents and relatives give names to newly born children without reflecting the social circumstances of birth of such children. Thus many people especially Iggede parents; end up giving their children foreign names that have no bearing on the community's cultural backgrounds. This tendency makes such children to grow up without much attachment to their cultural roots as they are likely to feel that they are part and parcel of the culture from where their names emanate. Consider names commonly given to Iggede children such as Evelyn, Monica, Russell, John-Kennedy, Joe-Paddy, Kelvin and a host of other foreign names and ponder if they reflect the children's cultural backgrounds. One is forced to observe that the above names bear no semantic or semiotic affinity to the socio-cultural environment of the bearers.

In view of the foregoing, this present study becomes very germane as it seeks to make Iggede people (and every other person who may have access to this information) to be conscious of their names and it will enable them to rediscover the nearly lost glory of Africa's native names given to children.

Classification and Analysis of Iggede Personal Names

The classification is based on the research findings on the different types of names found in the Iggede society and the different areas of human experiences people find themselves before giving certain names to their children (see Ode, 2016). The findings proved that Iggede names can be classified into clearly defined categories such as the following:

1. Religious names
- 2 Proverbs and circumstantial names
- 3 Eventful names
- 4 Praise names
- 5 Ecological names
- 6 Clan-based names
- 7 Community/clan/lineage-based names
- 8 Descriptive

names 9 Borrowed names among others. Every name given to Igede children therefore, fall under these categorizations. Below is a generic presentation of some Igede personal names:

Traditional Igede Personal Names:

Agogo	Akpang	Ekan	Ohum	Adechi	
Ogbo	Atekeji	Achukwu	Oyita	Ebi	
Ogbene	Eneyi	Adida	Erem	Aitah	
Onyantu	Ijege	Ebwuo	Adiya	Okpeje	
Okeje	Ipepe	Egbede	Ochi	Ochim	
Olugo	Inakwu	Otumala	Uko	Iyaji	
Omagbu	Ijuo	Agwu	Ogbaji	Ogewu	
Ogebe	Agburu	Inakwu	Omirragi	Onwakpu	
Ominyi	Adikobia	Okpeko	Aleje	Adikpe	
Adiya	Oga	Ogbiloko	Eje	Ugwo	
Alo	Ajah	Adiya	Ate	Aricha	
Arubi	Onwu	Agbo	Agbanugo	Amogo	
Ajah	Adikpe	Akama	Eko	Eriba	Ibu

Modern Igede Personal Names

Onahi	Ahiowawanyohe	J'oheobe	Ubwunyohe
Ohekuru	Onyinyohe	Ohegam	Oheji
Ohelume	Ohejuwa	Ohejang	Oheje
Otiyeohe	Otiyeijuju	Ukanyohe	Ohelogbo
Omimi	Ukwuronyohe	Ohenyamha	Umumenyohe
Okekeni	Okpunyinyohe	Ohelokpunyi	Okpeje
Awuru	Otugbeiyikwu	Olikeje	Iranyohe
Olohi	Ihih	Ohupile	Ajeje
Akama	Ominyohe	Ohaha	Aidepwua
Orejina	Ipepe		

Sociolinguistic Analysis of Igede personal names

This section presents and discusses Igede personal names based on their classifications. The classified categories are presented item by item, whilst a sociolinguistic information is also provided on them collectively:

Religious Names

Names under this category reveal the religious inclination and beliefs of the name giver and invariably, that of the bearer as well. The life of any Igede person is held by his religious belief. The Igede religious background has significantly influenced other aspects of the Igede culture. This includes their socio-political as well as economic life and living. Igede people give their children such names to show their belief in their religion and to reflect their way of life

generally. The following names express beliefs in the existence of God and his doings. They also show God's love and his different attributes or appellations:

Igede Names	English Translations	Igede Names	English Translations
Onahi-Nyohe	Grace/Mercy of God	J'ohe Obe	Thank God
Ahiowawa'nyohe	God's blessing	Ohe'kuru	Godwins
Ubwo-nyohe	God's hand	Onyi'nyohe	God's child
Ohe-gam	God's gift	Ohe lume	God is great
Oheji	God is present	Ohe j uwa	God exists
Ohe jang	God is knowledgeable	Oheje	God knows
Otij'ohe	who knows God?	Ukanyohe	God's time
Otije'Ijuju	Who knows tomorrow?	Omimi	Faith
Ukuro'nyohe	God's work	Ohe'nyam'ha	my God is good
Umumenyohe	Greatness of God	Eko(nyiohe)	The call of God
Okpunyi'nyohe	peace belongs to God	Ohelokpunyi	God is peaceful
Ohe Logbo	God has the praise (Glory to God)		

Ohe ho kpale (Okpale) God has completed it.

The names listed above are given to children in the Igede society as personal names in recognition of the overwhelming influence of the 'Almighty' or the 'Christian God' who the Igede people believe to have control over every affairs of life including the ability to be fruitful and bear children. When parents give their children these names, they do so in praise of the Almighty God in one way or another for a desire met, or a prayer answered.

According to Aleje (1986:64-69), there are other groups of Igede religious names, which deal with relations with malevolent spirits. These malevolent sprits are forces or native personal gods, "juju" that every person or family believes in and in showing this belief, they bear some names of these deities as personal names. Such names include:

Igede Names	English Translations	Igede Names	English Translations
Agogo	Charm	Ekpang	A native charm
Akpang	gods	Atabochi	A native juju
Ohum	gods	Adechi	Charm
Ogbo	charm/amulet	Atekeji	A charm (from roots)
Achukwu	Ancestral spirit	Oyita	Evil spirit
Ebi	Evil spirit/wonder/miracle		

There are also names that highlight people's relationship and their belief in some form of reincarnation. Some examples are:

Igede Names	English Translations
Ogbene	Mother's namesake
Enèyi	Our mother
Adiida	Our Father
Olé èphwa	The owner of the house
Aidèfa	Head of the immediate family

Enèyi-wefa	Mother visits her children
Ogbolè	The caretaker

Aleje (1986:64-69), states that another group of religious names are those that deal with the supernatural world. In this group, there are names of some particular masquerades that have particular significance in the Igede society. Some examples are:

Igede Names	English Translations	Igede Names	English Translations
Erèm	A musical ensemble	Ijègè	A masquerade
Ebwuo	A masquerade	Akatanka	A masquerade
Obemwu	A musical ensemble	Abakpa	A kind of masquerade
Onyantu	A kind of masquerade combined with marshal acts		
Aitah	A masquerade made of raffia fibres		

Proverbs and Circumstantial Names

These are names that carry a note of prophecy and are given to their bearers because of the circumstance(s) surrounding the birth of the bearer. These names teach truths that have been tested over time and have become part of the bearer's family or experiences, which the bearer's family find hard to forget.

Aleje (1986), states that bestowing of these names is one of the best ways to express wisdom. They are usually in form of questions or a mark of declarative statements (for the circumstantial ones) and yet other ones come in form of proverbs. Examples of these names are as follows:

Igede Names	English Translations	Igede Names	English Translations
Awuru	He opens the door	Otuugbeyikwu	A last born
Otiye'ijuju	Who knows tomorrow?	Okekeni	Happiness
Otiye'ohe	Who knows God?	Onahi	Grace/Mercy
Akahi	You will survive	Olikeje	My heart-throb
Okpeje	A Comforter	Okpunyi	Peace etc.

Eventful Names

These names reflect the different psychological as well as social events surrounding a child's birth. They express the worldview of the society into which the child is born and they depict the psycho-social state (excitement or joy, sadness or disappointment) of the parents when they have children. Some of these names express satisfaction of having a particular sex of children (male or female) or show the joy of having a child after many years of barrenness. Most times, the choice of this collection of names usually comes from the mothers. In many ways, these names also show that the expectation of the parents has been met.

Mothers are usually very careful and conservative when issues about discipline of such children come up. Most mothers don't always want to hit hard on such children even in the face of open act of indiscipline. This, sometimes, brings fathers of such children as well as neighbours into direct collision with mothers of such children as a result of their (mothers') strong emotional attachments to the children. Some examples are as follows:

Igede Names	English Translations	Igede Names	English Translations
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Ohaha	Love	Ohelogbo (Ologbo)	God owns the praise
Ohekuru	Godwins	J'oeobe	Thank God
Okekeni	Happiness	Uka' nyohe	Gods time
Ohèji	There is God	Ohelume	God is great
Omyimyi	Faith	Ohu-pile	Patience
Onahi	Grace/Mercy	Oti'johé	Who knows God?
Ohèlagidogbo	God is mighty	Akama	Suffering
Ajèjè	You have arrived at the right time		

Other times too, these names may come in the form of prayer or blessing bestowed on a child due to a perceived good luck or blessing that the child is thought to have brought to the family. As a result of this wealth or blessing the child comes with, the child is placed high and he is given names to reflect this status. Some examples are:

Igede Names	English Translations	Igede Names	English Translation
Adiya	Queen	Okpéjé	Comforter
Ipèpè	Cause of laughter	Enègbé (ina-ogbé)	Precious
Unyi	Peace	Opkunyi	Peace
Aidèfa	House chief	Okpèko	A rich woman
Inori	Beautiful child (names after a fish)	Ochi	Chief
Oludu	The wealthy one		

There are also names that show the position of a child in the family. Example:

Aidèfa	First son	Otugbèyikwu	Last child
Enèhi	First daughter	Adode	First son
Ogbada	First son.		

Some names also show the dreadful nature of death. These group of names show events when death has visited the family in different painful ways. Some examples are:

Igede Names	English Translations
Uko	Born with fear of death
Iyaji	With fear
Onwu	Death please live him/her (borrowed from Igbo)
Oma'gbu	Born to die /wasted. (Equivalent of Yoruba Abikwu)
Omahi	Born to live. (Given birth to live)

Some names are given to children because, immediately after or before their birth, the father dies. Examples are:

Aidèfa	Father
Ogbole	Caretaker
Adole	Landlord

Another of Igede eventful names according to Aleje (1986:64-6) are those which are given after events that coincide with the birth of the child. Some examples are:

Evo	Music Ensemble
Ogirinye	Music Ensemble for Heros

Aita	Music Group
Onyangtu	These show the list musical dance groups.
Agba	Born on traditional new yam festival day.

Those who were born during and in remembrance of the famous Igede nationalist war with the British. People are thus called after the renowned heroes. Dele, Gowon, Yakubu, Zik, Goodluck, Ijale-Ogbaka and Ogbiloko.

An Igede man believes in naming his child after great men or such events to enable him mark events, time and age of the child. This is a confirmation of the fact that names in Igede society serve as store-houses of historical events. Some names are also given to children born on market days. Examples are:

Igede Names	English Translations
(Ihi) Obi	Evening market
Ihio	A child born on Ihio the 3 rd Igede market day
Ihiejwo	A child born on Ihiejwo the 5th Igede market day
Ihiokwu	A child born on Ihiokwu the 1st Igede market day

Praise Names

These categories of names are those that are given to children at birth because of certain circumstances surrounding their family life and environment. Examples of such names are:

Igede Names	English Translations	Igede Names	English Translations
Ijuo	Tiger	Akumada	The shield
Agwu	A strong hero/warrior	Odewu	Warrior
Ogbaji	Someone in charge	Ogèwu	War lord
Ogèbè	Chief	Agburu	Force
Inakwu	Mother dies or leaves husband's house after the birth of the child.		

These praise names also include chieftaincy titles or title holding in Igede society. These titles gradually become personal names and the families want to keep the names for remembrance. Examples of such names are:

Igede Names	English Translations	Igede Names	English Translations
Ogireji	Great farmer	Omirragi	A killer of tiger
Omukpe	A hunter	Adikobia	A spokesman
Onwakpu	A killer of buffalo	Okpèko	A rich woman
Ominyi	A killer of elephant	Alèjé	Judge
Adikpè	A warrior	Adiya	Queen
Oga	Chief/Arbitrator	Ogbiloko	A hero.

Community/Clan/Lineage Based Names

Ochimadu	Name for every descendant of Owo clan
Anyotakom	Name for every descendant of Ahinu clan
Anyolokpalotu	Name for every descendant of Igabwu clan

Olowo-okejwo	Name for every descendant of Owo community
Anyolelaga	Name for every descendant of Uwokwu clan
Anyologbo	Descendants of Ologbo dynasty
Anyi nyonaediyo	Descendants of Onaediyo dynasty
Ameka	Named after Ameka-Owo village
Ogbodo-ukpa	Named after Ukpa village
Orihi	Named after Orihi village
Onyike	Named after Onyike town
Ihiejwo	Named after Ihiejwo community
Ada	Named after Anyadaha village

Plant Based Names

Upi	Named after “Upi” plant/tree.
Uga	Named after “iroko” tree.
Uloko/Oloko	Named after “uloko” tree.
Okpé	Named after “Okpé” tree

Borrowed Names

These are names that show foreign influence on the Igede as well as an indication of friendly relationship between Igede and its neighbours. These are due to the frequent interactions Igede people have had with other ethnic groups in Nigeria, Igede now bear names from other ethnic groups. This may be due to tribal conflict, migration, intermarriage and other factors that make people from different ethnic groups come together. Some examples of such names are:

Names	Origin	Names	Origin
Adache	Idoma	Okereke	Igbo
Anya	Idoma	Onwanyi	Igbo
Ogbole	Idoma	Oche	Idoma
Eje	Idoma/Yoruba	Okpabi	Idoma
Omoje	Yala	Ominyi	Igbo
Omari	Yala	Egwu	Igbo
Ejimbi	Idoma/Yala	Onyekwere	Igbo
Onyeike	Igbo	Ipuenyi	Yala
Ugwo	Igbo	Ogbu	Igbo
Ogbi’aje	Idoma	Agaba	Idoma
Ochole	Yala	Agbo	Yala
Onwu	Yala	Ikwu	Igede/Idoma
Akahi	Yala	Ogonye	Yala
Dele	Yoruba	Ogor	Yala
Bamidele	Yoruba	Igwe	Igbo

Conclusion and Recommendations

The study identified ignorance of the knowledge of the meaning of Igede personal names as a major factor responsible for shift in perspective to foreign names by Igede name-givers. In the course of the survey, many parents revealed to the researcher that they had to give names that they could understand their meanings to their children because, on their own, they do not understand the meanings of many traditional Igede personal names such as: Eko, Okpale, Ona, Ode, Ogbenyi, Abene etc. But instead, they prefer names like Ruth, Faith, Magdalene, Michael, Joseph, etc. whose meanings they can trace to foreign sources.

Furthermore, it is discovered that Igede personal names can be constructed at different structural levels. For instance, a whole sentence can be constructed as a name; such as “Ohe ho kpa le” usually clipped as “Okpale” (God has completed the work), “Akama j’ene ny’ohaha” clipped as “Akama” (No pains, no gains). Or as phrases, such as: “Aje je” (Arrived at the right time) etc. Because these names or sentences are usually clipped or contracted, over time, the knowledge of their full expressions is lost. This makes many Igede parents to think that the contracted forms, which are now popular, do not have ‘recognizable’ meanings.

The description of this aspect of Igede; and by extension, African culture therefore, has bridged a gap in the existing knowledge about the Igede personal naming practice. It is therefore recommended that rather than shifting attention to foreign cultures, emphasis should be placed on adopting names from the pool of names within Igede cultural milieu as a way of promoting as well as preserving Igede identity and culture.

Also, Igede personal names should be taught at both primary and post-primary schools. Since Igede personal names serve as store houses of historical events; their teaching in schools is likely to reveal a great deal about the culture of the people to the younger generation.

Finally, parents should be encouraged to call their children by their native names both at home and in public places. This will make such children to be conversant with their native Igede names and eventually become proud of them.

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Tragedy in Tiv *Girinya* Dance

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Abstract

The concern of this paper has been an attempt to locate tragedy in the Tiv traditional performance of *Girinya*. This becomes imperative since western views concerning the veracity of dramatic activity in Africa on one hand and the absence of tragedy in African social setting on the other have been unfavourable and demeaning. Several scholars have since tried to debunk such conclusions about African dramatic and theatrical activity using local paradigms. This is hoped to be another milestone in the exploration of theatrical concepts among indigenous cultures. In debunking these views by Eurocentric scholars, many African drama scholars have demonstrated the authenticity of African dramatic activities using local performances. With vigorous scholarship, these scholars of African origin apply the African originated theatre models to dramatic practice through creative and critical writings to justify the authenticity of African theatre experience. Even though most African drama scholars have tried to explore the concept of tragedy in their cultural poetics, it is observed that there is a dearth of scholarship on the concept among Tiv theatre practitioners. Through Soyinka's African tragic theory, the paper subjects *Girinya* to tragic critical discourse to demonstrate its authenticity even among the Tiv people. Through this exploration, the paper finds that even though there is a paucity of scholarship on tragedy among the Tiv people, *Girinya* dance expresses a robust tragic experience. The dance underscores the seriousness of African cultural aesthetics especially among the Tiv. The paper submits that tragedy in Tiv is expressed in *Girinya* ritual dance performance which serves to actualise communal regeneration for the well being of the people. The paper therefore recommends that drama scholars, critics, playwrights and philosophers should continue to examine the concept of tragedy among the Tiv and sharpen its proper intellectual understanding in Tiv worldview.

Key Words: *Tragedy, Girinya, Ritual, and drama*

Introduction

Tragedy is one of the recurrent topics in world dramatic scholarship. There has been a perennial debate concerning its nature and structure whilst denial of its existence in African theatrical experience especially in Western conceptualisation. However, since Nietzsche, it has been examined mainly as a dead concept in the western world especially in George Steiner's *The death of Tragedy* (1961) but it still shows striking signs of life occasionally, and most vividly in the third world, where traditional and modern (western) meet. This is why it becomes imperative to seek an understanding of such implications for the existence of tragedy in Africa and discard western assertions concerning the death of the concept in world literature.

Aristotle is arguably the first to have advanced an intellectually working definition of tragedy. Accordingly, he notes that tragedy is:

[A]n imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions (135).

Aristotle's treatise therefore, has been the spring board for this perennial quest for the apprehension of tragedy among scholars since it has been received with mixed reactions with many scholars denouncing his position almost entirely while others seem to agree with certain elements but reject others. Miller for instance, argued that the question of status of a character to qualify him a heroic status is baseless hence to him, the course being pursued by a character should be enough to win him a heroic status (52). Miller therefore, submits that a common man on the street with a genuine course especially a struggle for his society can equally be regarded as a tragic hero.

In the twentieth century, Brecht was the western world's most eloquent enemy of the idea of tragedy. He paraphrased Marx's eleventh thesis on Feuerbach when he wrote of his own idea of drama, that it should be 'an affair for philosophers, but only for such philosophers who wished not just to explain the world but to change it' (Willet, 72). Brecht's hostility to tragedy was based on two articles of faith: that the present condition of society is basically bad, and that humanity is capable of enforcing change for the better through its own agency. He argued that the art of tragedy described by Aristotle existed to explain the ways of the gods to men, to describe the powers operative in a static, unchanging cosmos. It acknowledged that man had little control over his individual destiny, let alone, the capacity to impose change on society and alter its direction.

Curran corroborates Brecht's position when she faults Aristotle's elements of tragedy like hubris, pity and fear. She argued that Aristotelian dramatic practices could lead the viewer to conclude that human suffering is an inescapable part of the human condition. And for the audience identifying with the dramatic character taking on his emotional states, bars the audience from critical reflection on the social dimension of tragedy. For to Brecht, the viewer sees the action of the play from the point of view of the central character and hence loses a broader view point from which to analyse the social themes represented in the play (167).

Next to Aristotle's account of tragedy, the theory of tragedy developed by Hegel (1770-1831) also became the most studied and quoted in the West. Tragedy arises, according to Hegel, when a hero courageously asserts a substantial and just position but in doing so, simultaneously violates a contrary and likewise just position and so falls prey to a one-sidedness that is defined at one and the same time by greatness and by guilt (67). For Hegel, tragedy is the conflict of two substantive positions, each of which is justified, yet each of which is wrong to the extent that it fails either to recognise the validity of the other position or to grant it its moment of truth; the conflict can be resolved only with the fall of the hero. Hegelian tragedy is the inevitable consequence of the absolute realising itself in history. In the course of history, one-sided positions emerge that contain within themselves their own limitations. These positions give rise to conflicts, which are resolved in each case by the transcendence (or death) of the particular, such that history progresses dialectically, through contradiction and negativity, toward an ever more comprehensive and rational goal (Roche, 75).

Greek and even Shakespearean tragedy, which has been probably the most potent form in the west, based themselves on a worldview which was essentially static. The pace of social change in both societies was so slow as to be imperceptible. Within them, individuals might be made to change but not the whole structure. It followed therefore that the miseries and the injustices of human existence called for explanation, not revolution. Hope was usually found in extra-terrestrial form. The gods were essentially the expression of a hope that order, control and justice did in fact lie behind life's seeming chaos. True virtue therefore lay in fatalism; in resigning oneself to the demands of one's destiny or to the will of the gods. According to Gurr, "the common shape of virtue in Greek tragedy was stoicism; in Shakespearean tragedy it was something like Christian patience, the readiness being all" (46).

However, despite passionate criticisms against Aristotle's tragic model, and various notions concerning tragedy in western literature, the idea has continued to loom large on the world drama even in the contemporary time. This debate also influenced modern African dramatic literature considerably. Aristotelian drama which is used in the examination of world drama was adopted to determine on one hand, the presence of drama in Africa generally and on the other hand, whether there is the existence of tragedy in African performances at all. This led many European scholars such as Ruth Finnegan and Ketu Ketrack in separate studies to state that Africa has no drama and tragedy respectively. Finnegan argues that traditional African drama is regarded as not being a fully-developed drama which lacks the properties of modern drama if patterned after the European model fashioned after the Aristotelian concept of tragedy. 'Ketrack holds that tragedy did not exist in Africa before the colonial period quoting Anthony Graham White's statement that many African cultures feared that to express sorrow was to invite it' (cited in Anyaoku, 2).

Ketrack's allegation suggested that tragedy is like writing or technology that is exportable from one culture to another, just like literacy was said to have come with the advent of the colonial masters in Africa. A view widely debunked by several African scholars like Biodun Jeyifo, Wole Soyinka, J.P. Clark, Ngugi Wa Thiongo, Olu Obafemi, Echeruo, Obiechina and Ahmed Yerima in varied studies. Soyinka for instance, in a study on myth in African literature, suggests that within the myths, the first form of ritual drama exists (37).

According to Yerima, the second form of ritual drama was one of the representative acts and actions of the gods that had earlier lived- mimesis. Yerima further states that from ritual drama, 'grew the early tragic form, with new tragic characters and tragic heroes in African drama' (26). Ogunmba also argued that the black man despite not having formal entertainment infrastructures in the western sense had his traditional forms of entertainment before the advent of the white man (75). Yerima insists that:

[Africans] also have a protagonist, sometimes with the physical qualities which Aristotle demands of an ideal protagonist and sometimes we create and endow him or her, our protagonist, with characteristics or character traits within our own socio-cultural milieu. Qualities that will allow him to pull together the strands of our emotional thought and reasoning within the parameters set by each cultural community (26).

It is in Yerima's assertion that the Tiv *Girinya* boast of tragic authenticity since it strictly based on the people's cultural parameters. This is why African scholars of dramatic literature such as Ogunba (1981), Jeyifo (2002) and Yerima (2009) argue that the classical model of tragedy and or drama should not be used as a template to determine African drama. They assert that just as the Greek tragedy emerged from the Greek festivals in the worship of their god Dionysus, African drama and theatre emerged from mythic and ritual displays. Yerima particularly states that 'there are no set rules for writing tragedy anymore' (26). He therefore questions Aristotle's treatise as being subjective noting that it was a one man's observation of the uniqueness of one creative work of a Greek playwright, Sophocles.

Therefore, the origin of drama generally in the African context cannot be simply explained away from the notions of rituals that cut across diverse African communities. From an analysis of the rituals, a common pattern becomes clear: they embody a passage from one way of life to another and carry subtle expressions of desire for transformation. They are indeed vaguely mapping out the paths of transition. They also assure the individual and the community, a victory over the forces of chaos. To quote Gassner and Quinn:

Not only do these rituals symbolize the passage from death to life and from one way of life to another, but they are the actual means of achieving the change over, they mark the transition by which through the process of separation, regeneration and return on a higher level, both the individual and the community are assured their victory over the forces of chaos, which are kept under control (714).

This assertion implicates the location of tragedy in traditional African performances in which cultural exchange has only introduced strange bedfellows. Traditional drama in Africa has always represented the communal need of restoration and cleansing. This is done mainly through two theatrical categories: one, by resorting to the mechanics of satire and comedy and the other by resorting to rites and rituals. The first is an attempt to diagnose what is wrong with a society and the second is a step to set it right by rehashing and strengthening the conventions.

Tragedy rather, is an encompassing term whose soul is the reinterpretation of human action for social engineering. Western views of drama and tragedy in Africa are seemed fraught with colonial weapon of denigration as was generally the trend. It is needless to mention that African ritual performances embody a unique form of tragedy which inimitably represents the worldview of each cultural group. The thesis of this paper therefore, dissolves the Tiv *Girinya* ritual performance into the matrix of African tragic theory and demonstrates its veracity as tragedy exclusive of Tiv dramatic experience and worldview.

African Tragic Theory

African tragic theory is inspired and influenced by the Yoruba worldview propounded by Soyinka in his seminal study, "The Fourth Stage". Soyinka developed his theory of tragedy based on the metaphysical, mythical and mythological conceptions which play a very crucial role in structuring the vision of a Black African.

According to Soyinka's interpretation, Yoruba culture separates the cosmos into the human world and the world of deities. At the same time, the human world contains manifestations of the ancestors, the living and the unborn. The different communities of ancestors, living and unborn are also separated from the realm of gods. The gulf between these areas of existence is named transition. Since according to tradition, the gods were once completely and unhappily separated from human beings, many Yoruba myths are the stories about efforts made to cross these gulfs. Ogun, the god of iron and metallurgic lore and artistry was the first to succeed in conquering the transition. He crossed the gulf to the world by extracting iron from the earth and thus providing the human world with the source of its weapons and the tools. Ogun is also the god of creativity, guardian of the road, explorer, hunter, god of war and custodian of sacred oath. Soyinka argues that traditional Yoruba tragedy represents the suffering experienced in these gulfs and the painful efforts of will or assertion performed to bridge them.

Ogun is Soyinka's favourite, the god of the dynamic forces in society and above all, of the creative and suffering artist. As god of iron, he patronises the forge, producer of the artefacts of war and art:

Ogun is an embodiment of Will and the Will is the paradoxical truth of destructiveness and creativeness in acting man. Only one who has himself undergone the experience of disintegration, whose spirit has been tested and psychic resources laid under stress by the most inimical forces to individual assertion, only he can understand and be the force of fusion between the two contradictions. The resulting sensitivity is also the sensitivity of the artist and he is a profound artist only to the degree to which he comprehends and expresses the principle of destruction and recreation (Soyinka, 126).

What Soyinka has sought to do is to develop a contemporary African theatre that would not only be drama in the Western sense of the term but also ritual in the African sense of the tragedy. Soyinka has described Ogun as the paradigm of ritual archetype. Similarly, the actor in ritual drama operates in the same way. He prepares mentally and physically for the disintegration and re-assembly within the universal womb of origin, experiences "the transitional yet inchoate matrix of death and being" (143). It is from knowledge of the protagonist's foray into this abyss that tragic feeling in Yoruba drama arises. According to Soyinka:

Yoruba tragedy plunges straight into chthonic realm, the seething cauldron of the dark world will and psyche, the transitional yet inchoate matrix of death and becoming. Into this universal womb the first actor, disintegrating within the abyss the protagonist actor resists like Ogun before him, the final step towards complete annihilation (143).

In this archetypal Yoruba tragic experience, many sacrifices of rituals are made in order to diminish the transitional gulf. This area of transition is what Soyinka refers to as the fourth stage. Two prominent aspects that signify the Yoruba desire for resolution and harmony are disintegration and reassembly. Tragic fate in Yoruba myth has been expressed in the following formats by some scholars: Demonic will within man - desecration of nature - Tragic hindsight -

ritual exorcism - Transition or self-apprehension or individuation. This formulation is not based on an adequate understanding of the Yoruba culture because the heroic act that leads to tragic end does not spring from a selfish desire. On the contrary, it arises out of a sense of need to save the society. He may designate the fate of the hero with a familiar word "tragedy", but it is more an ecstasy, a reformation and a triumph.

The concept of tragedy arising out of the works of Soyinka obviously differs from the well-known mode of tragedy formulated by Aristotle. The tragic hero according to Aristotle acutely generates the catastrophe due to a flaw in his nature. But in Soyinka's African tragic theory, the hero is an individual endowed with a strong will and a desire to redeem the community. His end is not a fall but an act of conscious sacrifice for the well being of the society. It is a spiritual deed. On the contrary, in the familiar European mode, the tragic hero transgresses and violates the accepted canons of social life. It is a defect in him or a shortcoming in his conduct that leads to disintegration. The tragic concept in the African sense exemplified in Yoruba culture is a glorification of the hero who is a social redeemer. Soyinka's use of Yoruba culture acts as an effective mode of resistance and they enhance the sense of originality of the African cultural mode. It is in this sense of Soyinkan tragic theory that the Tiv *Girinya* is deeply rooted as a viable tragic experience exclusive of the Tiv people since the dance engender community redemption and survival.

Nonetheless, it is worthy of note that just as Yoruba tragedy represents an agony experienced by the tragic hero in the transitional gulf between the living and the unborn, Tiv tragedy embodied in *Girinya* also represents the sufferings and more, inimitable acts of valour by the warrior-heroes in wars for community protection. The contrast between the Yoruba and Tiv tragic view is perhaps expressive in the sacred and secular settings of their heroic exploits. While Ogun's tragic exploits exist in the chthonic realm, the warrior-heroes in Tiv tragedy face their horror in the corporeal world of the living. What is then mostly significant in the understanding of Soyinkan hero and the Tiv warrior-heroes is that both bear a situation where their spirit is tested and "psychic resources laid under stress by the most inimical forces to individual assertion" (Soyinka, 126). However, while in Ogun's case, the struggle is between the supernatural forces, in Tiv tragedy this struggle emanates from a physical human interpersonal conundrum resulting to war.

Again, in both Yoruba and Tiv tragic archetypes, the supernatural world is paramount. The Yoruba separation of the cosmos into the human world and the deities is also commonplace in Tiv worldview. This is why the performance of *Girinya* is replete with recourse to the metaphysical world of the ancestors. The sacrifices and ritual performances in the dance is to enhance reparation, recompense and penitence to the ancestors who should not only grant the deceased eternal rest but also guarantee serenity among the living and victory in times of war. The significant difference between Yoruba tragedy and the Tiv is in their conception of the hero. Soyinka's Ogun is considered a hero-god; he is an embodiment of an acting god. That is, Yoruba tragic hero is a deity that capitulates to undergo torture, disintegration and by the time he reassembles himself from the wreckage of this chthonic disintegration, brings redemption through the supply of iron used in the

manufacturing of weapons for war. The image of Ogun is that of the mythological Christian Jesus who through his passion and death on the cross, “brings salvation to the world”.

Conversely, in Tiv, heroism connotes distinguished individuals (human beings) who must have accomplished great things in life and sacrifice their personal comfort for the survival of the people. Thus heroes in Tiv are located among the people and not in the supernatural world of the deities. The supernatural world in Tiv worldview only guarantees protection and support to the hero to meet his noble task of shared redemption. *Girinya* is then a symposium for the expression of those heroic exploits by the warrior-heroes. The form and content of the dance is designed to display such aesthetic values exclusive of those who are distinguished in the act of war and community redemption. In essence, tragedy in both cultures serves as a sublime art form designed to engender serenity, communal redemption and protection.

No doubt, *Girinya* ritual performance is adequately charged with all the vitality inherent in the ritual origin of tragedy. The performance is designed to demonstrate the possibilities for articulating resistance to invading adversaries. The rituals serve as significant agents in inspiring not only the actors on the stage but the spectators in the audience segment of the theatre. The ritual has a regenerative effect for all its participants: it reinforces the community on stage and in turn, the community in the audience who are also exhorted to fight enemies. Rituals get enacted with the clear purpose to resist the sway of external cultural codes and hence they are deliberately structured and consciously designed and the Tiv *Girinya* is well equipped with all these accessories as a vigorous theatrical experience.

The Origin of *Girinya*

The *Girinya* developed originally, as a warrior cult to defend the territorial integrity of the Tiv people as they migrated and acquired lands for settlement. Then, it was known as “*Gber-tyo* (beheaders)” (Agaku, 34). As the Tiv settled into their acquired lands, they observed the formation and sustenance of similar cults amongst their neighbours. These included the, Obudu, Ogoja, Ugabu, and Gakem of Upper Cross River and Oju (Igede) and the Idoma of Benue State; the group of people collectively called Udam by the Tiv people (Doki 98, Agaku 34).

The dance form of the *Girinya* among the neighbouring communities is known as *Ogirinya* and incorporates an active masquerade form especially among Igede. The Idoma form of *Girinya*, known as *Oglinya* or *Ogalanya* (practiced mostly by the Edumoga people of Benue State), also incorporate masquerade forms to the warrior cult. The primary motif of all the cults encountered by the Tiv people was to protect them from attacks by other groups. The cults were organised in such a way that dance was used as a means of exercising and sharpening skills and techniques needed in warfare or battle in the period from the late 18th century to the early 19th century the period that marked the expansion and encroachment of the Tiv people characterised by hostility.

According to Doki, due to an atmosphere of hostility that persists between the Udam and Tiv for instance, Udam usually cross over to the side of Tiv people to kill them and cut off the head in order to either become a member of the *Ogirinya* guild, since one had to provide a human head to be part of the dance guild or bury a member (99). Consequently, the Tiv mole over them

and develop a version which they perform today as *Girinya* which is used in retaliation against the enemies. To quote Doki again, “the dire need to stem the killing of the Tiv brothers by Udam people necessitated the emergence of this dance guild” (99). This is why it is safe to conclude that *Girinya* dance emerged as a medium of revenge and attack against invaders of the Tiv people.

Consequently, as a ‘military’ dance formation then, the *Girinya* had a hierarchy, akin to the army. The *Tor Girinya* was seen as the Commander-in-Chief. He was followed by the *Tor Tough* (Chief of Staff), the *Atem* (‘Breaker’ or what is known in modern terms as Provost); the *Shuwa* (Spokesman) and the rest of the warriors according to the number of human heads they possessed (Agaku, 35). The performance structure, form and content of *Girinya* among the Tiv is thus discussed in the following section.

The *Girinya* Performance

In its present form, *Girinya* is performed both as a social dance and as a ritual. As a social performance, *Girinya* is performed on occasions of significance to the Tiv people at occasions such as the visit to the locality of a Governor, a distinguished son of the land, the coronation of a chief or any other important occasion.

As a social performance for entertainment and show of ability, the dancers come to the dancing arena dressed in singlets (vests), a loin cloth around the waist and trousers or short pants underneath; brandishing machetes. When called upon, the dancers take their turn in the dancing arena; the *Tor Girinya* (Chief of *Girinya* or leader of the troupe) is always the first. He comes over to perform a solo dance of cleansing. Greeted by cheers from the *ilu* (wooden gong), the *Or miar* (flutist) and the spectators, the *Tor Girinya* dances in slow but regal shuffles round the dancing arena. He dances round making weeding gestures with his machete. He does this movement round the dancing arena and back to the entrance point, where the dancers are waiting. The dancers then file out in a single formation and scatter around the dancing arena; with the *Tor Girinya* and the musicians in the middle. Thus scattered, the music changes beat. This serves the dance movements and the display of technique and ability as in war; that is, the stalking, leaping on prey and beheading movements.

During this dance display, the dancers watch each other carefully to catch whoever is not being attentive to his immediate environment. And to show that a dancer is attentive, when another dancer takes a leap, the other responds by leaping backwards and raising his machete high above his head. But when a dancer is caught off guard, the blunt side of the machete is placed on the back of his neck. He then falls to the ground, signifying that he has been beheaded. The ‘victor’ is then carried shoulder high by his colleagues who dance round the arena in mock celebration of victory.

After this celebration of victory, the dance continues but without the ‘beheaded’ colleague. This goes on until only one dancer is left in the dancing arena, with the *Tor-Girinya* and the musicians. The remaining dancer is then lifted high by his ‘beheaded’ colleagues and the *Or miar* sings his praises. When the remaining dancer is finally dropped to the ground, all the dancers engage in another dance movement known as *amar a kuur* (the dance of death). *A mar a kuur* requires a vigorous dance step. In a semi crouching position, with knees slightly bent forward, the

dancers keep a steady one-two hop until they fall to the ground exhausted; signifying that they have danced the evil spirits around to death. The dancers then pick themselves up and dance out of the arena.

Girinya as a ritual performance in honour of the dead, especially dead members of the troupe, is more comprehensive with all the ritual and theatrical condiments that give it a sublime artistic savour. In this kind of performance, the *Shuwa* (spokesman) invites the members of the troupe to a meeting. When all the members of the troupe are gathered in the *Tor Girinya's* house, they file out to the dead member's domicile. As they leave for the dead member's house, the *Tor Girinya* holds a young chick in his left hand and his machete in his right. As they reach the deceased's house, the dancers scatter round the compound, as if taking positions against potential attack. Then slowly as if stalking, the dancers move into the room prepared for action.

After some time in the room, the *Tor Girinya* emerges, with the young chick in his left hand and dances round the compound of the deceased. As he dances round, he makes mock chops at the chick's head and jabs outwards, towards the fringes of the compound; as if cutting and pushing away obstacles. Where the deceased has more than one son of the same age from different wives, they follow the *Tor Girinya* as he dances round. When the *Tor Girinya* reaches the door of the room in which the deceased is lying in state, he chops off the chick's head and allows the blood to spill on the doorposts and inside the room. At this point, the contesting sons rush for the chopped head. The one that picks up the head inherits his father's *imborivungu* (emblem of spiritual power and wealth) and also joins the *Girinya* rank.

After performing this 'cleansing' and appeasing rite, the *Tor Girinya* dances back to meet his colleagues. After a short dance, the dancers who appear pointing the machetes to the east and then to the west, to the rising and setting of the sun, then dance in a single file towards the room in which the deceased is lying in state. This performance is done with wild facial expressions of elaborated head nods, wide opened eyes and violent jerking about the arena. As each dancer crosses the door of the room, he bends down and places his machete on the back of his neck as a final mark of respect. It is needless to state that the dance is well structured in a way that brings forth the mimetic value of its composition and performance.

Another segment of the dance is the solo performance where a warrior-hero comes to the stage to narrate the story of his valour, using the music and rhythm of the drum. After being summoned to the arena by the trumpeter, he prowls around the arena looking towards the east and west with an eventual sharp step towards the drummers. He brandishes the machete as if to chop the drummers' heads and finally settles for his dance characterised by vigorous movement of the body and legs to the rhythmic dictates of the drum displaying his heroism in wild admiration by the spectators.

Nevertheless, the dance continues with the *Gber girinya* where a goat is tied to a stake and a mandated member warrior cuts with one stroke the head of the goat as authorised by the rest of the members. While the chosen member does this, the audience and other members of the guild stand in admiration of this personal dexterity by the chosen one as dictated by the drum. Doki succinctly captures this deftness thus:

The drum beat directs his movement and he moves elegantly around the arena taking occasional long strides towards the goat with bulging blood shot eyes. This movement is repeated until he is fully satisfied and ready for action. The music ceases, he looks up and down, throws the machete up as he catches it mid-air, he then cuts neatly through the goat amidst cheers from the audience and fellow members (107).

The final stage in the *Girinya* ritual performance is the eating of the meal when the warrior-heroes are fed by the priest. The food consists of slices of yam in a pot mixed with palm oil and pepper. The priest picks up the slices with the tip of a knife, holds it out for all to see while the warrior to be fed stands out with his hands behind his back who takes the yam with his teeth. This continues until the last warrior is fed after which the deceased hero is buried. This version of *Girinya*, as a rite of passage, is called “*Lyaku-ji* (away flies)” (Agaku, 35) and it is in this ritual performance that a perfect tragic conjecture is to be found. The foregoing is a brief descriptive synopsis and form of the two types of the dance as performed today.

Tragedy in *Girinya*

Studies about the veracity of *Girinya* as a viable theatrical medium have been consistent among Tiv theatre scholars. Worthy of note are Pever-Ge (1985), Mude (1999), and Doki (2006). These studies have provided readers with the required background knowledge of the dance. What this paper tries to do is to demonstrate the connection of the dance to the idea of tragedy which has almost consciously or unconsciously defiled attention by Tiv dramatic scholars. The discussion of *Girinya* in this paper is therefore premised on Doki (2006) who provides a robust scholarly understanding of the dance as a cultural code of the Tiv people. *Girinya*, Doki writes, “is symbolically a war dance, as virtually all elements [...] of war are reflected in the different aspects that culminate in the performance” (98). The dance itself is solemn in its performance mode. It is symbolically marked with valour and elegance laced with solemnity that accompany an exotic tragic performance. Consequently, it is exclusive for those who have accomplished acts of gallantry especially for societal well being; only the fall of such people then in Tiv worldview provokes tragic sensibility.

According to Doki, as a ritual dance, *Girinya* is performed to honour departed or fallen warriors (100). In this way, even for those who would insist on using the western tragic paradigm to compare African tragedy, it is apparent that the performance of *Girinya* is not less synonymous with the origin of tragedy among the Greeks where ritual performances were done in honour of their god, Dionysus. While the dance serves two purposes for the Tiv people: social and ritual, it is the ritual version of the performance that embody more, those theatrical accessories that engender the idea of tragedy and general dramatic relevance. The ritual performance is comprehensive, encompassing total theatrical attributes that give it an aesthetic valourising effect.

Therefore, *Girinya* is not just a dance, but a performance which enables the Tiv man to interact with the supernatural on one hand and entertain himself on the other. The series of ritual activities that are done to set right the spirit of the dead and thus cause such a spirit to rest in peace

is in its spirituality a sacred communion with the metaphysical world (Doki, 118). The significance of this assertion in the location of tragedy within this dance is that it establishes the performance as a link between the living and the dead. In these ritual sacrifices, the supernatural world is summoned to provide succour to not just the dead hero but also the living. This is even as Doki reveals that “*Girinya* in performance for a dead warrior who had distinguished himself in war and had several heads to his credit is to placate his soul to rest in peace and not come out to commit atrocities for the living” (125).

This illustrates one of the primary concerns of a tragic art; societal well-being. Therefore, *Girinya* dance ritual does not only serve the social function of entertaining the people but it serves as a means to create a virile society for the living. The dance plays a regenerative role Soyinka would also articulate in the heroism of Ogun. To Soyinka, two prominent aspects that signify the Yoruba desire for resolution and harmony are disintegration and reassembly. In Tiv performance, the engagement and daring confrontation of warrior-heroes in battle fields is synonymous with Soyinka’s Ogunian disintegration. Their disintegration can be located in the enduring spirit and assimilation of horror to defeat the enemies in the war front and the reassembly in their victory over the enemy. The ritual performance culminated into dance is the reassembling and reunion of not just the community in its social setting but also with his metaphysical world.

Mention must be made that while in Soyinka, Ogun’s heroism is individuated; heroism in Tiv tragic expression in *Girinya* is a collective activity that arises from communal defence mechanism. The dance ritual is a collective statement of conquest that symbolically serves to cleanse the land of guilt, stains and evil deeds. Therefore, *Girinya* as a performance is sublime in its corporate demonstration of valour and conquest. During the ritual performance, a goat is beheaded as a sacrifice to the gods to atone for the sins of the people. This is done by a priest who engages in a solo dance around the arena as he communicates with the ancestors. At the end of the dance, the priest sprinkles some water on all the people present who may have committed a blunder of nodding unconsciously in appreciation. This ritual is therefore, meant to purge the society to re-establish a harmonious relationship with the metaphysical world. Therefore, tragedy in Tiv illustrated in *Girinya* is a communal consecration arising out of a sense of need to save the society. It is more than an ecstasy but a means of reformation, rebirth and triumph.

In Soyinkan Ogun paradigm, Ogun is the first darer into the abyss who confronted the dark forces of the abyss and found a way through it with the exercise of his will. Soyinka then, discusses different stages of this process; the dissolution of self, the search for oneness, the exercise of free will and the retrieval of self. The Tiv hero-warriors are also in possession of a strong will power. The contrast between Western and Soyinkan idea of heroism with the Tiv concept is individualism and collectivism. The Tiv concept of hero expressive in *Girinya* is collective in nature. The formation of this dance group is where the heroism in Tiv emanates. This is even as Doki asserts that “not every man or woman is allowed participant in this dance. But a warrior-hero in Tivland is one who has gone out in defence of his fatherland, or one who has been able to acquire traditional condiments for the funeral ceremony of a fallen hero” (101). The dance is restricted to those who have accomplished great cultural excrescence and excellence and it is structured to achieve such

elegance. So just as Soyinkan Ogun, these warrior-heroes plunge into the fatalism of war, face the horror and terror of adversaries and by the exercise of their will, emerge triumphant and victorious.

While the concept of heroism in Tiv may differ from Soyinkan and western epistemology, the tragic spirit and essence remain sacrosanct. The emotional expression and the mimetic purpose are intact. The concept of Tiv tragedy arising from *Girinya* ritual dance obviously polarises the well-known Aristotelian tragic dialectics because the tragic hero according to Aristotle generates a catastrophe due to a flaw in his nature. However, in Soyinkan and Tiv tragic art, a hero is an individual or a group of people endowed with a strong will and a desire to redeem the community. His end is not a fall but an act of conscious sacrifice for the well-being of the society which encompasses a metaphysical solution.

On the contrary, in the familiar European mode, the tragic hero transgresses and violates the accepted canons and norms of social life. It is a defect in him or shortcoming in his conduct that leads to his disintegration. But in Tiv worldview, the tragic concept is a mimetic representation and glorification of the hero who is a social redeemer.

Conclusion

Girinya is one of the oldest dances among the Tiv that serves as a source of entertainment to the people. To the Tiv audience, *Girinya* is more than just a source of entertainment genre. It is strictly revered because of its distinctive elegance and sophistication that makes it an inclusive theatre art form. This artistic reticence sums up its relevance that facilitates a bursting tragic idea shrouded in ritual. The dance is a ritual performed as a mimetic practice to portray an attempt by the people to overcome moments of chaos. This explanation is also based on African belief system that myth and ritual provide man an effective weapon by which he could overpower those hostile forces that threaten him endlessly. So, in the myth and ritual pattern is discernible the presence of the melancholy notes of despair and pessimism. Gassner and Quinn also point out the important relation of tragedy with myth and ritual in this statement: "In the myth and ritual pattern is the seed bed of tragedy" (714). A structure of the tragic form as derived from their dependence on rituals and myths consists in the tragic protagonist engaging in conflict with the forces of darkness and evil, meeting with a temporary defeat but finally emerging triumphant as the symbol of the victory of light and goodness. Accordingly, the tragic protagonist (warrior-hero) in Tiv *Girinya*, in whom is subsumed the well being of the people and the welfare of the state, after suffering from the horror of war, emerges triumphant as the symbol of the victory of light and good over darkness and evil and reaffirm the well being of the people and the welfare of the state.

Recommendations

This paper is an exploration of tragedy in Tiv theatrical practice. The paper broadly demonstrates the veracity of tragedy in Africa with *Girinya* as a microcosm for such justification. Through this exploration, the paper observes that scholarship on tragedy generally in Tiv worldview has been terse and undermining. Therefore, it is recommended that drama scholars, critics, playwrights and philosophers should continue to examine the concept of tragedy among the Tiv and sharpen its proper intellectual understanding in Tiv worldview. This should be done

by developing conceptual issues such as tragedy and tragic hero in Tiv as discussed in this paper. This will serve as a guide to playwrights especially of Tiv extraction, to create plays capable of projecting and advertising the Tiv culture to the world literary stage since tragedy is considered more, a serious art than other genres of writing.

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Compounding and the Problem of Definition in Tiv Language

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Abstract

This paper addresses the problem of definition for morphological compounding, with particular attention to the Tiv language. Information for the study is obtained primarily from a selection of creative texts that are produced in Tiv language by Tiv writers, and some of the researchers' overall competent knowledge of the language under investigation. The study reveals that certain words which appear to be clear instances of compounds (and are used as such by certain writers) are considered as word groups in the writings of others. Yet, a number of words unanimously agreed by Tiv authors to be simple or complex words can still be divided into two or more elements that can function independently in other circumstances. Without any specification on the kinds of words and the conditions under which they constitute a compound word, it becomes very difficult to decide unambiguously whether certain words are to be seen as compounds or not. This is based on the observation that many words as found in our aspects of communication are not intended to be compounds. Yet, each of such words usually has the potential of producing more than a single lexical item.

Keywords: *Tiv Language, Compounding, Word formation, Definition and communication*

Introduction

The morphology of Tiv language is enriched with the several processes involved in the formation of words in natural languages. One of these is compounding, defined morphologically as a system of word formation that carries two or more lexemes or words to form a single lexical

unit. Yule (65) defines it as the “joining of two separate words to produce a single form”. A compound therefore, refers to any word constituted by two or more independent morphemes.

In this paper, attention is drawn to the fact that such a definition for morphological compounding is over-generalised and over-simplified. A word being formed by two or more words, refers generally to any word which is capable of producing a number of independent words upon division. Accordingly, Crystal (96) defines a compound in a general sense as “a linguistic unit which is composed of elements that function independently in other circumstances”. This definitely has no regard for particular words which in combination qualify for a compound as well as its definite boundaries.

Without any specification on the kinds of words and the conditions under which they constitute a compound word, it becomes very difficult to decide unambiguously whether certain words are to be seen as compounds or not. This is based on the observation that many words as found in some aspects of our communication are not intended to be compounds. Yet, each of such words usually has the potential of producing more than a single lexical item.

The current discussion therefore, addresses the problem of definition for morphological compounding, with particular attention to the Tiv language. As the discussion continues, it would be discovered that:

- i. Certain words which appear to be clear instances of compounds, and are used as such by certain writers, are considered as word groups in the writings of others.
- ii. A number of words unanimously agreed by Tiv authors to be simple or complex words can still be divided into two or more elements that can function independently in other circumstances.

These two points form the base for the presentation of data for this research.

Understanding Tiv Language / Compounding

Tiv is an ethno-linguistic group in Africa. The word itself alludes to at least three meanings when generally mentioned. Wegh (33) explains that, “it is the name of the Tiv ethnic group; it refers to their language; it is also the name by which the Tiv know their ancestor-father Tiv. The Tiv believe that they are all descendants of the man called Tiv”.

The geographical position of the Tiv, according to Bohannan and Bohannan (9) is between 6°8' and 8°10' north latitude and 8° and 10° east latitude. They are among the minority ethnic groups in Nigeria and according to Tser (10) “the Tiv number over four million speakers in Benue State alone”. They occupy the North Central States of Benue, Taraba, Nasarawa and Plateau. Some are found in Cross River and Adamawa States of Nigeria and in the Republic of Cameroon in Central Africa.

According to Akiga's accounts as translated by East (14) “the Tiv language belongs to a group which has been called *Semi-Bantu*”. The linguistic history of Tiv indicates that they are of the

Bantu stock. Tiv is typologically tagged to the Tivoid group, based on lexico-statistical testing. Williamson (276) among other scholars made attempt at the term Tivoid. The term refers to a whole group of languages related to Tiv; whose classification is based on phonological and morphological features. The Tivoid languages represent one of the larger Bantoid groups, other accounts as to the linguistic existence of a Tivoid group, are contained in Dieu and Renand (1983), and reappraised in Watters and Leroy (1989), all recognize a Tivoid group.

The internal classification of Tiv recognise central Tivoid, which is again subdivided into two major subgroups, A and B; with Tiv coming under central Tivoid A, which is a well- defined set of six languages: Tiv, Iyive, Oliti, Beceve, Otanga and Evand. This division, according to Blench (2011:7) , is based on linguistic evidence of the coherence of these languages-(that is, strength of shared lexical items) Tivoid is assigned to the Bantoid group based such morphological aspects like double-affixing (Greenberg, 1977) and lexical similarities with other branches of Bantoid (Williamson, 1971).

In the character of its internal languages structure. Tiv operates a morpheme based morphological structure and the word formation strategies in Tiv involve morphological processes of both derivational and inflectional order. This reflects on stems undergoing inflectional operations involving prefixes and suffixes. Such operational processes classify Tiv language structure as fusional.

It is certain that Tiv shares with many languages the capacity to create new words from a combination of already existing words. The word *Serumun* for instance, interpreted in English as *we accept*, is a clear case of a word formed from the pronoun *se*(= we) and the verb *rumun* (= accept/agree). A similar example is *Nyohon-yuan* = (sweet-bitter), another noun, created from a combination of two adjectives (nyohon=sweet and yuan = bitter). The combination can sometimes carry more than two lexical items as in the case of *Meluhan*, a Tiv proper name for a child, interpreted in English as *where will I be*. It is those words created from a combination of two or more old words that are known in linguistic terminology as compounds or compound words.

Compounding therefore, is defined as a morphological process that combines a number of old words to create a new word. Omorodion (179-180) refers to it as “the process whereby one root word is added to another root word; that is, the joining of two separate words or free morphemes to produce a single word”. Adzer and Chahur (224) define compounding as “a process of word formation which involves two or more free morphemes or separate words joined to be used as a single word”. This can be done by using a hyphen in between the morphemes (*part-time* for e.g.); leaving them separately without a hyphen (*swimming pool* for e.g.); or bringing them closely without any connective mark of punctuation (*haircut*, in English for e.g.).

Compounds are possibly formed out of compounds. In the words of Radford et al(171), it is possible to have “*finance committee, finance committee secretary, finance committee secretary election, finance committee secretary election scandal*, and so on”. That is to say (in other words)

that, complex forms of compounding develop from two – word compounds. We may also consider *law enforcement agent* developed from *law enforcement*, and from *night watch* we realise *night watchman* (Longman, 1986 & 1179). From the foregoing, it is worthy of note that the process of compounding is essentially unlimited. In an example, the compound *law degree* can be combined with *requirement* to produce *law degree requirement*, and the same three-word compound can in turn be combined with *changes* to realise *law degree requirement changes*.

But it could be observed that such combinations can also be seen and regarded as phrases and this is part of what we seek to address in this study. *Law degree requirement changes*, claimed to be a compound, can equally be used as a noun phrase with a series of adjectivised nouns as modifiers. In the actual analysis, it would be seen in concrete situation that the Tiv language which is the focus of this research is very much affected by this whole problem of what is, and should be defined for the morphological process of compounding.

Data Collection Sources

From what is obtainable in the introduction, the problem of this research is identified in two perspectives; seemingly clear instances of compounding which divide opinions of Tiv writers, and unanimously agreed upon simple and complex words with the potential of producing more than a single lexical item. Based on these points, information for the study is respectively obtained from two major sources:

- (a) A selection of four creative texts produced in Tiv language by Tiv writers for analysis. These are:
 - i. *Adan-Wade Koholga*, by Suemo Chia
 - ii. *Ambu Mgbegh sha Vanger man a Yuhwa un ga*, by Thadddeus Kyegh
 - iii. *Ankwagh Vasha Swem*, by Wende Akasi
 - iv. *Ikyav Saan Aga Saan*, by TerverUdu
- (b) Some of the researchers' over-all competent knowledge of the language under investigation. This refers to the kind of knowledge that enables the researchers 'to observe and think deeply and descriptively on the existing linguistic issues that demand attention.

The choice for those selected texts were randomly done in such a manner that it could have favoured some others rather than those four. In order to avoid sweeping generalisations on the topic of discussion, specific fact has to be presented with sources of evidence, hence the need for the selection of texts. The texts were read thoroughly, with particular attention to the use of compound words, and each of these words shown to be compounds were underlined in the reading process for easy identification in time of need.

Yet, some of the researcher's competent knowledge of the Tiv language is also considered primary. This knowledge had assisted in the observation of certain useful utterances in interactions with fellow speakers, particularly of the Tiv language. This knowledge by some of the competent speakers is found very important in this research because in formal linguistic researches such as this; such a knowledge always proves useful as it avoids over-dependence on secondary sources

for the achievement of set goals. It is the same knowledge that assisted in identifying many compounds used by the writers of the selected texts.

Compounding and the Problem of Definition in Tiv Language

It has been established that a compound is a lexical item with holistic meaning that differentiates it from a phrase. In a phrasal structure, one word is used to modify another word in an acceptable syntactic arrangement. In the words of Boer et al (4), phrases... are often argued to have a primarily descriptive function. Let us borrow words from English as a lead-way into the actual discourse. The following compounds, for instance, can be separated and attached with the meanings of phrases rather than lexical items:

Headline (a compound): A boldly printed title of a newspaper.

Head line (a phrase): A line on the head.

Bookcase (a compound): A piece of furniture with shelves to hold books.

Book case (a phrase): A box or any container that can store books.

Wastebasket (a compound): A small container for storing paper, cans, and other products no longer needed for use.

Waste basket (a phrase): A little container for keeping unwanted products.

The above examples have clearly shown, as we would want to recognise that in English, the meaning of a phrase is very often not the same as what is meant by the lexicalised version of that phrase. Apart from the first two examples, we would also see that *mother-in-law* (a compound) is generally used to mean a different thing from when it is a phrase – *Mother in law*, where it may be interpreted to mean a mother in a law programme.

One thing is certain, that compounds are lexicalised phrases. We have many of such instances in the Tiv language whose orthography itself is not clear on what should or should not be written as a single word. Division and lexicalisation of forms by authors is arbitrary, where writers are at unlimited liberty to lexicalise any group of words that can be considered a phrase structure. And unlike in the case of English, such phrases usually carry the same meanings as their lexicalised forms. In *Tar Homon u Botwev* (Gundu, 51), the author consistently writes '*kpernan*' (the following day) as '*kpernan*'. The author of *Adan-Wade KoholGa* as another instance, contracts '*kwaghoron*' as '*kwaoron*', a word that is even divided into two free morphemes by some Tiv scholars like Gundu (ibid), who spells it as '*kwaghoron*'.

In *Ankwagh Va sha Swem* by Wende Akasi, there is an expression that... *Vembainyamkpaveaerenakaashaasemaveeriornahan* (Ankwagh vas ha swem 4). 'vea' as underlined in that expression, which indicates a future occurrence, is written as a single word in many other spelling instances. Besides are the following cases:

_____ 'kahan = where (pg.1) written as 'kahan' (two words) in other works.

_____ 'shaachi = because (pg.1) to be written as shaaci (two words) as found in other spellings.

_____ 'ayolave' = themselves (pg. 3) as 'ayolave' by some other writers.

_____ 'chieyol' = fear (pg. 5) as cieriylol in some writings.

Such examples are found in *Ambu Mgbeghsha Vanger man a Yuhaun Ga* by Thaddeus Kyegh, as shown below:

- i. *un a* ===== he/she will (pg. 5) as *una* by some writers.
- ii. *na m* ===== give me (pg. 6) as *nam* (one word) in some writings.
- iii. *tughtugh* == very early (pg. 7) as a single word in other spellings
- iv. *dangdang* == anyhow (pg. 9) as *dangdang* by some writers.
- v. *too m* ===== carry me (pg. 14) as a single word in some cases.
- vi. Wanyekwaor == = young man (pg. 29) which some writers would prefer the two word form of *wanyekwaor*.
- vii. *akaaagenegh* == = some things (pg. 36) which can be written as three words *akaa a genegh* by some writers.

In *Ikyav Saan Aga Saan* by Terver Udu, the author writes 'aondoaimagh' (eve of night) at the starting point of page 1, and 'ajimeavegh' (back of the hands) on page 7, both as single words. These could equally be realised as 'aondoaimagh' and 'ajime a vegh' as we have observed in other writings. See also, his use of:

'kwaghbo' = something bad (pg. 25)

'wangbande' = small drum (pg. 24)

'orgaav' = gaav person (pg. 23)

'wanwam-kem' = my son-in-law (pg. 22)

'kwaghyan' = food (pg. 21)

All the words can equally be divided into phrases, where one word serves to modify the other.

Let us consider the following words for reference-making, as we comment on the problems associated with the various definitions of compounds and compounding as a morphological

process of word formation: the words are copied from some of our selected texts, with no regard to whether or not any of them has been identified in the texts as a compound.

1. Wase = help (verb)
2. Orgen = different person (noun)
3. Ityo he = afresh (adverb)
4. Kwaghbo = bad thing (noun)
5. Nahan = so/like this (connective/adverbial)
6. Wankwase = girl (noun)
7. Gbaiyol = need (noun)
8. Kwasembaiv = woman thief (noun) (literally)
9. Ungwa = hear (verb)
10. Orhenen = disciple (noun)
11. Terankon = cross (noun)
12. Nyiman = deny (verb)
13. Ityendezwa = promise (noun)
14. Dooshima = love (noun)
15. Zaiyol = problem (noun)
16. Hanma = every (determiner)
17. Tinekwagh = theme/main issue (noun)
18. Wanakiriki = small boy (noun)
19. Shami = correct/right (adjective)
20. Nomso-or = man (noun)
21. Aondoter = God the father (noun)
22. Shiada = witness (noun)
23. Aerenakaa = acts (noun)
24. Awashima = plan (noun)
25. Mbamaren = parents (noun)

Each of those words as selected from those texts is acknowledged to be a compound. We are not unaware that some of the aforementioned lexical items may be disregarded in the community of compounds by some speakers of Tiv language. Yet, such words can be claimed to be compounds based on what compounding is spelt out to be in language literatures.

In the preceding pages of this paper, Crystal (ibid) was noted for referring to a compound as “any linguistic unit which is composed of elements that function independently in other circumstances”. These independent elements that constitute a linguistic unit can be clauses for a compound sentence, or free morphemes in the case of compound words. Therefore, except such a definition is modified, even *wase* (1 on our list of compounds) which refers to *help* is also seen as a compound since *wa* and *se* can equally stand as independent morphemes, not minding the fact that ‘*wase*’ was not intended to be a compound word. What ‘*wa*’ and ‘*se*’ have in their separate meanings have no resemblance to what is obtainable from the combined form. And it is not the case that *wase* as

a Tiv word carries with it any idiomatic meaning for it to be regarded as a compound with idiomatic meaning.

In the Encyclopaedia of Cognitive Science, Anderson (5) says that “Compounds are built of two (or more) independent words, and have (at least in their original form) a meaning that involves those of their components”. He supports this with *Catfish* which is described to be a kind of fish sharing some property with a cat, probably the whiskers. This quickly reminds us of *Terankon*, a compound that explicitly refers to a *cross*. Even where we mention *Kwasembaiv*, it expressly describes a *woman that steals*. Many of such words exist, but with many others like ‘Ityendezwa = promise’ and ‘Gbaiyol = need’, such a constituent-based meaning of compounding could be opposed to.

O’Grady et al (128) simply submits that “another common technique for word building in English involves compounding which is the combination of two already existing words”. They further assert that with very few exceptions, the resulting compound word is a noun, a verb or an adjective. In the same vein, compounding is the process of combining two words (free morphemes) to create a new word (commonly a noun, verb, or adjective). Without clarifying additions to the definition, as we have expected in vain, such a definition qualifies some of the Tiv words from our list of compounds such as *nahan*; *ungwa*; *nyiman*; *hanma*; and *shiada* as compounds. But are they truly compounds? If they are not, what disqualifies them? For the definitions provided so far, and several others, those items are comfortable compounds. Those definitions basically speak of two or more independently functionable lexemes joining to create a single word. In that case;

Na + han (free morphemes) =	nahan
Un + gwa (free morphemes) =	ungwa
Nyi + man (free morphemes) =	nyiman
Han + ma (free morphemes) =	hanma
Shi + ada (free morphemes) =	shiada

That consideration is applicable to the rest of the listed items.

Let us consider certain principles about the system of compounding that can solve certain problems. One of those principles is that compounds have heads, and most of them are right-headed. This equally means that the right-hand element determines the category of the whole word. *Wankwase* (young woman), for instance, is seen as *kwase* more than it may be seen as *wan*. In this case, ‘wan’ on the left hand side is considered a modifier. This is in consonance with endocentric compounds under a semantic classification, which is seen as a kind of compound with a headword and the modifier. In other words, it refers to a distinct headword modified by other element. Some examples in English are: *blackmail*, *blackboard*, *airport*, *headache* etc. it therefore means that in the examples above; a ‘blackboard’ is a kind of *board*; ‘blackmail’ is a kind of *mail*; ‘airport’ is a

kind of *port*; and ‘headache’ is equally a kind of *ache*. But that is not absolute. Another set of compounds are described as exocentric. An exocentric compound is a kind of compound in which the meaning of the word does not in any of the elements that make up the compound, e.g. *highbrow* (upper class), *red eye special* (an overnight flight), *red herring* (false), *egghead* (intelligent) etc. Exocentric compound is thus somewhat idiomatic in character, which is unlike its endocentric counterpart; no component of its whole being is regarded formally as a head, and its meaning is not derived obviously from its constituents. *Nyohon-yuan*, for instance, refers to one with the combined characters of the good and bad. The word is a compound noun but none of its constituent parts is a noun. Even as we know that *Pendatyo* (put-head) is a noun, it does not refer to anything to relax one’s head as contained in the constituting elements, but to *amost cherished wife*.

Again, the principle of right-headedness has exempted a number of Tiv compounds such as: *Wanakiriki* (boy small) = little boy; *Awashima* = *plan*; *Or-maren* = a parent, all of which are pluralised on the left elements. What this implies is that such words are left-headed. In copulative compounds, the meaning of the individual morphemes that make it up, e.g. potbelly, hunchback, bowleg etc. are identified with double heads as in the case of *Nyohon-yuan* = bittersweet and *Aondo Ter* = *God the father*. All these have combined to create a lack of precision as to what a compound is, in definition as well as the syntactic and semantic principles involved in its total description.

Conclusion

The issues raised in the forgoing analysis are not meant to deny the existence of compounding as a morphological process, it is rather an attempt to the suitability and reliability of what has been found in relevant literatures for the meaning of compounding. If those definitions and principles were to be adjusted, we could feel more comfortable with those morphological elements that are regarded as compounds. In any case, a combination of lexemes or words, regarded holistically as a single lexical item is a compound.

But as a general case, the formation of compounds depends on whether a group of any kind has been considered, or is considered to be a lexical item. What this tries to explain is that such compounds may also be seen as phrases. Using one of the examples above as an example, ‘*kwaghbo*’ can be divided into *kwaghbo*, to give it a phrasal status, with ‘*bo*’ as a modifier of ‘*kwagh*’. Beyond this level, even complete sentences can be regarded as morphological compounds in certain circumstances. This applies to Tiv names such as:

Mfater = (I know God)

Kwaghdoo = (something is good)

Ior-rumun = (people have agreed)

Wuam-or = (kill me somebody)

Doorumun = (it is good to accept).

In particular, this is often when such names are attached to persons as a mark of identification.

One other salient point about the formation of compounds is that such words to be used in combination must follow the syntactic pattern of the grammar involved. This explains why we do have 'akirikiwan' but 'wanakiriki' is not admissible. Similarly, there is 'mbamaren' which cannot be re-structured to give us 'marenmba'.

Recommendations

From the foregoing, a sort of reformation to the definition and description of compounding as a morphological process is formally suggested. Such a change should specifically include those salient points already raised in the above under this conclusion. With those features in place, a compound may be re-defined as a lexicalised phrase with a new whole meaning, depending somewhat on a speaker's interpretation of its status as a compound, and a structure that retains the spelling as well as the pronunciation of its constituting elements. This definition covers our specific recommendations that in an attempt to provide the meaning of morphological compounding, it should be noted that:

- a. The two or more words are now combined into a lexical item with a new meaning.
- b. The combination is possible with any group of words, and this depends on a speaker's personal meaning.
- c. Such a combination must be in line with the syntactic pattern of the language in question.
- d. The combined structure must also retain the spelling as the pronunciation of its constituting elements.

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“Euphemisms in English: The Gricean Analysis”

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Abstract

Recent studies on euphemisms have expanded to different cultures and languages exploring and establishing the politeness function that euphemisms play in social interactions. This work is therefore not just an appraisal of the sociolinguistic function of euphemisms, but a radical step towards understanding the effect of euphemisms on conversational implicatures. Using the Gricean maxims of cooperative principle, some well known English euphemisms were elicited and are categorized under death, sex, health and social conditions, excretion, and prostitution. The aim is to investigate their conformity or not to the CPs. The analyses show that euphemisms transcend ordinary language and therefore negotiate a distortion of conversational intents, but endanger those words which are blatantly abnegated for softer ones. The study thus recommends among other things that users of language should by all means, avoid linguistic disguise such that communication is not obscured and that euphemisms be abolished since they alter reality.

Introduction

Language is a means of communication, and communication can only be meaningful when people say what they mean and mean what they say. This by implication means that every word is meaningful and every phrase or sentence is aimed at producing meaning. When words, phrases, or sentences begin to project meanings beyond the denotative and connotative value of meaning, language is distorted, vague and meaningless. In order to be polite, people replace offensive words with more acceptable ones. The reason for the use of euphemisms is to do away with unsuitable words in order not to offend the hearer. Euphemisms conceal the things that people fear the most - death, the dead, supernatural. They play down the realities of life - of sex, reproduction, and excretion. They are heralded by individuals and institutions (government especially) who are eager to unveil only the beautiful images of themselves to the world. They are so engraved in our languages that no day passes without people using them.

Consequently, the continual use of these euphemisms pose a threat on the younger generation in that, down-playing of certain words hide the danger and consequences of such words. For instance, sex has been made so trivial with phrases like “sleep with”, “hang out” and “make out”; such that teenagers feel it is okay to sleep with the opposite sex, make love with someone, while forgetting that there are consequences for such actions. Prostitution has also been trivialized with phrases such as “working girl, lady of pleasure”; these expressions sound appealing to the ears and majority of the prostitutes feel they are working as there are customers paying for the services they render. However, beneath these beautiful phrases lie the consequences that come

with them such as rape, unwanted pregnancy, dropping out of school,; deadly diseases such as syphilis, gonorrhea, HIV and even death.

It is on this premise that this paper analyzes the use of euphemisms in English in order to unveil the realities behind them, and the complications they pose to communication and language generally.

Conceptualizing Euphemisms

There are several definitions of euphemisms but they do not differ very much, they are skewed by calmer, milder or soft expressions used as a replacement of disfavoured terms. According to Enright, the word euphemism originates from Greek where it means ‘to speak in a good way’ (Cited in Jakova 12). Certain utterances are considered offensive, belittling, as well as slanderous, and the speaker may wish to down play them in order not to hurt the hearer. To this effect, Horny defined euphemisms as “words or expressions that refer indirectly to some unsuitable, unpleasant or embarrassing issue in order to make it seem more acceptable” (12).

The Penguin Dictionary of Literary Terms defines euphemism as “the substitution of a harsh and blunt expression for a mild and pleasant one”. It is agreed that certain words are synonymous to others but the continual substitution of words for others result to words going extinct. Human beings are known to react to feelings-sad, happy, pain, anger and so on. They also respond to emotions –hate, love. Nonetheless, *Longman’s* definition of euphemism is “an indirect term that is used by a speaker to save the hearer from being shocked, or feeling embarrassed or upset” (12). Therefore, euphemisms are schemed to evade the conventional, literal, meaning of a word or expression to a stylistically metaphorical or figurative meaning.

Euphemisms are principally used in discourses. So, the notion of functions of euphemism, understood as its effects, shows a relationship of mutual co-ordination between the speaker’s intention and the hearer’s reaction to the strategy. To this end, it is the speaker who exercises total control over this co-ordination, since it is up to him to use euphemism or direct designation. In this regard, a particular intention determines the use of a euphemism which popularly concerns its reception by the hearer. There are two basic functions of euphemism: “the function of concealing and the function of veiling” (Hao Yu, 46). As a matter of fact, there is a thin line delineating this two functions hence the two verbs used to name them are synonymous.

According to Hao Yu, an expression is said to fulfill the function of concealing if,

There is some fact or topic (or the name it is known by) that is deliberately hidden or left out of the discourse interaction. Again, this decision takes into consideration other factors such as the fact that there are unmentionable subjects of discourse. For example, conventionally established taboos and conventions regarding discourse which submit taboo to avoidance and replacement by euphemism.(46)

Going by the illustration above, it is seen that the societies people live in are fashioned by taboos and the need to avoid certain aspect of a word or concept which could disregard the established norms this has led to the choice of less explicit designation which warrants the respect of those

norms. Katamba agrees that people use euphemisms ‘to deal with social taboos that are individual to every culture’ (13). ‘Concealing euphemisms’ accept and make available, linguistic possibility to regard conventions and thereby to keep them. Examples of concealing euphemisms are fear based. According to Holder, fear of the devil made people replace his name by attributes like ‘black lad, prince of darkness, or bad man’ (13). Other euphemisms such as ‘growth for tumor’, or shame based alternatives like ‘pass water’ for urinate, ‘war’ for crisis. Euphemisms like these depend on the basis of a delicate compromise: “hide it, but do not make it vanish” (Hao Yu 46).

Similarly, the veiling function according to Hao Yu consists in:

Disguising a segment of reality so that the euphemistic expression presents a fact in such a way that the hearer's attention is guided to specific parts of the utterance or to opinions which are deliberately chosen by the speaker unlike concealing euphemisms which take both speaker and hearer's interest into consideration. Given their shared respect for conventions, the veiling euphemisms are more oriented to the speaker and his intentions which usually imply the effects he wants to trigger in the hearer. (46)

From the foregoing, truth is not concealed but manipulated. This kind of euphemism is not employed to shield face, since the speaker does not lie but finds a mollifying way of deforming the truth. Euphemisms are usually and often used in reference to negatively perceived social actions which speaker is ashamed to mention directly. The language of the press provides us with multiple examples of veiling euphemisms. Burridge claims that "by referring to topics like ‘war or killing’ euphemistically, those topics might appear tolerable" (14). He goes further to say that euphemism in this case "create an excuse for such social actions and lead humans to perceive them with respect"(Jakova 14). Katamba referring to this kind of euphemisms cited in Jakova uses the term "doublespeak". He believes that "euphemistic substitutions for brutal and inhuman acts make them tolerable and civilized" (14). According to Ostermeier, using euphemisms connected with raising taxes is common in today's politics (17) with commonly used expressions such as 'revenue raise, progressive revenue, or progressive taxation'. Carefully selected words denote particular activity or field used in politics. Holder says the word ‘special’ refers to illegal or inhuman activities. The expression ‘special treatment’ means ‘torture or kill political opponents’, ‘nuclear weapons’ are termed 'special weapons' . ‘Special operations’ signify secret and illegal operations. The word ‘strategic’ is used by politicians to refer to unsuccessful actions – ‘strategic movement’ to war and ‘strategic withdrawal’ connote military failure. Holder avers that the political vocabulary contains many euphemistic expressions denoting war: ‘armed struggle, conflict confrontation, counter attack, incident, intervention, limited action, operation’ (17-18). Most often than not, If these effects as mentioned above are achieved, the speaker's intention is accomplished and with it, the veiling function of an expression which is seen as euphemistic. These two functions are not mutually exclusive but often occur simultaneously in a single word or phrase.

Concomitantly, many reasons abound for the use of euphemisms. These reasons go hand in hand with the functions they help to achieve which are discussed above. These reasons range

from psychological, face-saving, political speech and so on. There is a reason for everything one does, and the reasons for euphemisms concern what is behind its use. However, this question is specifically important if one keeps in mind the shrinking reputation of the strategy. According to Burridge, in Hao Yu "despite public hankering for a kind of 'no frills', say-it-as-it-is euphemisms-free language, humankind would have to change beyond all recognition for the need for euphemisms to ever disappear" (47). There is thus a need for euphemism. This is shown in the number of taboo subjects that abound in our contemporary society. They may not share in the magical taboos of ancestral communities yet these subjects are socially known as inconvenient and demand special care in conversation or discourse. The speaker looks for a way of dealing with the displeasure they stir up and euphemisms appear in this context as a means of dealing both with the subjects and with the feelings they produce. The first reason for euphemism is thus of a psychological or expressive nature and goes back to the inherent negativity of certain items and of the words used to name them. However, this emotional label is not personal or intuitive, but as a result of conventional judgment. In this situation, the speaker is not only concerned about the subjects in the conversation; he is also considerate of the listener as well. To this effect, he chooses a euphemism, a conventionally accepted means of mentioning an emotionally marked subject.

Essentially related to psychological and emotional reasons for euphemisms is the concern for face: "every time we open our mouths, we have to consider whether what we say is likely to maintain, enhance, or damage our own face, as well as considering the effect of our utterances on others" (Allan & Burridge, 5). Conversations are based on conventions which are maintained by discourse partners if they want to direct their discussions towards a face saving discourse. A speaker chooses the kind of words to use, if the speaker knows beforehand that the subject he is about to mention is likely to trigger a negative emotional response in the hearer, he will act according to their shared conventions and speak about this issue by means of a euphemistic periphrasis. This intrinsic agreement guarantees the success of the speech act: they do not only forbid reference to the subject, but also ensure the respect of both discourse partners for what they casually agree on and accept as taboo. Conventional taboos such as shame based euphemisms (when the topic is sex or of the body parts); fear based euphemisms (when the subject is death or disease).

In the case of official euphemism, (particularly in press articles about war, this concern with face takes a different stand. Political speech for instance, is determined by the image of the speaker and vice versa. Most often than not, political speech is geared towards the speaker maintaining a good public image over and above the image of the anonymous mass hearer. Having this in mind, the speaker avoids subjects he knows might threaten his public image. Ben O'Neil in the essay "A Critique of Politically Correct Language" cited in Sebkova Krystina points that "those in favour of politically correct language claim that society discourages the use of words that have negative or offensive connotations in order to become more civilized and as a result, victims of unfair stereotypes gain more respect" (27). He goes further to say that "for the advocates of politically correct language, replacement of existing terminology with politically correct terms has two purported virtues: (1) it reduces the social acceptability of using offensive terms; (2) it

discourages the reflexive use of words that import a negative stereotype thereby promoting conscious thinking about how to describe others fairly on their merits" (27). This goes to say that by doing this, the speaker shows respect for conventionally established taboos and this will itself serve the same face saving purposes.

Looking at another scenario, newly press reports about war euphemisms employed do not respect conventional taboos but are inspired by security reasons. That is, they are mainly for the defense of community or state from an eventual artery use that the opposition party might make of the facts the euphemisms help to conceal. From the foregoing, one can deduce that the language of politics and the press is "narrow, faddish and highly reflexive in character, consisting in large part of euphemisms. It sometimes promotes or amounts to outright dishonesty" (Qtd in Sebkova 28). This kind of language according to Lutz is "designed to make the everyday things seem impressive to give an air of importance to people, situations or things that would not normally be considered important to make the simple seem complex" (32).

Finally, it is of great importance to mention language in its written form which is even more sensitive to offensive terms- what may be acceptable in a conversation changes drastically when put in black and white. For instance, journalists, dramatists, scriptwriters, that is all "those subjected to censorship have historically relied on euphemisms to get their message across in the face of strict limits on the words that are allowed to be used" (Keyes 236). For example, Pauline Kierman analyses hundreds of euphemistic allusions to sex in Shakespeare's plays "grouping for trouts in a particular river making the beast with two backs" (Cited in Sebkova 12). One is forced to ask whether these euphemisms prevent a work of art being censored or they should be considered as means of artistic devices? Literature as a work of art is imbedded with many euphemisms that express a high level of intelligence and increasing complexity of language. Authors of books and poets paint pictures using metaphors, allegories and allusions to create lasting impressions on their readers. In agreement, Keyes claims that "creating euphemisms demand far more of a writer than resorting to taboo words does. When comedians rely on profanity for laughs, it is not so much their lack of taste that offends as their lack of imagination"(237).

Theoretical Framework

Paul Grice's theory of conversation draws a distinctive line between what someone says in a discourse and what someone connotes or implicates. 'What is said' emphasizes meaning at their face value and 'what is meant' is the outcome that the speaker intends to draw from the hearer by virtue of the hearer's understanding of this intention. This shows that messages are received in two ways – literal and non literal. According to Grice, the measurement of conversational implicatures are founded on common knowledge of what the speaker has said, the linguistic and extra linguistic context of the utterance, general background information and the consideration of the cooperative principle (CP). The CP principle demands that interlocutors dialogue in a way that is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which one is engaged.

The CP is expanded into four maxims: quality, quantity, relation, and manner. The maxim of quality insists that conversations must be specific and true. This maxim expects interlocutors to give information that is required not more than it is necessary and must be truthful- avoiding what is false and lacks adequate evidence. The maxim of quantity like quality intends that the exact information given as it is required. Giving more information than is needed violates the maxim of quantity. The maxim of relation insists that interlocutors maintain the subject or topic of discussion. Comments to conversation must be in line with the topic and deviations from the subject matter are not allowed. Maxim of manner states that comments should be exact, brief, concise and specific. Any form of ambiguity and circumlocution must be avoided.

Emphasis on Grice's theory of CP makes them rational, and logical in our day to day interaction. Failure to observe the cooperative principle, which by implication leads to the violation of the four maxims, results to conversational implicatures. It is in this basis that the paper employs the Gricean theory to prove that euphemisms violate the four maxims of CP thereby rendering conversations vague, ambiguous and in circumlocutious manner.

Euphemisms in English

This part of the work presents and analyzes data collected for this study. Data collected was from secondary sources and is here categorized under the sub-headings of death/burial, sex, health conditions, excretions and prostitution, while their euphemistic expressions are tabulated beneath.

Death/Burial

A race well run	Called home	Laid to rest
Gone to the maker	Passed on	Internment

Sex

Make love	Do it	Make babies
Sleep with someone	Hang out	

Health and social conditions

Handicapped	Disabled	overweight
Mentally challenged	Motivationally challenged	

Excretion

To pee	To pass water	To ease oneself
To empty the bladder	To freshen up	

Prostitution

Lady of the night	Working girl	Street girl
Lady of pleasure	Currency girl	

Death and Burial

“A Race Well Run”- this is a euphemistic expression for one who has died. Though we know that death is a transition from the world of the living to another, it has been conceptualized as a ‘race’. This is however a blatant violation of the Gricean maxims of not just relation, but quantity and quality. ‘Race’ in this instance is unrelated to dying and the information given is actually not what the hearer should be told- one dying’

‘Called Home’- According to the *Oxford English Dictionary*, a home is “one’s own dwelling place; the house or structure in which one lives”. When death is therefore expressed as a ‘call home’, certain questions come up: who has called? Is the place where the dead is going home? - For we know the person actually had a home here on earth. Thus, this expression blatantly violates all the maxims as firstly, the expression lacks truthfulness, secondly, does not relate to one being dead. Also, that it can be said to be ambiguous hence the home to which one has been called to we do not know.

“Laid to Rest”- this is a euphemistic expression used for burial. Burial is the final depositing of the dead into the ground. Its been referred to as a ‘laying to rest’ could be true considering the fact that one may have suffered from an ailment before dying; or the fact that life itself is a struggle. However, it flouts the maxim of quantity as the information does not describe the actual intent. One may be said to be resting to regain strength for another task. But in this case, the buried will never rise again. So, the expression is simply a circumlocution of the fact that one has been buried in the soil.

Sex

“Make Love”- is a euphemistic expression to engage in sexual intercourse. Ideally, to make love simply means to make amorous approaches to woo, court and so on. For people to say that they want to make love sound ambiguous. One could begin to wonder if the said persons are capable of creating love. Of course, sex is also an aspect of exercising love, but what prohibits it from being referred to by its name? Thus, the expression conforms to the maxim of relation since it can be traced to also envelope sex. But what then happens to the other means of making love that are not necessarily about sexual meeting? There is thus a violation of the quantity maxim.

“Sleep With” - when people do not want to openly say that they have had sex for issues of saving face, they simply euphemize the act with the expression “sleep with someone”. The truth is, two partners will have to be together for intercourse to take place. If it is so, then it conforms to the maxim of quantity and relation. But it violates the maxim of manner for its ambiguity. This expression cannot be expressly understood at face value to mean sex since sex is not the only thing that will take place when one sleeps(shares)in a bed with another.

“Make Babies”- babies are products of reproduction which proceed from the sexual meeting of a male and a female (usually husband and wife). It is often used to refer to the intercourse between a husband and a wife obviously for the production of the said babies. This is relatively associated with sex, so it can pass for the maxim of relation. But it may not be true hence the purpose may not be achieved, and possibly, sex between a husband and wife can be for pleasure and not necessarily for making babies. This thus violates the maxim of quantity because it lacks certainty for truth.

Health and Social conditions

“Handicapped”- This is used to refer to those who are relatively poor, impoverished, or in lack (of financial sort). The use of it rather makes it pleasing for the victims or referents. But the poor will remain poor regardless of the linguistic softening. The expression is thus related to being underprivileged, but is vague, hence violating the manner maxim.

This is same with the “disabled”. One’s disability may be in walking alone, but the overt description of one as being disabled without distinction includes even mentally, spiritually, and otherwise. The expression is thus unclear for what it refers to.

Excretion

“To Pee”- This expression is often used by parents to their little children shielding them from calling urine. This is such that for the male children, they are told their ‘penis’ is ‘peepee’. Going by the Gricean maxims, this expression violates all, the maxims. Firstly, the word and sound of ‘pee’ does not strike any word in English except the phonetic alphabet ‘p’ and is thus unrelated to the act of urinating. Secondly, it lacks clarity for the action which it refers to.

Another of such euphemism referring to excretion of urine is “To Pass Water”. Of course, urine is in a liquid form and can pass for its relatability to water. But it lacks truthfulness hence water does not refer to just all liquids and most of all, toxic urine.

Prostitution

“Lady of the Night” - is a euphemism for a whore. It creates an impression that the activity of selling oneself for money in exchange for sex is in most parts done at nights. This is true hence in relation to the time the event takes place. The manner maxim will thus question the semantic clarity of the expression as it is shrouded in ambiguity: is the lady a nocturnal being created for the nights; or it is just what she does that takes place at night?

Some conversational implicatures can be questioned of “The Lady of Pleasure” which is euphemistic of a prostitute also. However, this blatantly flouts not just the maxim of relation, but quantity. Is it true that the lady is pleased with what she does? Hence there are no valid evidences that pleasure is what she seeks or is out for. It is against the maxim of quality. Also, since prostitution is often despised publicly by most people as being immoral, the act is usually clothed in expressions such as “Working Girl” which is a vague and inaccurate description of what she does. Politicians, teachers, civil servants, and so on are referred to by what they do; so if one who is a prostitute, is embraced with some sweet name for her job of selling sex, it is a gross flout for

the conversational principles of not just saying that which is not true, but not related to the referent as well.

Conclusion

Euphemisms are carefully selected words chosen to shy away from fear and superstition(e.g. ‘pass away’ instead of die); being polite and kind when not wanting to hurt or offend someone, abstaining from embarrassment through humorous ways to expel others from comprehending what is being discussed; to white lies and manipulation. Societies are known to have taboos and these taboos are going to remain till the world ends. The idea of using euphemisms to do away or lighten the impact of certain taboos is questionable. If society wishes to do away with taboos so be it rather than hide under the umbrella of euphemisms to mislead and distort language. The idea of language is to communicate. When conversations are meant to be inferred or esoteric and even ideological, it means that language has lost its conventional application, as well as to conventional understanding of such a language. Grice’s theory insists that language should be spoken and understood as plainly as possible without one having to imply deeply on an expression because the utterance is commonsensical.

When words are shoved aside or replaced by others, the tendency of such words going extinct is very high and by extension, language endangerment. The use of euphemisms cannot do away with the sting of death neither can it stop one from being crippled when it is called physically challenged. Euphemisms are therefore misleading, manipulative, circumlocutious, and distort the formation and meaning in discourses.

Recommendations

In the course of this study, discoveries were made and certain facts established: that euphemisms are deceptive and can endanger language hence the need to put an end to the use of euphemisms or reduce the use of them to the barest minimum. The study therefore makes the following recommendations:

Language is for the sake of posterity, that is why we teach our children what to say, when, where and how to say it. If names or phrases to express particular things like death, sickness, genitals (male and female), sex and others are not passed on to these children, these names and phrases will wear out, but the reality of those things will still be starring us in the face. Let us call a spade a spade and bridge the gap that euphemisms seek to create between generations by passing unto our children what is right in its proper context.

Also, euphemisms are more or less used in-groups: language of politics, trade, youths; which makes them slangy or cultic to the understanding of just a few people. Language must be spoken for everyone to understand in order to ease communication purposes. That is why it is said that language reflects and shapes thoughts, but euphemisms have the potential to alter reality. The use of them should therefore be abolished.

Finally, there is no point using inflated language because it confuses the listeners, overpowering them with words so that they do not discover what is actually hidden behind those words.

However, communication is supposed to be simple and straightforward irrespective of one's educational background. Any discourse that requires one's educational skills or experience to distinguish between naked truths and lies in disguise is not worth it.

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Morphology in Human Expression

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Abstract

This paper entitled “Morphology in human expression” was design to show the importance of using the right word and observing morphological rules in human expression. Various views of scholars on the importance of the word and its formation in human expression are presented and appraised. The paper reveals among others that words are the ingredients of sentence formation and speech making; a knowledge of the internal structure of words and the rules governing their formation (morphology) is key to good expressions as there exist a perfect word for every thought, idea and situation; to increase one’s word power and building up a good vocabulary requires various methods namely: the lexicon method, reading method, listening method, content clue method and affixation method. It was recommended that teachers of languages and other concerned authorities see the word and the rules/processes of their formation as the crux of good written and spoken expression.

1.1 Introduction

To rightly appreciate why a language learner must necessarily have a knowledge of the internal structure of words, the rules governing their formation, appropriate choice of word (or set of words) in any form of expression, an adequate definition of the term ‘word’ need be made. A Dictionary of Linguistics and Phonetics view a ‘word’ as any sound or combination of sounds creating meaningful elements of speech, carrying an idea and capable of functioning as a member of the sentence or a substitute for a sentence.

Simply, words serve as ingredients of sentence formation. That is, a lack of the knowledge of the internal structure of words and the rules governing their formation is, no doubt, a huge impairment to sentence formation and speech making. According to Christopherson (1980) every word in a language conveys a particular meaning to its user. This demands that learners of languages must have a good grasp of the words of the target language in terms of their content (structure), necessary affixes and meaning. A student who is willing to learn the English Language and be perfect in speech making, for instance, must be ready to learn the words that make up the language; use these words appropriately, making sure that the pronunciation of the words chosen is accurate and the right affixes, if necessary, are applied.

Dineen (1978) holds that there exists a perfect word for every thought, idea, situation, a word that will allow the reader! listener understand more completely than any other word. This observation reveals that every idea that must be expressed, has the most appropriate ingredients (or words) for its expression. This answers why most students often express distress at choosing words. Most times, while making speeches, some will squeeze their faces with frustration and would sometimes say; “I have lost the right word”, or “I am at a loss for words.” The word, therefore, is the most vital! aspect of language learning. Since speech, according to Leons (2006), “...is man’s greatest asset, allowing communication of complicated and fresh ideas in all aspects of human endeavour, ...helping in the analysis of man’s feelings and thoughts and for easy understanding, ‘the word’ therefore must be taken seriously as there cannot be a good speech without the right choice and use of words.

Criteria for choosing the right word for good expression

The best way of expressing what one intends to express is by ensuring that words are used in a very precise and concise sense, so as to have clear, simple and unambiguous sentences that can easily be grasp by the audience. According to Leons (2007) one’s thought expression, need be unique and capable of inspiring the target audience to listen or read as the case may be. This is done simply through the right choice of words, choice of affixes, a good knowledge of compounding, coinages, borrowing, blending, clipping, backformation, acronymy (as word formation processes). The words must not necessarily be long and high sounding, unwieldy and boring, but suitable words, intelligently chosen to represent the writer/speaker’s idea and thought.

Research shows that verbosity is not a mark of grasp of a language. Attempting to impress an audience by using terms words, and appendages that are incorrect and irrelevant to facts and issues is a mark of imperfection. Where words tend to drag a discussion, or lose its coherence and therefore adds nothing to its meaning, they should be thrown away. This is part in consonance with the view of Warner (2006) who says; “good clean language (spoken or written) should be like a tight rope pulling the meaning tight. There need be no unnecessary slack, no loops or wrinkles that are doing no work of pulling the meaning”. This is correct.

In the same vein, Boulton (2008) while recounting his experience with some of his students who tended to be rather slovenly in their expressions, Warns: “ Don’t use words that mean nothing? Don’t waffle and pad! Words are supposed to mean something! And be careful how you use words; say what you mean and not something rather like it, *or you may end up saying the opposite of what you intend to say*”.

Like Boulton’s students, most students of English language and use of English classes prefer the use of circumlocution rather than simple words. ‘Circumlocution’ is expressing a thing in a round-about way. For instance, “place of abode” for *homes*; ‘general increase of prices of commodities and a fall in purchasing value of money” for *inflation*” The examples below distinguish between circumlocution and brevity. Consider which is more appropriate and why.

a. “I really love you”

b. “Oh my heart, my angel, my entire being is in a furnace of love for you! Shall I be brought to ashes?”

These two examples are supposed to convey the speaker’s feeling of love. You will agree that (b) is rather too long, and each segment of the sentence bears the same meaning, each connoting great love. Example (a) is straight forward and simple, meant to convey the same meaning as example (b). The student who uses example (b) could have save himself some time and space and make himself clearer to his audience by simply using the term “love” or “affection” to address his case, without rambling around words.

A. A. Ekpa quoted William Strunk in Ubot and Orisawayi (1999) as having said that:

Vigorous writing is concise and precise. A sentence should contain no unnecessary words. A paragraph no unnecessary sentences, for the same reason that drawing should have no unnecessary lines and machines no unnecessary parts. This requires not that the writer/speaker avoid all detail and treat his subject only in outline but that every word should tell and serve a purpose.

They state further that words are like the clothes we put on. “A poorly fitting dress does not tell well of its designer or user. So too do badly constructed words tell poorly of our language command.” Words in English are associated with different professions. These may rightly be called ‘jargons’. They could be associated with law, religion, advertising, economics sociology, psychology, medicine, and others. The jargons are used when discussing and associated with each discipline. It would be wrong to use law registers when treating a topic associated with psychology, except the later is used referentially.

Categorization of words

Bisong (1995) states that in English language words are generally divided into learned, familiar and slang. It is the writer or speaker’s knowledge, and good command of the language that enables him make a choice of which category of words to use, and what appendages are appropriate for the expression. According to him, a writer or speaker is at liberty to choose from monosyllables, polysyllables, rare words, technical and scientific words, highly connotative words, slang, colloquialisms, vivid imagery, abstractions, dialect words, figurative expressions, archaic words, obsolete words; illusions onomatopoeic words, metaphors or other words with appropriate intent. The learner, in this regard, must first consider his audience. Is it a group of professionals? Then jargons typical to that profession will be appropriate. Is it a group of local farmers or traders? Then not very erudite language need be use. An address to college dons will require a polished language and elegant words. A mistake of one category for the other would render the essence of the address valueless. Hence, slang words are illiterate, breezy and tend towards being colloquial. This suggests that students should be discouraged from using them and

encouraged to use learned words which are rather literate, formal and fanciful, particularly in formal expressions. Familiar words are literate, informal or plain, tending towards semi-formal and are somewhat elegant. This, also, is the language of the educated, devoid of high-sounding and pompous words. It is mere painting of the simple words with fragrance and is easily appreciated and comprehended by any good English language speaker.

The chart below shows the different word categorization.

Learned	Familiar	lang
Valour	Courage	Guts
Minor	Child	Kid
Psychotic	Crazy	Batty/funky
Stipend	Salary	Box
Donate	Give	Shell out
Intoxicated	Drunk	Plastered
Deceased	Dead	Quench
Comestibles	Food	Chop/grub
Ameliorate	Improve	Beef off
Erudition	Learning	Sarvy
Liquidate	Kill	Bumb off

Students are here advised to keep in touch with the dictionary words that are of general purpose, technical, slang and so on.

As stated earlier, every English word is supposed to serve a purpose, and to create coherence in communication. But what transpires amongst many students/learners of English, as shown in Bisong (1995), is that not just the error of using the wrong version of a word like “:expect” for “expert”, but the usage of an entirely wrong word, due to confusion about the exact meaning needed by the speaker. This is predicated on the fact that many English words do share the same meaning, similar sounds and sometimes same spellings with minor difference in alphabets. A word like *break* (noun) may have the same sound with *break* (verb) but the meanings are different from each other. Also, an action can be “humane” without being “human”.

Bisong (1995) maintains further that MALAPROPISM (misuse of words) needs be avoided by students. A student who knows a word, but knows not its correct spelling and usage is bound

to *malaprop*. It is wrong for a student to use ‘it’s’ for ‘its’, ‘alter’ for ‘altar’ ‘plane’ for ‘plain’ ‘this’ for ‘these’ etc. Errors such as these are common with homophones (words of similar sound but different meaning and spelling) and homonyms (words that have the same spelling but different meaning).

Poor language construction is characteristic of the present day students. A student once misuses the word “anxiety” for ‘eager’, do you imagine the effect it would have on listeners? Let’s look at the example below:

I am not afraid to take the examination, in fact, I am looking forward
to the day with *anxiety*

This is poor. *eager* should be better in this situation. The word *anxiety* connotes fear and worries and will not serve as synonym for *eagerness* in this circumstance. Below are some examples of Homophones (or words with similar sounds but different meaning and spelling).

Bale	bail	compliment	complement
Ate	eight	full	fool
Meat	meet	hail	hale
Course	cause	knew	new
Hens	hence	sun	son
See	sea	sail	sale
Sins	since	prays	praise

Vocabulary building

Research shows that choice of vocabulary is the most interesting and challenging aspect of communication in English (Adams 2007, Bisong 1995). According to them, there are basically three aspects of vocabulary-namely:

1. Expressive or conversation vocabulary
2. Writing vocabulary
3. Receptive or recognition vocabulary

Expressive or conversation vocabulary: As the name implies, these are the words we use in everyday conversation to express ourselves and communicate with people.

Writing vocabulary: The writing vocabulary is usually more than the conversation vocabulary. Since one spends more time, care and effort in composing and constructing sentences in written pieces, the tendency is for the written vocabulary to be more. It is with the written vocabulary that most essays, novels are built.

Recognition vocabulary: This forms the largest in our store of vocabulary. They comprise words that we recognize when we read or converse. The recognition vocabulary are easily understood and appreciated by the reader or listener. Students/learners of English as a second language are here advised to improve their vocabulary at both the conversation, writing and recognition levels. The more words a student has in his linguistic repertoire or store of words, the better equipped he is to express himself effectively and intelligently. Words are the tools in the game of communication. They are not just for fun. Words say a lot about the user. They either give an impression of intelligence or ignorance and illiteracy. They are like the clothes we put on. We design them to fit our social/status. Like clothes, words need be chosen for occasion, depending on the audience, in order to enhance beauty and class.

The most important question an intelligent student should ask himself is; how can I acquire a wide vocabulary and increase my word power. According to Adams (2007) and Bisong (1995), there are diverse methods of learning and acquiring new words namely

- a. The lexicon method
- b. Reading method
- c. Listening method
- d. Content clue method
- e. Roots and affixes method

i The lexicon method

This demands that a student/learner look up the meanings, derivations and pronunciations of a new word he comes across. Every student should possess a standard dictionary for references and should learn at least five new words every day.

ii The reading method

Reading is another way of picking up new words, and seeing how they are used. A student/learner who reads is at an advantage of meeting new words in his process of reading.

A student's store of vocabulary grows at the same space with his reading level. Buzan (1999) enunciate this point when he says that:

The extent of one's vocabulary is an indication of the extent of one's knowledge, which in turn is an indication of the amount of material one has been able to read. Students are here advised not to read only their text books,

but journals, magazines, newspapers and good novels, if they must improve their word power.

iii Listening method

Listening is considered the easiest and best way of increasing ones word power. We listen to conversations, seminars and above all the radio and television broadcasting. By this method a student/learner adds not only to the number of words he can recognize, but also to the number he can use correctly.

iv Word slip method

Here a student/learner is expected to cut out small slips of paper of any size that would suit him. As he encounter new words in his reading or listening, bring out one of the slips and write down the newly acquired word, its pronunciation, synonyms and finally its content or how it should be used in sentences.

v Content clue method

In this method, the student is expected to guess the meaning of a difficult word by searching the words around the unknown word. Below are examples of using the words.

1. The sugarcane field was harvested yesterday.
2. The OPEC nations hope to find more oil fields.
3. The Nigerian students were sent to America to study the aviation field.
4. Maradona is a real star. He can field the ball.
5. The Green Eagles of Nigeria hopes to field her professional footballer for the match.

vi Affixes and roots method:

Root words are, simply put, the origin or source of other words in English language. They are the base words, from which other words are derived. We have the Greek, Latin and French roots from which many words in English are coined, i.e. from Angel (Latin) we have archangel.

Affixes on the other hand, are attachments or appendages made to roots. English has two types of affixes, namely, prefixes and suffixes. Prefixes are attached before (re) the main word (root) e.g. expert, express expand etc. The following are examples of root words and affixes:

Latin Root	Words	Meaning
ann-year	annual	Yearly
culp-guilt	culpable	guilty
doc-teach	doctor	one who teaches

gress-march	Progress	a marching toward
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loqu-talk	eloquent	talking well
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Greek Root	Words	Meaning
bibl- book	bibliography	list of books
path-feel	sympathy	feeling for or with
phil-friend	philosopher	friend of wisdom
thermo-heat	thermometer	measures heat

Classification of words

In English, words are basically classified into three classes namely: simple, complex and compound words. Simple words include words like come, sit, eat, etc. while complex and compound words are non-simple words, which include words formed by inflection (e.g. going, worked, books); words formed by derivation (e.g. development, acceptable, gracefully); and words formed by compound (e.g. mother-hood, feedback, bloodthirsty). Figure 5 (below) adapted from Allerton (1998) shows the formation of non-simple words.

Inflectional morphology is concerned with the addition of inflectional morpheme to the ending of roots. According to Crystal (1994, p,343) “inflection morphology examines the way in which words vary (or inflect) in order to express grammatical contrasts in sentences, such as singular/plural or past/present tense...”. Stump (2001, p.245) sees inflection morphology as:

A branch of morphology concerned with the manner in which lexical items are combined with grammatical markers like plurality and tense. The class of the stem determines the grammatical marker to combine, for example, the English noun class cannot be combined with tense markers – e.g. ‘petered’ from peter, ‘yaming’ from yam etc.

From the foregoing, it becomes clear that in inflectional process of word formation the word class of the root, to which an inflectional morpheme is added, is never altered. Rather, it modifies the form of the word to enable it fit into a particular grammatical category. For instance, the ‘-s’ morpheme of nouns as in ‘books’ merely carries the information regarding the number of books in question. It may be for this reason that Katamba (1993, P.89) describe inflection morpheme as those which “do not change the referential or cognitive meaning”.

By the rules of word formation in English, no other morpheme can be added after an inflection morpheme. It is also not possible to have two inflectional at a time. In the word ‘Illumination’, for instance, the root of word is ‘Illuminate’. The derivation morpheme is ‘-ation’, while the inflection morpheme ‘-s’. No other morpheme can be added to ‘Illuminations’ after the

addition of the inflectional morpheme ‘-s’. Words that are often inflected in English include nouns, verbs, adverbs and adjectives. As earlier mentioned in section, when a word up of only one morpheme, we can refer to it, in morphological terms, as the root. Affixes (bound morphemes) can then be added to the root which now serves as a foundation for word building.

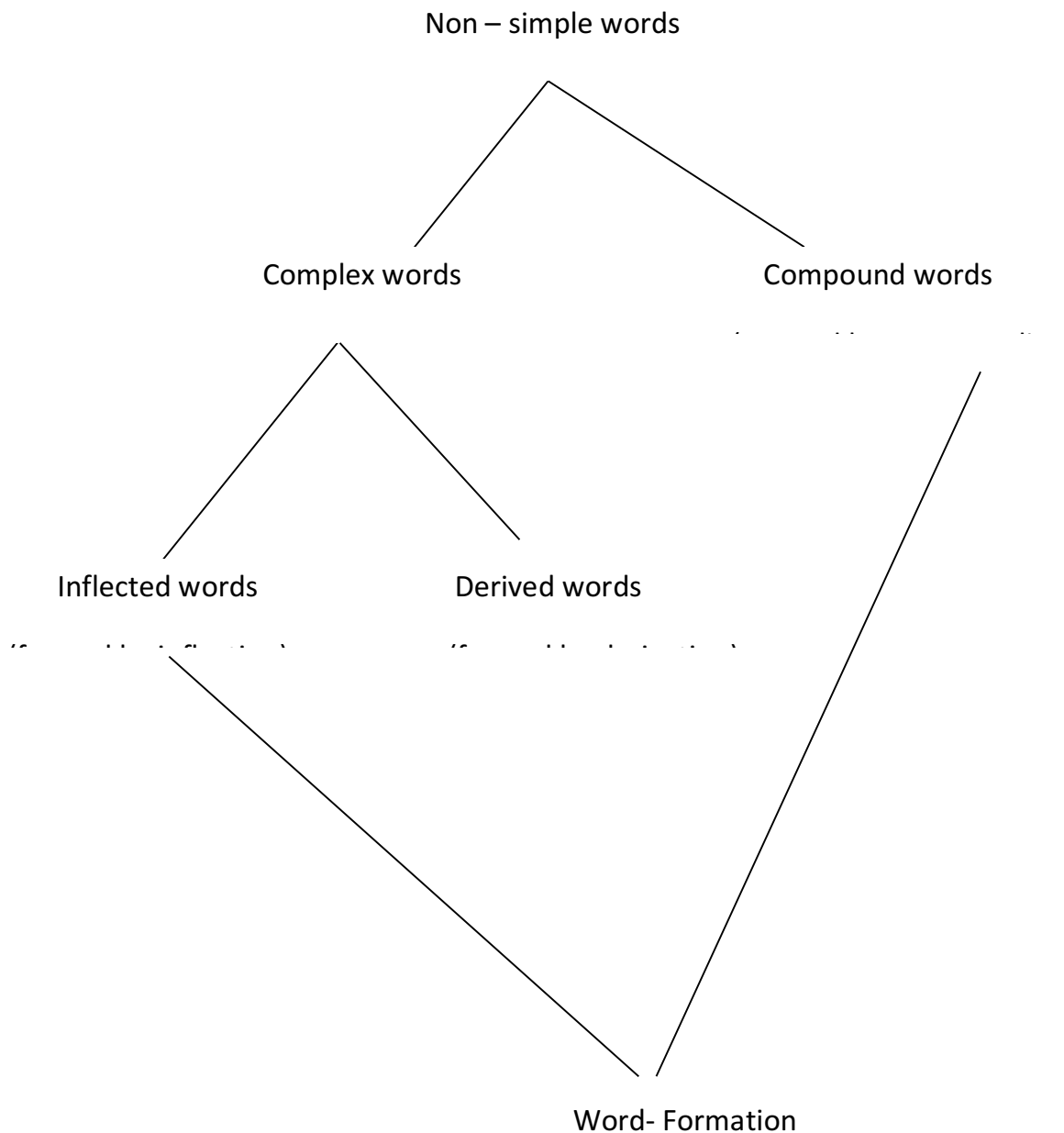


FIG. 1: The formation of non-simple words

Source: Allerton (1998, p.156)

The addition of affixes to the root would naturally result in one of the two main categories or processes of word formation (derivational or inflectional morphology). Basically, while the result of a derivation process is a new word (e.g. nation →national), the result of an inflectional process is a different form of the same word (e.g. nation, nationals).

Derivational morphology, according to Udofot (2005, p.28) is “a word formation process whereby affixes are added to the root or base of words to produce other words of similar or different classes”. In other words, derivational process of word formation forms new words by:

- (i) Changing the meaning of the base to which they are added as for instance in the examples clean/unclean (all adjectives), but one having meaning which is opposite to the other.
- (ii) Changing the grammatical class of the base as for instance the addition of ‘-ly’ to ‘slow’ forms another word ‘slowly’, therefore changing the word ‘slow’ from an adjective to adverb. It is a rule in English that adverbs be formed by adding ‘-ly’ morpheme to the base of an adjective.
- (iii) Maintaining grammatical class of the base, e.g. Boy-boyhood, king –kingship

Derivation affixes are useful in the formation of open class items. Udofot (above) lists the following as examples of such open class items.

Quick (adjectives)	-	quickly (adverb)
Beautiful (adjective)	-	beautifully (adverb)
Break (verb)	-	breakage (noun)
Joy (noun)	-	joyful (adverb)
Electric (noun)	-	electrify (verb)
Fat (adjective)	-	fatten (verb)
Slave (noun)	-	enslave (verb)
Father (noun)	-	fatherly (adverb)
Nation (noun)	-	national (adjective)

A derivative does not close word boundary, hence it can further derive or inflect as can be seen in the following examples:

Natural → naturalise → naturalization

Power → powerless → powerlessness

Beauty → beautiful → beautifully

From the above it can be seen that a derivational affix can cause a major grammatical change from one word class to another as in *slave/enslave*, *power/powerless* where a noun becomes a verb in the first case and an adjective in the second. In some cases, the addition of a derivational affix may cause just a minor change, as when the base changes as in *pig* → *piglet* both nouns but one is a diminutive form of the other (Udimka, 2005).

There are other cases where a derivative may result not by the addition of any orthographic morpheme (affix) but by mere phonological manipulation, say a shift of stress or voicing of some consonant endings. Generally, derivation as a word formation process operates in various forms, namely, affixation (prefixation, suffixation, infixation), conversion, compounding, blending, clipping, syncopation, backformation, coinage, borrowing, acronym, Alphasism, Antonomesia, reduplication. While some of the above are rule governed (following the word formation rules) others are rule-bending (not following the word formation rules). They are specifically examined in the proceedings sections.

Derivational prefixation is a process of forming words by adding a prefix to the root or base with or without a change of the word class of the base or root. These affixes, according to Bauer (1994, p.207) “can be added to the root of a noun, adjectives or verb to derive other words of similar or different classes.

Young (1990, p.13) in explicating the notion of grammatical units and boundaries states as follows:

The notion ‘(grammatical) unit’ implies segmentability. In other words, it is normally the clause can be segmented into a sequence of groups which is then segmented into words, which are made up of morphemes being the smallest units in the rank- scale.

We can, with more or less precision, associate grammatical boundaries with places in the sequence of orthographical letters and space, or with places in the stretch of phonological structure. In other words, each grammatical unit is principle realizable by a separate chunk of phonological (or graphological) material. In the examples in (a) below the symbol + stands for the boundary of such a chunk, and not for syllable boundary (syllables are purely phonological units, and are established without reference to grammatical structure; for instance, while the word ‘fees’ is monosyllabic, it consists of two morphemes {fee+s}:

(i)	reader:	read+er	/rɪd+ə/
	stolen:	stol+en	/stəʊl+ən/
	musical:	music+cal	/mjuːzɪk+əl/
	sending	send+ing	/send+ɪŋ/
	outspokenness	out+spoke+ness	/aʊt+spəʊk/ən+nəs/
	translation	trans+late+ion	/trænz+leɪʃ+ən/

The above examples according to Young (1980, p.13).

...are all of words segmented into two or more morphemes. The segmentability is not seriously affected by the fact that here and there is some mistiness or overlap at the borders of graphological or phonological chunks. It should be stressed that we are not saying that the grammatical unit actually is a stretch of spelling or sound, but that it is represented (or realized) by a stretch of spelling sound.

Connectives or signal words

These are words that connect ideas together. If two friends Mr. A and Mr. Z are discussing, and Mr. A tells his friends Mr. Z that he is warming up for the council election coming up in a month's time, Mr. Z is likely to tell Mr. A "be sure you do much consultation and campaign" Mr. A took his friend advice, but, however, despite, in spite of much consultation and campaign he lost the election.

The underline words are the connectives that signal to us the outcome of the election. We have basically five types of connectives in English language:

1. Go connectives/signal
2. Caution connectives/signal
3. Turn connective/signal
4. Stop connectives/signal
5. Relationship signals

i. Go connectives

Connectives, in themselves, have little or no meanings. They are rather used to signal or convey certain messages. Most times connectives overlap. Go signals are coordinating signals which informs the reader or listener that you are about to make an equivalent statement that connects the

line of thought you have started speaking or writing. For example: if you said to your friend; last semester we were taught psychology and philosophy. The word 'and' connects the two courses. These go connectives are also called sequence signals, since they join coordinate ideas. The following are examples of Go signals/ connectives: and, also, first, second, third, etc, next, furthermore, likewise, similarly, in addition, moreover, at the same time, in the same way.

ii Caution connectives

This kind of signals are mainly employed as summary and conclusion signals they include: thus, hence, therefore, in brief, as a result, for this reason, consequently, accordingly, in retrospect, in summation, in conclusion, finally.

iii Turn connectives

These connectives warn the reader that there are about to read a different opinion, a contrary or opposing idea or view from is earlier stated. The most regularly used turn connective is the word 'but' others include" despite, yet, otherwise, however, although, in spite of, on the contrary, nevertheless, notwithstanding, meanwhile, conversely.

iv Stop signals

These indicate to the reader/listener that he should stop and pay particular attention to what follows because of its special importance. These reflect a quality or certainty and authority. For example: "There is absolutely no reason for us to embark on a strike action". Other stop connectives are: absolutely, hereafter, whenever, without doubt, without question, significantly.

v Relationship signals

These are words or phrases that point to relationships. These signals either point to the relationship of time, space, degree, condition or cause-effect. Example:

1. **Time:** soon, when, while, finally.
2. **Space:** beside, there, here.
3. **Degree:** less, many, all, above
4. **Condition:** if, unless, though
5. **Cause-effect:** so, since, because, that, therefore.

1.7 Conclusion

All of the above arguments, explication, exemplifications and illustrations point to the fact that a knowledge and good understanding of the structure of the words of a language is key to good expression. In fact, the importance of using the right word and observing morphological rules in human expression cannot be over emphasized. This is proven by the various views of scholars on the importance of the word and its formation in human expression which are presented and appraised in this study. The paper reveals among others that words are the ingredients of sentence formation and speech making; a knowledge of the internal structure words and the rules governing their formation (morphology) is key to good expressions as there exist a perfect word for every thought, idea and situation; to increase one's word power and building up a good vocabulary requires various methods namely: the lexicon method, reading method, listening method, content clue method and affixation method. It is therefore recommended that teachers of languages and other concerned authorities see the word and the rules/processes of their formation as the crux of good written and spoken expression.

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Nature and Communication among the Ososo People

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Abstract:

Nature has served, still serving, as useful source for human interaction and socio-economic and political relationships. This imperative of nature was aptly discovered and taped by the Ososo people of Nigeria as semiotic tool for easy and quick communication in terms of danger, marriage and other human interactions. Nature has helped to fashion their world-view particularly with the application of semiotics in traditional needs. This paper considers the neglect of nature as worrisome and seeks to direct the attention of the world to the adaptability and functionality of nature in the Ososo society. The paper deploys the participant and non-participant observer, interviews and literature review methodology of data collection to drive home the facts. Our discoveries are that; one, the Ososo people love and respect nature; two, natural objects or materials that were hitherto discarded as immaterial are made significant for communication purposes. Our suggestions are that; nature should be adequately taking care of to be useful the more to mankind; other societies can borrow from the Ososo methods of communication with the use of semiotics nature.

Keywords: *Nature, Semiotics, Society and Communication*

Introduction

The natural environment has a lot of benefits and services that can be derived from it. From the Holy Books (e.g. The Bible) we are familiar with the injunction that man should occupy and dominate it. For example in the Book of Genesis chapter 1 vs. 26 God said, “let us make man in our image...and let them rule over the fish of the sea and the birds of the air, over the livestock, over all the earth, and over all the creatures that move along the ground” (3).As it were, this assignment by implication places mankind above nature. In other words, nature is made subservient and malleable for adaptability and creativity. The Ososo people in their attempt to overcome the challenges of the environment for survival took advantage of the above God-given authority by adopted nature to work for them particularly in the area of semiotic communication.

Nature has helped to fashion their world-view particularly, with the application of signs in traditional needs like; war time, farming needs, missing in transit in the forest, marriage proposal, divorce, class identification, domicile recognition, body adornment and the likes. Every semiotic material was created deliberately for used and has the signature of the Ososo people over years and thus makes it understandable by every subject in that kingdom whenever it is applied.

Understanding Semiotics and Communication

Semiotics and communication are related. This is because, semiotics makes inquiry into human communication while communication transmits human symbolic language through the body movements, in voice and writing etc., material and non-material cultures and they both generate symbolic responses. As cited from the Internet “Semiotics is the study of SIGNS- a sign is something that stands for something else” (<http://reading.indiana.edu/ieo/digests.html>). There is no word for semiotics in Ososo language, but there are related terms “amah”, “emah” “ipele” and so on which simply refer to sign or symbol in their parlance.

Semiotics, developed in the 19th and 20th centuries by Ferdinand de Saussure and Charles Sander Pierce dwells in the philosophy of structuralism as it relates to the linguistics aspect of the society. However, other scholars developed it to include other facets of human life. For example, Claude developed it along the discipline of cultural anthropology and provides a means of understanding the signs and symbols of modern commercial life(<http://www.answer.com/topic/semiotics>).

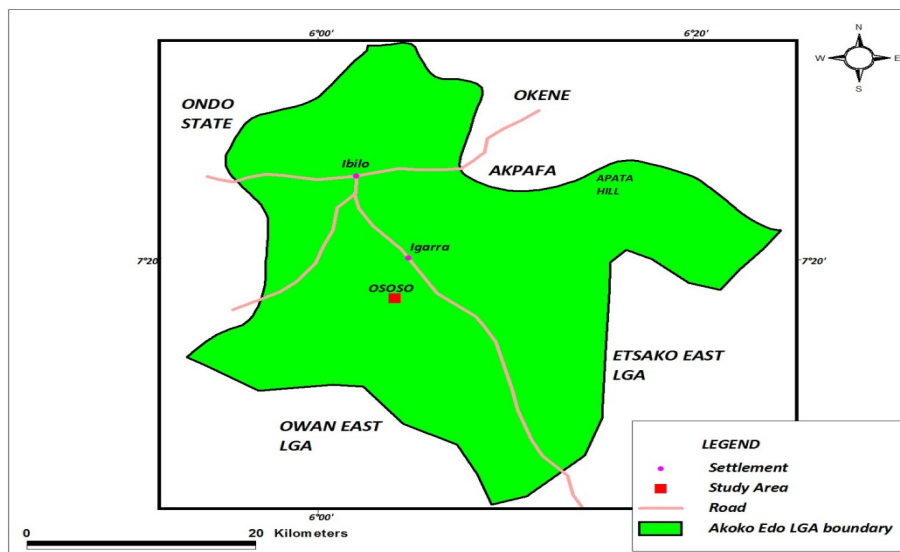
Interestingly, semiotics also includes other meanings other than the spoken or written language. It embraces the material world. This is affirmed by Elam who defines semiotics “as a science dedicated to the study of the production of meaning in society. As such, it is equally concerned with the process of signification and with those of communication.”(1). Elam further states that semiotics “... is with the production and communication of meaning in the performance itself and the system underlying it.” (1) In the words of Doki “semiotics is an umbrella concept that aims essentially at analyzing and interpreting the sign system. It is a scientific method of inquiring into the workings of the process of signification” (30) The Ososo semiotics is a method of communication for the maintenance of peace, love and oneness that is enjoyed over the years from generation to generation thus making it their heritage. It is concerned with treating traditional forms particularly as it relates to cultural signification. This then reveals the communication aspect of the society’s culture.

Ososo People and Worldview

The Ososo people can be located in the present day Akoko-Edo Local Government Area of Edo state, Nigeria. The people have a long history of semiotics brought from their various settlements before and during migration. Chief Otaru, of the Ososo Palace, informed us in an interview that four communities migrated from one source, settling and resettling in almost the same land mass with their traditional semiotics intact. These four communities are according to the chief, Ani, *Egbetua*, *Okhe* and *Ikpena*. The *Ikpena* and *Ani* communities came through the place called “*Unuamhe*”, that is the River Niger bank located at Itobe/ Ajaokuta/Okene axis of present day Kogi state of Nigeria. Others like *Egbetua* and *Okhe* communities of Ososo came through Okpella, and Makeke routes of Edo state, Nigeria. In her contact with these towns, Ososo must have been influenced by their cultures, semiotic appliances and lifestyle.



Map of Nigeria Showing Ososo in Edo State. (Alabi, P. A short history of Ososo)



Map of Ososo showing neighbouring Towns (Suru C. D. PhD Thesis)

To maintain constant contact between the four migrating communities, during this exodus, they devised various means of communication. They communicated with one another through the use of signs, symbols, insignia and other means via: smoke, bush or grass tying, tree felling, tree, stones and woods arrangements, ululation and these have now been incorporated into their culture.

To the Ososo people, life is a complete entity. It is good and peaceful. An understanding amongst the people is maintained through effective communication. This is their worldview and it is what informs the need for constant communication. The living, the dead and the unborn are constantly united by this belief system. As Oba Obaitan Adeloro puts it in an interview, the dead, the living and the unborn are constantly united symbolically and spiritually. According to him:

For example the past, present and future are brought together in the “*Ishimi Oji*” (the masquerade dance). The ancestor (the past) in masquerade form, blesses the living (the present), with the unborn (the

future). This is done during the *Unehe* festival when the masquerades move from homestead to homestead blessing, admonishing, warning the wrong and warding off evil spirits from the society.

Their philosophy of life is further strengthened by the marriage system. A mistake in marriage affects not just the couple, but the society in general. That explains why one marriage is for all and all are for one marriage. A collapse in marriage, it is believed, distorts the orderliness and flow of life. It is worthy of mention that Ososo has an age-grade organographies through which men are initiated from a youth to an elder status culminating in the *Itakpo* festival. Each age-grade is responsible to and for its member. Apart from contributing to the development and growth of the community through community services, they serve as police to the town and their members in particular. In spite of the town's geographical impediments, located among rocks, hills and mountains, the people produce food and cash crops such as: yam, maize, cotton, bane-seed, cassava, millet, soya beans, cocoa, banana, oranges, cola-nuts, plantain and a lot more. They trade in these crops among themselves and their neighbours and also adopt same for socio-cultural needs during, naming, nuptial and interment ceremonies.

Semiotics and Ososo Culture

Culture in our view employs semiotics to communicate effectively. Jekayinfa describes culture in the following manner “in its broadest sense, culture embraces the total repertoire of human actions which are socially transmitted from generation to generation” (42). She further states that culture can be categorized into two, the material (visual products) and non-material (abstract things) culture. Ososo people's belief system, their respect for tradition, values, norms, mores and morals are infused with signs and symbols. Semiotics takes a central place in Ososo culture. It could be found in most of the socio-cultural activities of the Ososo: in the birth and naming of a child, initiation into the various age-grades, marriages, worship, transportation, ownership of a property and in many other occasions.

As it were, culture, according to the people, is “*Ijimeehvori*” that is things done and accepted by the society. However, ‘*Amah*’ or ‘*Amih*’ or ‘*Apah*’ which means ‘sign’ or ‘symbol’ are used in relation to semiotics. Therefore, semiotics to the Ososo is simply a sign or a symbol. Hence the sayings, “*Ameh Evesho*” – sign of God, “*Anih Ununi*” – sign of cold, “*Amih Uburu*” – boundary sign, “*Amih Ikuegbegbe*” – sign of solidarity “*Apahobveve*: - bad sign and so many more.

Amah is used for communication in Ososo culture. For example, “*irezu*” which is the tying of grass or tree branches on bush paths is a sign of direction, also of danger warning sign depending on the shape and size. Similarly “*Ebe*” (leaf) could be placed continuously on a bush path as a sign of direction when two persons have agreed on the particular type of leaf. “*Ireti*” the folding into a circle of grass or cloth which is ordinarily meant for support or to wedge a load on the head, becomes a sign of direction when placed on a bush path. It is a sign of peace when placed on a door post. “*Esee*” (stone) is used to create boundary between farmlands. “*Itshe*” – a kind of warning charm (e.g. cloth, iron, calabash, broom, pot, etc.) when placed on any property such as firewood, log of tree, fruit tree, farm harvest etc., is a sign of warning to an intending intruder to

keep off. This is also referred to as “*Irenese*” – sign of ownership, “*Eewo*” (smoke) is a sign of direction, “*Otobobo*” (*corn cob*) when placed on the farm path, is information by a farmer or hunter to another that he/she has returned home. “*Otobobo*” (*corn cob*) is also a sign of virginity by the maidens.

Amah as a sign of recognition also finds itself in “*emavbowa*” (house signs). *Emavbowa* are those signs, insignias that distinguish the house of an important person, like an *Odafe* (king) *Oruovie* (chief) *Obo* (native doctor) etc. from those of an ordinary subject. Some of the items in use include: feathers, chalk, palm frond or leaf, clothe items, carved objects and so on. According to His Royal Highness, Anslem, the *Olososo* of Ososo in an interview, these elements play imaginative interpretation and facilitate an understanding of the socio-cultural features, forms, functions and meanings of Ososo traditional life. These house semiotics in Ososo are akin to those of Okene, Ogori, Okpella, Makeke, Benin, Ondo and the environs.

Among the Ososo people, marriage (*Ikpovbiko* or *Ikposa*) is held sacrosanct. It is traditional and a means of “*Ijetaro*” (progress) and “*Ikwegbegbe*” (solidarity) among the four Ososo communities. As we have in most African countries, it takes the involvement of both families of the man and women to contract a marriage. Semiotics plays crucial role in marriage and evident in the exchange of gifts items, sharing of food (“*Enere*”) and drinks (“*Ato*”) and of course dancing. In an *Ishimi-Esunu* (a marriage engagement kind of processional dance) this researcher noted that the women from the groom’s family dance with the bride-price items such as; yams, palm oil, a bag of rice, a bag of salt, a bag of sugar, a crate of soft drink, etc. to the bride’s family place/house for presentation.



A Groom’s Bride-Price Family Dance.
(Photographed by the Researcher at Okhe, Ososo)

These bridal items as seen in the photograph above are interrogated to mean socio-cultural signs to the bride that she will not be starved in their family because they are hardworking and productive. Here, the items presented are symbolic signs understood by the people as a result of their interrelationship and interaction with nature. Each of the items symbolizes sweetness, and good life. For example, yam, the chief crop in the items, is a signifier to the bride's family and the society (the signified) that they are very important like yam amongst other crops etc.

Similarly, marriage dissolution also involves the issuance of semiotic materials like; leaves, corn cob, empty calabash etc. In spite of modernization, when three leaves are enveloped and sent to a wife (whether in a distant town or city) it indicates that she should move out of the husband's home and is hereby divorced. Further still, when a corn cob or calabash is taken to a couple it is to ask them why a child has not been given birth to yet in that home. The aforementioned semiotic interaction, according to Chief Michael Irefu in an interview ventilates the power of non-verbal communication in Ososo culture. He also points out that a gift of a he-goat to a wife's mother by a husband at the birth of the first male child signifies as it communicates gratitude and reference.

Conclusion

Nature has given a lot to the Ososo people and by extension the entire human race. The Ososo people, rather than communicate only with words, have chosen the simple nature gift to articulate their cultural norms, value, morals, mores, etc. as a way of connecting the people with nature and the world at large. Thus, the inviolability of nature in human existence cannot be quantified in view of its adaptability and utility in the arts, literature, sciences, engineering and other disciplines. We recommend therefore, that we the user of nature, in view of its immense contributions to mankind, should reciprocate this kind gesture by given back to protecting and preserving it in whatever form available and desirable. The Ososo society has been interchanging life and meanings with the produce of nature in semiotic paradigm, interactions and social development, this should be kept afloat as a tradition even in the face of modernisation. The paralinguistics features embedded in nature cannot be exhausted and can always be tapped for use to improve the individual and the society at large. It behoves on all and sundry to respect and preserve nature in whatever form – land, water, tree, rock, mountain and so on when in contact with it.

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Resource Persons

Name	Address	Age
HRH King Obaitan A.	Adeloro Okhe	71
Chief Ajayi Ubuoro	Ikpenna	72
Chief Irefu Michael	Ikpenna	76

Theatre-in-Education, Security Consciousness and Post-Primary School Students in Nigeria.

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Abstract

The 21st century has been characterised by high level of insecurity and terrorism in many parts of the world and Nigeria has also received her fair share of this adverse trend. Consequently, world leaders, governments and security agencies have tried to counter these terrorist acts by putting measures in place that will avert this retrogressive trend. Unfortunately, many of these measures appear to be abortive since terrorists continue to strike, kill people and destroy property. This paper therefore, using the qualitative content analysis method, advocates for the building of security consciousness in post-primary school students in Nigeria. This is predicated on the fact that; post-primary schools constitute one of the major targets of terrorists in Nigeria. Using the theatre-in-education approach, the students can be properly inculcated with a high sense of security consciousness necessary for averting terrorist attacks. The paper submits that, if this consciousness is built through the TiE approach, the level of internalisation will be very high since it would be done using ‘play’ which is the students’ natural way of study. It is hoped that this will grossly reduce successful terrorists’ attacks in schools to the barest level. The paper recommends that, the Federal, State, and Local Governments as well as school administrators should employ the TiE method in creating awareness on security in students as the method provides them with the opportunity to ‘play’ and ‘learn’ simultaneously thereby internalising what they have learnt through their natural way of life.

Keywords: *Security/Security Consciousness, Terrorism, and Theatre-in-Education.*

Introduction

All societies of the world seek to grow and develop from one stage to another. This is predicated on the fact that a society cannot be static; consequently, it must evolve from one stage to another. However, no society or country can develop without peace and tranquility. National security therefore is a premise for national economic growth and development. This is informed by the fact that peaceful nations attract foreign investors. Also, domestic investors operate freely without any fear, tensions or apprehensions under peaceful atmosphere. No investor will invest where the prospects of profiting are lean or absent. This is why Nwanegbo and Odigbo posit that, “Security is the pillar upon which every meaningful development could be achieved and sustained”. This is a truism because, it is only under a peaceful atmosphere that every aspect of development can be achieved.

Similarly, in every educational system, peace and tranquility is the antidote to effective teaching and learning because, teaching requires a conscious and deliberate transmission of knowledge, skills, values, and attitudes to learners while learning entails acquiring and retaining all that is taught; in which case, both activities are cognitive in nature and demand for a conducive and peaceful environment for each to take place otherwise, it will be an exercise in futility. According to Jacob Omede and Andrew Abdul Omede:

Nigeria as a nation state has witnessed unprecedented series of agitations in the forms of kidnapping and abduction, armed robberies, bombing, and carnages of all forms and magnitude in the past decade and a half. The most dastard so far is the activities of a group of some Islamic militants that called themselves the ‘Boko Haram’, interpreted to mean ‘western education is evil’. With the coming to the scene by Boko Haram in 2002, the insecurity situation in Nigeria seemed to have assumed higher and more complex dimensions (120).

Insecurity in Nigeria cuts across all states, towns and villages with one form or the other manifesting. The frequency and intensity of deadly attacks and carnages has also graduated to high levels as lives and property are not safe for both urban and rural dwellers. In many parts of the country, herdsmen have posed a great threat leaving the people in great apprehension almost every day.

In the educational sector too, insecurity has done a lot of damages in Nigeria, leaving a large number of school children out of school and posing a threat to the lives and property of school children with some even losing their lives thereby inhibiting their right to life and education as is the case in many parts of Borno, Yobe, Zamfara, Adamawa, Taraba and Benue. According to Bwala, “Survey by both the print and electronic media indicates that over 85% of the school children in Borno State do not attend school due to insecurity in the State” (12). This calls for serious worry since education is the major driving force of every country as a popular adage goes that, ‘tell me your level of education and I will show you your level of development’. This explains why many nations look up to education in overcoming growth and developmental challenges. Similarly, according to the Federal Republic of Nigeria, one of the beliefs of the country’s philosophy of education is that, “education is an instrument for national development and social change” (5). Education cannot be possible in an environment of insecurity and terrorism. Consequently, Chijioke and Innocent opine that, “Nigeria as a nation must make concerted efforts to raise the educational attainment of all its youths who are the leaders of tomorrow especially those that are deprived of regular school attendance because of insecurity and conflicts. The hope for the country seems to be grim if children cannot go to school” (16). With insecurity permeating the country, national development generally is impeded by the restiveness of youths in the forms of bombing, killing, maiming and wanton destruction of public and private property. How can Nigeria’s education be positioned to withstand the forces of terrorism and guarantee security of

the nation? The answer is to develop a strong counter terrorism force that will outwit the current attacks on human and material resources. This can only be made possible by building a viable intelligence unit which will think ahead of bandits and terrorists. Consequently, security consciousness in the entire country is a necessary condition for bringing insecurity under control and possibly exterminating it. This security consciousness and awareness creation can be conveniently championed by the theatre.

Theatre and drama are powerful tools for learning, awareness creation and mobilization because of their ability to create an illusion of believability. Maley and Duff (2), sets out a list with various points defending in general, the use of drama in schools and its benefits:

1. It integrates language skills in a natural way, careful listening and spontaneous verbal expression.
2. It integrates verbal and non-verbal aspects of communication (physical and intellectual aspects of learning)
3. It integrates both cognitive and affective domains (importance of feeling as well as thinking).
4. It brings the classroom interaction to life through an intensive focus on meaning.
5. It offers unequalled opportunities for catering to learner differences.
6. It fosters self-awareness, awareness of others, self-esteem and confidence.
7. It provides motivation through the variety of expectancy generated by the activities.
8. It offers transfer of responsibility for learning from teacher to learners.
9. It encourages an open, exploratory style of learning, where creativity and the imagination are given scope to develop. Risk-taking is an essential element in effective language learning
10. It has a positive effect on classroom dynamics and atmosphere.
11. It is an enjoyable experience.
12. It is low-resource. All you need is a roomful of human beings.

Accordingly, in recognition that theatre and drama have a positive impact on the social and intellectual development of the child, John Newsom's 1963 report *Half our Future* posits that:

Drama can offer something more significant than the daydream... By playing out psychologically significant situations, they can work out their own personal problems. Here is one way in which they can be helped to reconcile the reality of the world outside with their own private worlds... It is through creative arts, including the arts of language, that young people can be helped to come to terms with themselves more surely than by any other route (157).

It is in view of this that this paper considers the Theatre-in-Education approach as most appropriate in creating security consciousness in post-primary schools since security has become a serious challenge to human existence in Nigeria.

Conceptual Framework

The following concepts are explained within the context of this paper. They include: security, terrorism, security consciousness and theatre-in-education.

The Concept of Security/Security Consciousness

Generally, security covers a wide variety of things. On one hand, it refers to stability and continuity of livelihood (stable and steady income), predictability of daily life (knowing what to expect). Also, it means protection from crime (feeling safe), and freedom from psychological harm. This presupposes safety or protection from emotional stress which is predicated on the assurance or knowledge that one is wanted, accepted, loved and protected in one's community or neighbourhood by the people around.

According to Bjorn Moller, "Security, in an objective sense, measures the absence of threats to acquired values, in a subjective sense, the absence of fear that such values will be attacked" (iii). This implies that, genuine security would presuppose an elimination of, or at least a reduction of, 'structural violence', i.e. the relative deprivation of large parts of societal population. It is however argued generally that, security is not the absence of threats or security issues, but the ability to rise to the challenges posed by these threats with expediency and expertise. This is paper agrees with Afrifa that, "Security is the degree of resistance to, or protection from harm. It applies to any vulnerable and valuable asset, such as a person, dwelling, community, nation or organisation" (2251). The position of this paper is based on the fact that, it is practically impossible to stop threats to life and property but it is possible to control it to the barest level which is what security seeks to do.

Furthermore, in conceptualizing security consciousness, one is bound to take a look at what constitutes human security and insecurity. The United Nations Development Programmes (UNDP) defines human security as freedom from fear and wants. This implies that, human security is devoid of every terror and stress that may constitute threat to live and property. Also, Japanese foreign policy's view on human security includes, "All the menaces that threaten human survival, daily life and dignity-for example, environmental degradation, violations of human rights, transnational organized crime in illicit drugs, refugees, poverty, anti-personnel land mines and other infectious diseases such as Acquired Immune Deficiency Syndrome (AIDS)". This definition is rather more embracing and points to the fact that, there are no agreed definitions of what insecurity precisely suggests. However, there is a general agreement that insecurity is linked to chronic threats of terrorism, disease, hunger and poverty. Consequently, McCawley (204) posits that, "insecurity and poverty cannot be divorced from each other. Severe levels of poverty may expose people to all kinds of security threats. Poor people in developing countries frequently face relatively high risks from such things as domestic violence, crime, sickness and unemployment".

In the context of this paper, security consciousness is having the knowledge and understanding that, there is the potential for some people to deliberately steal, kill and destroy lives and property thereby being security threat. As a result, it is important to be vigilant in order to put some measures in place to stop such threats from happening to the barest level. This is consequent

upon the fact that, the security of most societies in Nigeria is porous and members of the society should be acquainted with the knowledge and skills of dealing with security threats.

The Concept of Terrorism

Terrorism does not lend itself to one single acceptable definition as it means different things to different people depending on one's level of involvement or how one is affected. Historically, the word terrorism comes from the reign of terror instigated by Maximilien Robespierre in 1793 following the French revolution (www.about.com). This implies that, terrorism is not a child of modernity as it is as old as the existence of man especially as it patterns his willingness to use violence for whatever purpose.

According to Omede, Jacob and Omede, Andrew Abdul, "The term according to Terrorism Research (Undated) is better understood from the point of view of the person that is being represented. This is because to the victims of terrorism, the perpetrators are terrorists while to the perpetrators, terrorism is an act targeted at reforming or enforcing change. Against this background, Terrorism Research (Undated) describes terrorism as a tactic and strategy, a crime and a holy duty, a justified reaction to oppression and an inexcusable abomination" (121). This explains why those who carry out terrorist acts see nothing wrong but rather, justify their actions. Furthermore, the United States Department of Defense cited by Terrorism Research, defines terrorism as, "the calculated use of unlawful violence or threat of unlawful violence to inculcate fear; intended to coerce or to intimidate governments or societies in the pursuit of goals that are generally political, religious or ideological." The characteristics of terrorism are outlined thus:

- i. Use of unlawful violence believing that violence will usher in a better system.
- ii. Use of unlawful and assorted dangerous weapons.
- iii. Motivated by goals that might be political, religious or ideological.
- iv. Secretive in membership recruitment and locations of residence.
- v. Fewer in number comparable to the larger society they attack.
- vi. Have strong will and could die for the course they uphold.
- vii. Most times, operate as syndicates.
- viii. Derive financial and military supports from national and international loyalists.
- ix. They are militant, they use coercion, intimidation and instill fears in people (Omede and Omede, 121).

Furthermore, their tactics include but not limited to suicide bombing, rocket propelled grenades, assassinations, abductions and kidnapping, disguising and hijacking. Fundamentally, their targets are extermination of human lives and destruction of properties. These are achieved by attacking: public squares, motor parks, government buildings and installations, churches and mosques, schools, bridges, police stations, military barracks and installations as well as market squares and prisons to free inmates particularly their incarcerated members. Terrorism in the context of this paper represents the willful unleashing of violence and attacks on human and (or) material/infrastructural resources with the aim of killing or destroying as contained in the views above.

Theatre-in-Education

Theatre is a medium of artistic expression mirrored in a dynamic living form, a metaphorical image of reality. It reflects the total cosmic, moral and metaphysical order of life of the people. It is an arena where human beings are been [sic] presented in a cosmic totality, acting and reacting to forces around them and within them, and by those in the audience who experience with them the enigma that the common lot of humanity (Zulu Sofola, 13-14). The theatre therefore is a reflection of the society in a tailor-made manner in order to positively advance society. Given the diversity of theatre as an art form many genres have evolved. One of which is theatre-in-education.

According to Tony Jackson, Theatre-in-education is a coordinated and carefully structured pattern of activities, usually devised and researched by the company, around a topic of relevance both to the school curriculum and to the children's own lives presented in school by the company and involving the children directly in an experience of the situations and problems that the topic throws up (4). This fundamentally implies the use of drama and theatre techniques to support learning in the classroom. Winifred Ward who is one of the pioneers of this genre of theatre first called creative dramatics. By creative dramatics she meant a classroom teaching method that emphasizes self-expression, training in spoken English and literature appreciation.

Basically, theatre-in-education entails incorporating theatrical components and dramatic exploration into educational settings to support the child's natural tendency to learn through play. The performing arts provide a creative escape for children, introducing them to the imaginative worlds of theatre, music and dance. Exposure to the performing arts at an early age provides fond memories that children will cherish for a lifetime. More importantly, an introduction to the performing arts initiates the development of invaluable life skills in children. This form of theatre is not only limited to children but encompasses all learners who are taught through the instrumentality of the theatre.

According to John Brown, the aim of theatre-in-education includes:

- i. To acquaint young people with the Theatre as an art form and a vital medium of communication.
- ii. To provide opportunities for the development of imagined and self-expression through the use of theatre.
- iii. To contribute to the understanding of society, its organisations and pressures, and to help young people relate to groups and communities within society (178).

Theatre-in-education is a 20th century genre of the theatre which is committed to harnessing theatre for the purpose of teaching and learning in formal educational settings. According to

Gibber, “Traditionally; it is a process that uses interactive theatre/drama practices to help aid the educational process” (www.wearegibber.com). This entails the use of theatre and drama techniques such as songs, music and dance, folk tales, games, puppetry and mimes as well as creative and improvisational drama to support learning in the classroom. In which case, theatre is used as an educational pedagogy for students of all ages.

The beginning of Theatre in Education is credited to the Belgrade theatre which offered free TiE services to schools across Coventry between 1965-1996. The Theatre in Education movement soon spread to theatres across the UK and the world at large thereby inspiring a wide range of participatory theatre with children and young people, encouraging them to investigate, challenging situations for themselves.

The meaning of Theatre-in-Education (TiE) has over the years evolved as new strategies and objectives for using theatre as an educational tool emerge. In most cases, TiE is used as a general term which includes, all the interactive theatre practices that facilitate the educational process. Some of these processes include; developing original scripts, using the performance of a play as a springboard for interacting with an audience and discussing important topics or themes, or theatre activities used to support classroom curriculum.

A Survey of Nigerian Security Situation

Nigeria just like all countries of the world has witnessed a myriad of security challenges such as cultism, rape, armed robbery, stealing, kidnapping and militancy. Ethnic and religious strife have been common in Nigeria. Divisions among ethnic groups, between North and South, and between Christians and Muslims often stem from issues relating to access to land, jobs, socio-economic development and belief system, and are sometimes fueled by politicians. Violence ranges from the criminal, to intra-communal, inter-communal, ethnic, sectarian, political, and regional level, political life has been scarred by conflict along ethnic, geographic, and religious lines.

At the turn of the 21st Century, insecurity intensified in Nigeria and has lingered to this moment in different dimensions with Boko Haram and Fulani herdsmen/farmers clashes taking a central position (UN Security Council, 4). In fact, Boko Haram, has contributed to deteriorating security conditions in the North and seeks to capitalize on local frustrations and discredit the government. In the Southern Niger Delta region, local grievances related to oil production in the area have fueled simmering conflict and criminality for over a decade. The government’s efforts to negotiate with local militants, including through an amnesty program, have quieted the restive region, but the peace is fragile and violent criminality continues. Similarly, multiple clashes between farmers and herders in the Middle Belt states, as well as in the Southern states of Edo, Ebonyi and Kogi, have resulted in numerous casualties, population displacement and destruction of property. This situation of high level insecurity has caused a breakdown in the economy and educational section in Nigeria especially in the states and communities where these incidences permeate.

Every society has laws that regulate human behaviour in order to avoid anarchy. This is why every government is given a constitutional mandate to protect lives and property of the land. Consequently, there are security agencies responsible for executing this singular mandate. In Nigeria, the security actors according to Snow include:

- i. Core Security Actors-Armed forces, Police, Paramilitary forces, Presidential guards, military and civilian intelligence and security services, Custom authorities, Civil defence.
- ii. Security Management and oversight Bodies-Executive institutions of national government, national security advisory bodies, legislature, legislative executive committees, ministries of defence, Internal Affairs, Foreign Affairs, Traditional authorities and Local authorities, financial management bodies and ministries, budget offices and Chief Security Officers.
- iii. Justice and Law Enforcement Institutions.
- iv. Non Statutory Security Forces: Private Security Companies, political party militias, private armies and body guards' unit (27).

With this security apparatus in place in Nigeria, one would expect that the spate of insecurity in the country would be grossly reduced. Unfortunately, the reverse is the case. According to Azazi, "Nigeria in recent times has witnessed an unprecedented level of insecurity. This has made national security threat to be a major issue for the government and has prompted huge allocation of the national budget to security. In order to ameliorate the incidence of crime, the federal government has embarked on criminalization of terrorism by passing the Anti-Terrorism Act in 2011, installation of Computer-based Closed Circuit Television cameras (CCTV) in some parts of the country, enhancement of surveillance as well as investigation of criminal related offences, heightening of physical security measures around the country aimed at deterring or disrupting potential attacks, strengthening of security agencies through the provision of security facilities and the development and broadcast of security tips in mass media" (5).

Despite these efforts, the level of insecurity in the country is still high. In addition, Nigeria has consistently ranked low in the Global Peace Index (GPI, 2012), signifying a worsened state of insecurity in the country. Hence, Adagba, et al (77), Uhumwuangho and Aluforo (109) are of the view that the efforts of government have not yielded enough positive result. It is in view of all these submissions that this paper calls for a change of tact especially in sensitizing the citizenry on the indices of insecurity in order to avert cases that are avoidable. The post-primary school setting is used here as a paradigm.

Factors Responsible for Insecurity and Terrorism in Nigeria

Like in many other societies, the sources of insecurity in Nigeria have been traced to a number of factors and explained by different people. According to King Ubong, Chairman, American Society for Industrial Security and CEO, Protection Plus Services, these factors have been classified or grouped into external and internal factors. Beyond the external-internal

dichotomy, sources of insecurity have also been classified as either remote or proximate and immediate sources/causal factors. In Nigeria, the challenge is not so much about insecurity of external sources, but rather that of internal sources. Clearly, some internal factors have been enhanced and strengthened by the presence of external forces, but, there is no doubt that, if the internal situations did not present themselves, the external forces would be unable to infiltrate.

Ubong further expatiates on the remote (root) factors of insecurity in Nigeria to include:

Lack of Institutional Capacity: This results to government failure described as the corrosion or breakdown of institutional infrastructures. No doubt, the foundations of institutional framework in Nigeria are very shaky and have triggered deterioration of state governance and democratic accountability; thus, paralyzing the existing set of constraints including the formal and legitimate rules nested in the hierarchy of social order. The state of insecurity in Nigeria is greatly a function of government failure. This is manifested by the incapacity of government to deliver public services and to provide basic needs for the masses. The lack of basic necessities by the people in Nigeria has created a pool of frustrated people who are ignited easily by any event to be violent. This is more so because, Nigeria has the resources to provide for the needs of its people, but corruption in public offices at all levels has made it impossible for office holders to focus on the provision of basic needs for the people

Pervasive Material Inequalities and Unfairness—Greater awareness of disparities in life is a major root cause of insecurity in Nigeria. This is a rooted general perception of inequality and unfairness which has resulted in grievance by a large number of people. This perception stems from the discernment of marginalization by a section of the people, government development policies and political offices and this has become a primary source of disaffection and resentment. A large number of the Nigeria population is frustrated and have lost hope, especially the youths, and have now emerged to express their disillusion about the pervasive state of inequality. A classic example is the case of the Niger Delta Avengers who have been blowing up installations thereby reducing the exploration and production of oil to an abysmal level.

Ethno-Religious Conflicts—These have arisen from distrust among various ethnic groups and among the major religions in the country. Ubong identified ethno-religious conflict as a major source of insecurity in Nigeria. He defines Ethno-religious conflict as a situation in which the relationship between members of one ethnic or religious group and another of such group in a multi-ethnic and multi-religious society is characterized by lack of cordiality, mutual suspicion and fear, and a tendency towards violent confrontation. Frequent and persistent ethnic conflicts and religious clashes between the two dominant religions (Islam and Christianity), in the country is a major security challenge. In almost all parts of Nigeria, there exist ethno-religious conflicts which are informed by new and particular forms of political consciousness and identity often structured around ethno-religious identities.

Conflict of Perceptions between the Public and Government—Over the years, there has been a standing mismatch between public and government perceptions. A situation which often result in the reactions of the public to the excesses of the government at public intrusion in matters of state.

Weak Security System—This results from inadequate equipment for the security arm of government, both in weaponry and training. This is in addition to poor attitudinal and behavioural disposition of security personnel. In many cases, security personnel assigned to deal with given security situations lack the expertise and equipment to handle the situations in a way to prevent them from occurring. Unfortunately, even when these exist, some personnel get influenced by ethnic, religious or communal sentiment and are easily swallowed by their personal interest to serve their people, rather than the nation. Thus, instead of being national watch dogs and defending national interest and values, and protecting people from harm by criminals, they soon become saboteurs of government effort by supporting and fueling insecurity through either leaking vital security information or aiding and abetting criminals to acquire weapons or to escape the long arm of the law.

Loss of Socio-Cultural and Communal Value System—The traditional value system of the Nigerian society like most African societies is characterized by such endearing features as collectivism, loyalty to authority and community, truthfulness, honesty, hard work, tolerance, love for others, mutual harmony and co-existence, and identification of individual with one another. All of these values which made society secured and safe have all gradually been thrown away and lost. New values have taken over their place over the years, with the so called ‘modernity and civilization’. All our endearing values and morals have been traded off for western values.

Furthermore, some of the immediate factors which cause Nigeria insecurity situation are inexhaustible. They include:

Porous Borders – One major immediate factor which has enhanced insecurity in Nigeria is the porous frontiers of the country, where individual movements are largely untracked. The porosity of Nigeria’s borders has serious security implications for the country. Given the porous borders as well as the weak security system, weapons come easily into Nigeria from other countries. Small arms and light weapons proliferation and the availability of these weapons have enabled militant groups and criminal groups to have easy access to arms. Also, the porosity of the Nigerian borders has made it possible for unwarranted influx of migrants from neighbouring countries such as Republics of Niger, Benin and Chad. These migrants which are mostly young men are some of the perpetrators of crime in the country.

Rural /Urban Drift—The migration of jobless youths from rural areas to urban centres is also one of the causes of insecurity in Nigeria. Nigeria is one of the countries in the world with very high rural/urban drift. Most urban areas in Nigeria have grown beyond their environmental carrying capacities and existing infrastructure and this has resulted to increased poor quality of the living conditions in urban areas in Nigeria. Out of frustration, these youths are drawn into crime.

Social Irresponsibility of Companies—Corporate social irresponsibility is a set of actions that increases externalized costs and/or promotes distributional conflicts. Companies engage in corporate social responsibility in order to offset corporate social irresponsibility. The rise of terror groups in some parts of the country is directly related to the neglect of social responsibility by companies to the community where they are operating. This was the case of the Niger Delta crisis.

Unemployment/Poverty-As a result of the high level of unemployment and poverty among Nigerians, especially the youths, they are adversely attracted to violent crime. Failure of successive administrations in Nigeria to address challenges of poverty, unemployment and inequitable distribution of wealth among ethnic nationalities is one of the major causes of insecurity in the country.

All of the factors above are succinctly summarized in four factors: political conflicts; unbalanced development that involves horizontal inequalities; religious/ethnic distrust; and leadership failure. It could be associated with low level of economic development as a result of poor governance and high-level corruption.

The Effects of Insecurity and Terrorism in Nigerian Post-Primary Schools

Insecurity and terrorist acts have permeated Nigeria for some time now. However, from the beginning of the 21st century, these activities intensified geometrically with Boko Haram and Fulani herdsmen carrying out terrorists acts of bombing infrastructure and or killing human beings as well as destroying property in addition to the numerous insecurity attacks that criminals were already carrying out in all nooks and crannies of the country such as: stealing, armed robbery, kidnapping, human and drug trafficking and the like.

The emergence of Boko Haram (a group of Islamic militants translated to mean ‘western education is evil’) in 2002 placed Nigeria under security watch as the US department of States designated Boko Haram as a terrorist group in 2013 because of its progressive destructive activities. Much of these attacks were on churches, a few mosques, markets, motor parks, schools and public gatherings. On the other hand, Fulani herdsmen who have also been involved in terrorist activities in many parts of Nigeria have progressively attacked communities, destroying their farms, produce, houses, domestics and killing human beings as well.

In post-primary schools particularly, some of the common security challenges have been; stealing, rapping of female students in their dormitories and kidnaping. The height of terrorism in the educational sector in Nigeria was the kidnapping of two hundred and seventy-six (276) female students from Government Secondary School Chibok in Borno State on the night of 14th-15th April, 2014 and the kidnapping of one hundred and ten (110) school girls from Government Girls’ Science and Technical College Dapchi, Yobe State on the 19th of February, 2018 all in the North Eastern part of the country by the Boko Haram Islamic extremist sect. Although some of the girls have been recovered, a good number are still being held in captivity and the effects indelible. Consequently, the general insecurity in Nigeria most especially, terrorist attacks in the north-eastern part of the country by Boko Haram and Herders/Farmers clashes in Benue, Taraba, Nasarawa, Kaduna, Ekiti, Kogi and Plateau States have adverse effects on the educational sector such as:

i. Fear and Psychological Derangement. Arising from the general insecurity and terrorist attacks in many states of the country, there is a general sense of fear and uncertainty which has affected the psych of students, teachers and parents as a whole. According to Silas Aniefiok Ekereke, “The spate of bombing now is targeted at primary schools, secondary schools and tertiary

institutions respectively; killing and maiming students, teachers, lecturers as well as burning school buildings at will which force majority of the schools to close down in the North especially Borno, Yobe, and Adamawa State respectively” (2). Certainly, no academic work can take place under such atmosphere as fear and psychological derangement will prohibit any serious work.

ii. Poor Enrollment. As a result of insecurity and terrorist attacks by Boko Haram on schools especially in the northeast and Herders/Farmers crisis in different parts of the country, parents have withdrawn from enrolling their children in schools because of the volatile nature of the states and communities. This explains why Ekereke asserts that, “Educationally; Schools are not left out as parents are rejecting their children schooling in volatile north” (4). This is predicated on the fear of children been kidnapped or killed in school.

iii. Brain Drain. Due to the fact that teachers and lecturers are victims of insecurity in many parts of the country, many relocate to relatively peaceful places thereby causing brain drain in their original places of abode as Ekereke further posits, “Many schools have been closed down due to Boko Haram activities, talented lecturers, teachers have abandoned their schools for another school in another peaceful States leading to brain drain” (4). Insecurity has no doubt compelled teachers to relocate to other places.

iv. Damaged Infrastructure and Poor Learning Environment. Arising from the bombing and destruction of infrastructural facilities of schools in terrorist places, the learning environment in such places is compromised with students studying under the tree in many schools or in internally displaced people’s camp (IDPs). No doubt, learning cannot effectively take place in such an environment as distractions shall abound.

v. Decline in Standard. The destruction of school infrastructure, kidnapping of students and killings in communities have adversely affected the standard of education in the affected communities as nobody can study effectively under such circumstances. According to Inter-Agency Network on Education in Emergencies (INEE), “Such violence has long-lasting consequences for ... individual learners. Even when physically able to access education, learner and staff may be exposed to abuse, violence and discrimination that can adversely impact quality and learning outcomes and have devastating social and psychological effects”.

In view, of insecurity challenge in the country generally and severe terrorist attacks in select parts of the country, the educational section has suffered a great setback and until peace and tranquility is restored in such places, nothing much can be done in achieving an effective system of education in Nigeria which is why this paper advocates for the adoption of the theatre in enhancing security consciousness in students.

The Theatre-in-Education Approach in Building Security Consciousness in Post-Primary School Students in Nigeria

According to Benjamin Asodionye Ejiofor & Faith Ibarakumo Ken-Aminikpo, “The Theatre in Education (TIE) Technique encompasses dance, music and theatre and the key elements

of culture that engage students at all levels of education. This engagement through participation in both formal and informal education is often a lifelong experience” (157). Generally, theatre-in-education manifests itself in different ways. For the purpose of this paper, four theatre-in education strategies are advanced for building security consciousness in post-primary school students. These include: storytelling, creative drama, songs and theatre games. These are discussed further below.

Storytelling

The term storytelling can be viewed from two perspectives. Firstly, it can be used in a narrow sense to refer specifically to oral narrations and secondly, in a looser sense to refer to narrative technique in other media. In the context of this paper, storytelling refers to the conveying of events, in words, sounds, and/or images often times by improvisation or embellishment. These could be characterised by gestures and expressions. Generally, storytelling has been part and parcel of every culture as a means entertainment, education, cultural preservation, and instilling moral values. According to Martha Hamilton & Mitch Weiss, “Storytelling is the oldest form of education. Cultures have always told tales as a way of passing down beliefs, traditions, and history to future generations. Stories are at the core of all that makes us human”.

It is a truism that children and youths like stories. This is predicated on the fact that, they are exposed to a new reality that is far from their purview which demands their attention and concentration. Furthermore, storytelling arrests their attention because of the captivating and entertaining nature of the art. Consequently, it can be harnessed in building security consciousness in post-primary school students due to the conviction that:

Stories Enhance Memory. It is a truism that when taught a number of facts, you can forget. However, stories are remembered and help to organize information thereby, tying content together. Also, because students are emotionally involved and truly enjoy telling stories, it can help to create a positive attitude toward the learning process. As a result, it becomes difficult to forget easily as the stories can be resorted to for memorization and this is important when security is involved.

Storytelling Stimulates Imagination. Scientist Albert Einstein said that, "imagination is more important than knowledge". This is because, through it, new things can be invented. For students, this is very important because it facilitates their creativity.

Stories Teach Lessons. Stories are excellent tools for teaching about desirable behaviours and strengthening character.

Storytelling Develops Listening Skills. Storytelling helps students develop concentration, and the pure pleasure that they experience while listening to a story helps them to associate listening with enjoyment.

Consequently, this paper posits that, given the benefits of storytelling, stories of insecurity and terrorist acts should be frequently told to students to familiarize them with the porous security situation and the need to take measures in rising above security attacks and possibly averting them. Security tips and safety measures can be creatively captured in story form so that the students will memorise and know how to deal with insecurity when confronted with same.

Creative Drama

Creative drama is an improvisational, non-exhibitional, process-oriented form of drama, where participants are guided by a leader to imagine, enact, and reflect on experiences real and imagined (www.youthstages.com). Generally, it takes children's natural world which is 'play' and develops it further, using theatre techniques, to create learning experiences which are for the participants. It is informal and no scripts are used. Also, it is not created for an organized audience as it is the case in conventional theatre practice.

Basically, it is an immediate experience for the child who supplies the thoughts, words and actions. Creative drama is an art form and it is always led by a trained teacher. According to Harriet W. Ehrlich when creative drama is used as a teaching tool, "it is both a cognitive and affective technique. It provides opportunities for auditory, visual motor and verbal activities. Problem solving (inductive and deductive thinking) is encouraged. Stress is put on classifying, fact sorting, sequential conceptualization, spatial concepts and most important decision making (problem solving). Creative dramatics techniques rein force teaching and learning in language arts, social studies, science and math" (75).

The core idea behind the utilization of drama processes in the classroom is the desire to continue to foster the development of creativity and the imaginative potential of students that began with dramatic play. This is in view of the fact that, in today's world, creativity and imagination are essential skills, not only for the artist, but for people in all works of life. The children in classrooms taught by creative drama teachers are provided with learning situations which enable them to use their imaginations. Teachers are encouraged to consider the student as a total being- emotional, social and intellectual. If this happens, they will provide situations to expand verbal and cognitive capacities so that vocabularies grow and independent thinking is encouraged. According to Ehrlich (75-76), Creative drama should broaden total classroom communication in the following ways:

Social Growth. Creative dramatics provides the chance to work with other children and receive peer recognition. For many slow learners, this taste of success is a unique, ego strengthening experience. Children must learn to defer (its mandatory to take turns); children must make choices and seek alternatives when they dramatize a story. Through role playing, the participants develop insight into themselves and others.

Academic. Creative dramatics offers exposure to and involvement with literature and allied arts. Activities have been developed to help remedy skill deficiencies and to teach word analysis and study skills through dramatic games. Our aim is to make social studies and black history more meaningful. Research is part of preparation for dramatization so that children are motivated to read independently. When children's interest level is high and there is high involvement, children are ready to learn.

This paper posits that; creative drama is a strong too for building security consciousness among post-primary school students given its viability and prospects of helping students to be familiar with security and safety tips around their environment. These can be captured and dramatized creatively in a manner that is real and convincing instead of the routine talks and seminars delivered to them. Creative drama when employed will harness security traits and

challenges in dramatic form for the students to play and learn about simultaneously. When this happens, they will be so schooled to know what to do when a security challenge occurs instead of lamenting about the situation and subsequently falling prey of it.

Songs

For a lot of teachers, songs are something they only use to give their students a break. However, there is a whole lot more to using songs in the classroom than just taking a pot of correction fluid to the words and creating a cloze gap fill.

Teachers can and should use songs as part of their classroom teaching repertoire. This is because, songs contain authentic language, are easily obtainable, provide vocabulary, grammar and cultural aspects and are fun for the students. Consequently, they can provide valuable speaking and listening apparatus in and out of the classroom. According to Larry, M Lynch, the following constitute some of the key reasons why songs can work exceedingly well.

1. Songs almost always contain authentic, natural language.
2. A variety of new vocabulary can be introduced to students through songs.
3. Songs are usually very easily obtainable.
4. Songs can be selected to suit the needs and interests of the students.
5. Grammar and cultural aspects can be introduced through songs.
6. Time length is easily controlled.
7. Students can experience a wide range of accents.
8. Song lyrics can be used in relating to situations of the world around us.
9. Students think songs are natural and fun.

This paper considers songs as an appropriate TIE pedagogy in building security consciousness in post-primary school students because of its ability to boost morale and eliminate fear in students especially during mob actions. If students are taught songs which serve as a response to security threats and they sing those songs immediately there is a security challenge, it will not only mobilise and boost their morale for action but send a signal of security threat to far and near quarters thereby, attracting people to come to their aid and foiling the attempt of the terrorists who will be scared of the alarm raised. No doubt, songs constitute a necessary criterion in achieving security consciousness in students.

Theatre Games

Generally, theatre games are exercises designed for teachers and students of diverse backgrounds and have serious intent. Fundamentally, they help students in developing performance skills and lead them to an understanding of what it is to be an artist. However, theatre games do not only provide students with theatre experiences but help them become responsive to their fellow players and are able to create an environment through behaviour as well as transform ordinary objects into extraordinary ones.

Accordingly, theatre games go beyond the theatrical nurture skills and attitudes that are used in every aspect of learning and living a life for optimal functioning. They are less intrusive and highly participatory. These games put participants in the right frame of mind to learn and participate in the process of learning. They redirect their thinking and reshape their imaginations.

Consequently, these games handle their physical, social and psychological challenges. The games are dramatic and participatory in order to accommodate everybody. They are in the form of: warmups, ensemble building, and focus. A few examples of these games include; *Captain's Coming* which is an improvisational game with terrific warmups that promote teamwork and good humour. Also, *Yoo-hoo* is another effective game for learning how to take cues and focus movement. It works best with groups they move around while the *Location Game* can be done with as many people as possible to exercise one's imagination for learning how to act with others among several other games.

Theatre games constitute an essential approach in building security consciousness in students and even repelling security threat. This is because of the ability of games to develop physical capacity and mental ability to be on the alert and ready for any eventuality. By carrying out exercises which precedes the games, their body is physically ready for action. Besides, given that the games are in diverse forms including on security, their quest for vigilance is precipitated. Consequently, if theatre games are adopted in building security consciousness in post-primary school students, it will help in the prompt detection of insecurity and response in alerting people thereby frustrating such attempts.

This paper therefore strongly holds that, storytelling, creative drama, songs and theatre games are viable theatre-in-education approaches which can be effectively adopted to build security consciousness among post-primary school students who are either under attack, prone to attack or are located in volatile climes as these methods are not only capable of detecting the security threats but also foiling them in one way or the other.

Conclusion

The contemporary post-primary schools in Nigeria require the teachers' more active participation in the planning, shaping, implementing and evaluating of the students and curriculum. This is because, the 21st century learner at the post-primary school level is confronted with a lot of distractions and security challenges. It is only when the school culture is created that active teaching, cooperative learning and team work can be enhanced thereby resulting to effective education capable of growing the economy, politics, culture and all aspects of human life.

Regrettably, insecurity and terrorism can impede and foil a functional educational system thereby creating a failed state or nation. In conclusion therefore, this paper draws attention to the remarkable advantage of adopting theatre-in-education strategies such as; creative drama, storytelling, theatre games and songs to simplify the knowledge of security among post-primary school students in Nigeria in order to achieve security consciousness in them. This will largely help in reducing and or circumventing casualties of insecurity and terrorism.

Recommendations

In order to achieve security consciousness in post-primary school students, the following recommendations are made.

- i. Post-primary school managers at the Federal, State and Local Government levels in conjunction with private school managers should take the challenge of security consciousness among students more seriously by adopting theatre-in-education strategies advocated in this paper and other appropriate channels in order to reduce casualties of terrorist attacks on schools and evade same.
- ii. Technology should also be used in securing Nigerian schools especially those in terrorist prone areas. This could be in form of installing 'Early Warning ICT Systems' in schools for security safety of students and staff.
- iii. Host communities of schools should show more support to schools by providing information on security threats in order to prevent attacks.
- iv. Security agencies especially the Nigeria Police, Nigeria Security and Civil Defence Corps and the Military should make their seminars and talks in post-primary schools more dramatic and natural in order to enable the students and staff comprehend and retain the knowledge of security consciousness more easily.

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Improvisation as Creative Technique for Classroom Experience

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Abstract

The desire to improve upon the current learning standard in schools has called for the need for a renewed approach to teaching and learning. Improvisation, a highly creative and imaginative art offers itself as a veritable resource and tool for the advocated change. The study discusses how the teacher can stimulate uncommon interest in classroom activities through improvisation. Through practical demonstration the paper reveals how improvisation can help provide a reorientation on classroom value structure. The study uses relevant literature in highlighting meaning and application of improvisation as a pedagogic tool. Using both content analysis and experimentation methods-through close reference to some practical experiments between the writer and her class of undergraduate students, the study emphasizes on application of improvisational techniques in teaching. The paper recommends that government, teachers and learners should put up the right attitude towards using improvisation in the teaching and learning process.

Keywords: *Improvisation, Creative Facility, Classroom Experience*

Introduction

The subject of improving classroom learning has been a major concern to parents, teachers, government and academic administrators over the years. Hence, a discourse of this nature is often aimed at effectuating human resource development. This has accounted for the growing commitment of educational thinkers from the past till recent times towards providing appropriate educational facilities and environment as interventive strategy for quality learning. History reveals the activities of such early educational thinkers like Maria Montessori who advocated that children should be allowed the freedom to engage their “absorbent mind” in choosing their learning materials from an already prepared classroom environment. This, according to her, will facilitate the need for learners to learn concepts by working with materials, rather than by direct instruction. And when this is done, a very vital need of giving respect for a child’s natural psychological, physical and social development would have been met. Friedrich Froebel on his part demonstrated that play was a serious and deeply significant activity for the young child, and the child needs a number of experiences gained through playful activities for them to understand themselves and their immediate environment. This can be said to be as a result of apparent rapid changes experienced in contemporary life which seem to force upon the society new forms of situations that it must as a matter of necessity, contend and address. In the words of Ezeanyim: “An Advancing educational system is a dynamic system, a changing system that orientates itself with the problems and progress of its changing groups or organizations” (198).

Every society has a system of education that is either formal or informal intentionally designed to advance individual intellectual or mental borders. It must also be stated emphatically that every such established system of education aims towards training and developing the knowledge, skill, mind, character, of the individual to equip and empower him to develop others around him, and to generally affect his environment. An on-line Encyclopaedia sees education as a "... Process of facilitating learning or the acquisition of knowledge, skills, values, beliefs and habits" (retrieved 20 March, 2019).

It is a discipline that is concerned with methods of teaching and learning in schools or school-like environments as opposed to various non-formal and informal means of socialization (<https://www.britanica.com>). It can be thought of as the transmission of the values and accumulated knowledge of a society. In this sense, it is equivalent to what social scientists term socialization or enculturation. In children, education is "designed to guide them in learning a culture, molding their behaviour in the ways of adulthood, and directing them toward their eventual role in the society" (<https://www.britanica.com>).

Nwankwor quotes Okolo as saying that education is whatever one learns through experience, from self, or others to help one survive and master one's social milieu. Ultimately the aim is to acquaint or familiarize one with one's surroundings (13). In as much as schools and training centres are established to maintain a society's traditional value systems, they are also expected to prepare their young members to deal with a changing world. Haralambos and Heald observe that:

Schools transmit both general values which provide the necessary homogeneity for social survival and specific skills which provide the necessary diversity for social cooperation (174).

An English social theorist who sought to fit Charles Darwin's theory of biological evolution into a comprehensive sociological and educational theory argued that the fittest individuals of each generation would survive because of their skills, intelligence and prosperity to adapt to environmental requirements. Since according to him human life is replete with activities that promote the survival of the human race; the school curriculum should be designed with emphasis placed on practical, utilitarian and scientific subjects that permit the individual to perpetuate himself and master the environment. To him instruction was to be gradual, cumulative, and unhurried (Nkanga,45). Here, the proposed kind of learning was to be disinclined to memorization and rote learning – a common place factor in conventional learning and teaching (Ornstein and Levine, 127). Hence the dramatic arts have the propensity to influence and particularly ginger the development of the cognitive, affective and psychomotor skills of the learner which are vital to determining a learner's learning outcome. Generally, education can only be said to succeed if reasonable, available and properly selected equipment, facilities and supplies needed for quality education is available. And since such facilities, equipment and supplies may not readily be available in the learning environment, teachers have the responsibility of thinking

how best they can engage their manipulative skills to improvise in order to achieve the set objectives (internet source- <https://studymoose.com>.) retrieved 29 August, 2019.

Hence, the learning atmosphere in the classroom can be positively influenced, by the use of dramatic activities. Improvisation offers the teacher limitless opportunities to lead the learners through series of resourceful activities that engage the mental and physical abilities of the learner making him an active participant in the process of acquiring new skills and enhancing his social and psychological development. Such changes include among others, meeting the socialization needs of the society and providing solution to the socio-technological problem that beset the society. In recent times, the globalized nature of the world has exposed all societies to different technological experiences in all fields of human endeavour, education inclusive. This situation therefore calls for some form of innovative approach to classroom learning, and this paper is an advocacy in the favour of a dramatic facility called improvisation.

Improvisation Conceptualized

The term improvisation is often traced to the Latin word, improvise, which means something not seen before. The Free Online Dictionary defines it to mean “to invent, compose, or perform with little or no preparation”, and also as “to perform or make quickly from materials and sources available, without previous planning”.(<https://studymoose.com>.) (retrieved 28th August, 2019). When applied in the classroom, improvisation means that teachers try to supplement, substitute or device means in providing necessary materials and equipment that will help produce teaching and learning experiences considered to be effective for needed growth and development. As stated by the above cited Online source, improvisation can also be explained as composing of a careful selection and use of materials as an alternative means of complementing the existing or otherwise instructional materials and equipment in schools. According to Merriam-Webster Dictionary, it is an ability to “perform or provide on the spur of the moment; to ad-lib, extemporize, improvisate, concoct, contrive, devise and invent” (318) something. On his part, Johnson asserts that:

Improvisation is that creative and alert mind, which, reliably, in an unguarded and yawning moment of want, supplies an acceptable “make-up” alternative, satisfactory and adequate to fill an emergent vacuum. It is a product of quick-witted imagination whose form or type is shaped by an actor’s creative quality (132).

Improvisation can also be said to be an acting device that allows an actor to embark on a “rescue mission, to save a situation” (Johnson,129). *In his assessment of this creative tool, Gluck submits that improvisation is a “vehicle for self-exploration and self discovery. It is a combination of drama and contemplative, transpersonal work, an integration of spiritual and theatrical practices for the purpose of personal growth, learning, and transformation 184).* In his opinion, Blatner avers that “*Interactive and improvisational dramatic approaches differ from mainstream drama in which actors perform for a relatively passive audience, memorize a script, and*

rehearse their parts” (xx). It is the “activity of doing something not planned before hand, using whatever can be found. It is a spontaneous performance without specific or scripted preparation” (<https://en.wikipedia.org>.) retrieved, 27th August, 2019. According to Erickson, improvisation means “to act without a predetermined text” (<https://onestopdramashop.com>.) retrieved 27th August, 2019.

Improvisation is a dramatic technique that promotes class discussion and teamwork. It improves critical thinking, and stimulates the imagination for creative exploration. According to Hodgson (as quoted by Emeana) “improvisation has to do with doing without getting ready”. It is to get one’s idea and create all of a sudden into an action (74). According to Emeana (74), improvisation offers itself as “the artiste’s most important way of bringing new moments, situations and atmosphere into a play”. Improvisation is a highly interactive and collaborative art which involves individuals creating physical reality through individual action and emotion while developing and sharing vision and meaning with other members of the group. It is often said that the power of improvisation rests in its tendency to make participants to be “in the moment at all times”. It involves “unscripted, spontaneous, intuitive, interactive small group exercises that allow participants to explore shared experiences with the aim of providing solution”(<https://en.m.wikipedia.org> retrieved 23 July,

As an innovative teaching strategy improvisation can stir up feelings that will eventually attract attention, encourage meaning – making and ultimately sustain memories of lessons taught within the period. Children and youths love physical engagement in activities and improvisation creates opportunities for diverse kinds of activities collaboratively designed by the teacher and learners to be carried out to help them make meaning of their class work.

In a changing world that we are, there is need to learn to be open to new ways of doing things, (that is, being flexible, willing to accommodate other people’s ideas and emotional reactions). So improvisation provides a platform for learners to learn how to adapt, and adjust to new situations.

It teaches learners the values of social interaction, creating an atmosphere of relevance for all, helping to increase feelings of self-acceptance and adequacy between the teacher and the learner.

It promotes human relations and communication. Because of its ability to expose learners to interactive moments both with peers and adults, improvisation promotes effective communication as it keeps participants on the platform of constant verbal interactions. Constant use of language makes the user fluent with the language, thereby growing his communication skill. It is a common place situation to find learners who feel very shy to express themselves while in the midst of other learners. Many a times they may know the answers to questions posed by the teacher but lack the right language skill and confidence to put it across. Constant exposure to improvisational activities helps such learners overcome this limitation and prepare them to become good public speakers. As noted by Pemberton-Billing, and Clegg, The child can express his own plays or improvisation. For this reason work is not based on scripts or concerned with performing

to an audience. The teacher stimulates and suggests activities, but the children respond with their own interpretations (33).

Improvisation and Classroom Experience

Because of its practical nature, improvisation helps in building self-confidence in learners and prepares them to have good image of themselves that will help boost their ego and enable them break any psychological barriers they may have with regards to psycho-social relationships.

One of the essential characteristic traits of improvisation is its tenacity to foster teamwork or collaborative learning. Children and youths have been known to be more effective participants during social events than during academic events. If the teacher therefore cultivates the habit of introducing such interactive activities like games, role-playing, story dramatization, in the course of teaching, to further elaborate on his/her subject, he/she would realize that the learners would be more cooperative and willing to participate. This point has proved to be true as the writer had had occasions to experiment this during the various classroom activities both with her undergraduate students and pupils in primary and secondary schools during her Theatre-In-Education and Creative Dramatics course practical over the years. Recently, in the course of teaching THA 384 – Drama and Theatre in Education with the third year undergraduate students of her Department, she led them into suggesting themes for study and classroom exploration. Various ideas came up that led to dividing the class into two groups demanding that each group created a drama sketch from two of the suggested themes – Agriculture, Economic Reliance, Youth Entrepreneurship and Social Development. These activities sparked up the students interest making some of them who had all the while been unwilling to speak and respond to questions to suddenly begin to participate by giving suggestions on how the theme should be approached and also volunteering to take different roles in the acting out, see figures 1 and 2.



Figure 1: Students in role during improvisation classes

Improvisation is a useful tool in promoting teamwork and interest in classroom tasks. It is an effective aid for reducing tension in the classroom. In one of the writer's recent classroom interactions on course THA 274 "Introduction to Creative Dramatics" (a

first semester undergraduate course for second year students of her Department), her discussion on role-playing led her into engaging the students in some demonstrative activities. Here, volunteers were invited to the stage to improvise on any theme and act out roles of characters within the suggested theme. Two sessions of these experiments took place – the first group comprised of six volunteers who role-played on the theme ‘Tugs and the Nigerian Election’, while the second group comprised of four female volunteers who experimented on the theme of “Male Dominance and Female Exploitation in Nigeria”.



Figure 3: Students demonstration on ‘tugs and Nigerian election’



Figure 4: Role playing on ‘male dominance and female exploitation’

In the figures 3 and 4, participants created their theme, dialogue, movement and showed versatility in their role interpretation within a very short space of time. Other members of the class were offered opportunities to ask questions, make comments and offer criticisms on the performance of their colleagues. The class witnessed a great show of interest and excitement as everyone was allowed to freely express his feelings. New ideas and suggestions were made by the class who also served as audience. This situation enhanced interconnectivity between the teacher and the students and helped the students assimilate lessons and learn in a much friendly environment. As rightly observed by an On line source:

Through improvisation, students’ attention are captured and retained for the better part of the lesson. Since they serve as educational materials, students interest in the topic that is being learnt is stimulated, therefore bring about meaningful and interesting learning. Learning is more permanent and there is development of skill in the psychomotor domain.

(<https://studymoose.com>.) retrieved 27th August, 2019.

It creates room for learners to appreciate the value of listening to the ideas of others, learning to be patient with others and accommodating their limitations. This ability to listen and tolerate others often helps in intellectual and professional development.

Improvisation offers the learner and teacher the mental and physical freedom they require for creativity to occur. Being an imaginative art, improvisation projects the learner to the pedestal of consistent mental alertness, getting him prepared for the next “unguarded moment” of a solution-demanding situation. It keeps both the learners and teachers on guard in order not to be taken unawares. The art of improvisation as an impromptu experiment keeps the classroom a ready-made atmosphere to tackle unexpected situations like having to answer unexpected and sometimes unrelated questions during classroom events. As learners participate in classroom tasks asking questions and seeking solutions, they reinforce their imaginative and creative strength. In the two classroom experiments discussed under point 7 above, the students responded when asked how they were able to create and deliver their dialogue with such dexterity in an improvised activity, that they ‘concentrated and stayed alert’ to the tasks – closely listening to their partners line of argument in order to give an appropriate response.

Every effective learning environment is a place where learners engage in exciting and stimulating activities relevant to their lesson plan, socio-cultural outlook and lifestyle. Using the tool of improvisation therefore, will enable the teacher to bring freshness into the classroom without necessarily relying on dogmatic and standard procedures and rules that keep him and the learners on a stagnant, boring and non-motivational situation. As noted by Adu and Adu, *“Improvisation can promote spontaneity, intuition, interactivity, inductive discovery, attentive listening, non verbal creativity and critical thinking (14).*

In the classroom the teacher can make use of pictures of various kinds, newspaper caption/heading, word phrases, etc as stimulus materials to stir learners’ imagination to think and create meanings out of such impressions created by the visual elements. Many instances this writer has experimented on this and the effect have always been positive. In another classroom interaction with her undergraduate students, she requested for any material that was mostly visual that could excite the students mind. The students brought books, magazines, newspapers and photographs from their bags, one of these materials – a notepad carrying the picture of a monkey on top of a lone tree in a seemingly serene and forested area was chosen. The students were asked to make suggestions on what title could be given to the material based on the impressions the visual object made on them. The class was active with almost every member giving his/her own opinion. Suggested titles included ‘Man and His Environment’, ‘Moment of Reflection’, ‘A Rejected Soul’ ‘Man at Rest with Nature’, ‘Atmosphere of Peace and Conflict Resolution in the Niger Delta Region of Nigeria’, etc. At the end of it all, the students were asked to make drama skits out of any of the suggested topics as a take home assignment, see figures 5 and 6.



Figure 5: drama skit on 'A Rejected Soul'



Figure 6: Group work on 'peace and conflict resolution'

According to Mills and Mills, Creative classroom environment of this nature serves the learners emotional and intellectual growth by creating opportunities for experimentation, exploration, and self-knowledge (277). In their reference to Torrance and Torrance, Heck, Shirley and John Cobes assert that:

... the most successful approaches to creative thinking seem to be those that involve both cognitive and emotional functioning, provide adequate structure and motivation, and give opportunities for involvement, practice and interaction with teachers and other students (2).

Application of the Skills and Techniques of Improvisation

The skills of improvisation can be made to be a part of many different fields or areas of life. Techniques of improvisation are commonplace features in the performing and entertainment arts-music, theatre and dance. In the theatre for instance, improvisation has been very useful to actors. In the course of role interpretation actors one time or the other found themselves in a

situation of having to readily provide an alternative “line” or “lines” (dialogue) to make up for a lost word or sentence. It has over the years saved actors and performing groups as a quick interceptive material to arrest situations that would perhaps have gone out of hand. For instance, Brockett records that commedia de l’arte – an Italian theatrical form made exhaustive use of improvisation. According to Brockett the commedia de l’arte script was “a scenario, merely summarizing the situations, complications, and outcome. The actors improvise the dialogue and fleshed out the action” (151). In theatre history, Thespis, the first lone actor in Greece is noted to have employed improvisational technique to keep his audiences spell-bound. Beyond improvising “lines”, actors have overtime found improvisation useful in providing “on-the-spot” quick alternative action to arrest an unexpected situation. Johnson declares that “acting experience can only flow easefully in its dramatic-motion, when actors who can improvise during trouble-moments are on course” (137). He further submits that”

The acting experience will cease to be an attractive phenomenon to on-comers when there are no amiably and desirably talented actors – actors who, in every enactment, showcase an apt masterdom and productivity (138).

Prince, Nancy and Jackson Jeanie in their view submit that “improvisation gives actors opportunity to work together in an informal way developing and creating characters – personalities different from one’s own – before beginning the scene work”. It is also an excellent way to develop concentration, exercise imagination, and become more self-confident (109).

In addition to being a useful tool for the actor, improvisation also serves other theatre personnel over the years in the course of their interpreting the dramatic arts. For instance, theatre directors have been known to improvise script, actors, scenes, stage, dialogue, etc without being totally dependent on the playwright’s provisions. The various theatre designers have also employed the skill of improvisation to provide costumes, lights, props, sounds etc to give meaning and essence to a theatrical feat.

In dance and music, choreographers and directors respectively have from time to time explored the value of improvisation in creating movement and sound. This is possible because as art forms both demand the imaginative prowess of the artist which often get expressed spontaneously. In his assessment, Stevens Franklin asserts: “the impulse to dance comes naturally, spontaneously, instinctively, from the state of being alive” (81). In his discussion on “Analysis of Secondary School Drama Syllabus”, Menegbe observes:

that the drama teacher “should be familiar with the curriculum of other subjects. He could even use those that are appropriate as a stimulus for his drama work. If in History, JSS 2 is studying Jihads, nothing stops the drama teacher from using Jihads as the basis of his improvisation. Students should be actively engaged in all aspects of the lesson” (144).

Tools and Techniques of Improvisation

Imagination: this is a very useful tool as it provides the spark that the mind needs to be creative and inventive. In our classroom experiment discussed above, this tool was found to be very useful as it provided participants opportunities to think up and birth new ideas.

Spontaneity: this provided the impulse with which participants momentarily responded to one another's ideas, provided self activeness in movement and dialogue. It made possible self generated actions and reactions in the groups.

Variety: because of its spontaneous nature, and by reason of its collaborative approach, the above improvisational exercises created varieties in verbal expression of ideas and actions among participants.

Creativity: again, in the games and exercises undertaken during the above discussed project, participants freely invented games and created songs that were used in the drama exploration. This was found to be resourceful and very innovative.

Ability to Listen: at the post presentation/performance stage, participants commented that one of the things that helped them in the creative process was their ability to listen and stay focused on the subject matter.

Conclusion

Teaching and learning provide an opportunity for individuals and groups to be well groomed and furnished with the needed skills for future tasks, the use of improvisation therefore offers itself as a resource material for the exploration of new ideas in the course of knowledge acquisition. It creates an enabling environment for the individual's mind and physical organs to explore and develop knowledge, skills and attitudes for effective socio-cultural, socio-religious, socio-economic, and socio-political relationship. The paper made reference to some classroom experiences that offered the writer opportunity to connect with her learners through interactive and participatory process as allowed by improvisational technique. This experience offered both parties a platform for the intra and intercommunication of ideas thereby affirming the fact that improvisation is a viable technique in the development of a child's communication ability.

The study has shown how improvisation as a dramatic and artistic tool was employed in typical classroom situation to achieve effective learning. Through the dramatic activities, participants took up roles that engaged their senses in understanding characters and situations. This ultimately has a way of building individuality and facilitating group work thereby helping the teacher or drama facilitator achieve much more than he/she expected. This is made possible through the ability of improvisation to expand ideas and provoke imaginative thinking. It sets the

platform for the best learning experience – interactive learning to occur. By discussing, practicing and exploring social and academic situations in the classroom, the learner gains confidence through the demand for personal involvement as made by improvisation which often results in improved individual sensitivity and learning capacity.

RECOMMENDATION

1. Improvisation should be made part of teacher education both at the teacher training colleges and at the universities where teacher-training courses are taught.
2. Undergraduate students studying theatre arts in various universities and colleges of education should be exposed to at least six months industrial training in primary and secondary schools to enable them put to use their practical experiences in educational drama.
3. Government, Schools authorities and teachers should provide conducive atmosphere for improvisation to thrive. One of the ways this can be achieved is by increasing lesson period to enable learners have greater opportunities to interact and inter-connect with one another.
4. The primary and secondary school curriculum should be designed in such a way that improvisation becomes a compulsory part of it so as to create a platform where learners can gain direct contact with the realities of their social and physical environment.
5. As one of the ways of improving learners speech and communication skills, teachers should approach classroom lessons through improvisational techniques.

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Participatory Theatre and Psychoactive Substance Abuse among Students in Select Nigerian Universities

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Abstract

Psychoactive substance abuse is a key health issue that is widespread among youth population in Nigeria. Non-prescription drugs abuse has been observed to be an increasing health challenge despite significant efforts made by scholars, governments and nongovernmental organizations in the direction of curtailing its menace. A baseline survey on over-the-counter (OTC) drug abuse was conducted. The result showed that various medicinal drugs' dosages through OTC drug delivery systems are thriving intensively. The baseline implicates increasing psychoactive effect, exposure to deviant and violent behavior among drug abusers. Campus investigation was conducted on two selected University campuses involving Nasarawa State University, Keffi (NSUK) and Federal University, Lafia, to validate the baseline assessment. Participatory Theatre with sharp focus on the method of Theatre for Development (TFD) was used with qualitative research tools such as Focus Group Discussion (FGD) and Semi-Structured Interview (SSI) for data collection. Findings showed a significant increase in addiction to a variety of nonprescription cough syrups with codeine content. Drama performances based on the findings were mounted and contending issues of psychoactive substance abuse were discussed by participants. The investigation suggests necessity for increased collaborative efforts toward tackling psychoactive substance abuse on campuses; strengthening of regulatory policy implementation on sales of drugs over-the-counter (OTC) in pharmaceutical stores and dispensary outlets. Furthermore, adequate and sustainable efforts in the area of information, education and communication (IEC) activities on side effects of psychoactive substance abuse are significant. The investigation conclusively re-affirmed the potential of Participatory Theatre, particularly Theatre for Development in health communication.

Key Words: Psychoactive Substance, Non-Prescription Drugs, Abuse, Students, Participatory Theatre.

Background

Theatre as an art form has the function of communicating societal issues by means of the live stage as its basic mode of communication. Compatibly, the theatre architecture, coupled with apropos theatrical elements such as scripting, directing, acting, scenery (setting/scenography), lighting, and other dramatic paraphernalia are coordinated artistically in terms of performance to communicate a particular message, which in itself establishes a sense of immediacy in the communication process between the performer(s) and the audience. This basic function has been established alongside the functions of education and entertainment from time inception to current

trends in theatre practice. Substantively, ‘theatre and the performing arts teach society about itself, hoping to point out the attitudes and mindsets of current society. It can be a tool used to educate people about their current conditions’ (www.theamta.com). Accordingly, within participative convention, emergent Participatory Theatre practices, particularly Theatre for Development (TFD) are at present functioning “with a participatory research action methodology. It may be seen as part of a family of approaches that allow communities to take their lives into their own hands” (John Sani Illah 13). Corroboratively, Steve Ogah Abah reiterates that:

What is referred to as participatory theatre here is also usually called Theatre for Development (TfD) all over Africa. TfD is the theatre practice which sets out to address the issues, concerns and problems of the ordinary persons in both rural and urban areas in African countries. It addresses these issues from their own perspectives, using their own language and idiom as the means of communication. It also makes use of the cultural forms and expressions such as songs, dance, drumming, proverbs and storytelling. In essence, it is the mores of the community that inform the communicative process in the practice. (Abah 185)

The preceding clarification of participatory theatre, specifically Theatre for Development (TFD) provides an insight on participatory drama-based innovative programming and methodological response to psychoactive substance abuse investigation in Nigeria.

In defining substance abuse, and “depending on the definition used, substances which are abused include antibiotics, anti-diarrhea (or anti-gastrointestinal upset), laxatives, pain-relieving drugs, sedatives, amphetamines and cannabis” (www.ncbi.nlm.nih.gov/pubmed/6985029). Considerately, besides the well-known conventional psychoactive substances such as alcohol, cigarette, marijuana (cannabis sativa), cocaine and heroin, there is an emerging challenge in the abuse of cough mixture containing codeine, tramadol and other drugs as alternative psychoactive substances on tertiary institution campuses. Abusers of non-prescriptive drugs on campus are particularly concerned with cough syrup products that contain codeine. It is popularly called “slow” because of its slowdown effect on the human nervous system, which in turn puts the abuser in a state of slowed exhilaration. The rate at which students consume cough syrup drugs containing codeine is appalling. What could be the reason behind the incessant consumption psychoactive substance or drug? According to Dorcas Oluremi Fareo in a research on drug abuse with focus on students, she states that “students...see the drug user as one that is tough, bold and strong...Students who usually feel inadequate have been known to use drugs to achieve social acceptance” (Fareo 345). As a result, it is no longer uncommon to find empty bottles of used cough syrups with codeine content, empty sachets of tramadol and other drugs containing psychoactive substances littered on campus environments and elsewhere in Nigeria. Reports from studies have revealed:

...That over 80 percent of people who abuse non – prescription drugs, especially cough mixture are youths, the minister of state for health, Dr Muhammad Ali Pete, said...at the commissioning of the 2012 capital projects and convocation ceremony of school of Post basic psychiatric

hospital Nursing at Federal Neuro – Psychiatric Hospital in Kaduna, Pete said youths affected are between the ages of 17 and 34 years (*Daily Trust*, <http://allafrica.com/stories/201205080159.html>).

Extrapolating from the above report, a number of hypotheses which are equally questions that the investigation seeks to find answers to are mentioned here as follows:

- (i) Are the users of these drugs taking them strictly on prescription by a physician? (ii) Why are people taking cough mixture and other psychoactive drugs in large quantity daily?
- (ii) Are there terminal cough epidemic and anatomical pain pandemic that are calling for daily consumption of cough syrups containing codeine, and other drugs containing psychoactive substances?
- (iii) What could be the reason behind the indiscriminate consumption of drugs containing psychoactive substances?
- (iv) What age population are mainly involved in this health defying act in Nigeria?

Focusing on the aforementioned questions, the result of a baseline survey which was carried out by the writer to ascertain the rate of consumption of cough syrup with codeine showed that, out of every five students (male/female), three of them are abusers of cough syrup with codeine, Tramadol tablets, and other drugs containing psychoactive substance. It is observable that male and female youths within the age bracket of 18 and 29 years are patronizing patent medicine stores to buy cough syrup with codeine content. More to this baseline survey result is the fact that, ‘Off-license Bar’ where alcoholic drinks are sold are continually littered with empty bottles of various cough syrup products, especially Benelin with codeine, Parkalin with codeine, Novalin with codeine, and other drugs including Tramadol, which also is in high demand. Abusers normally mix cough syrup containing codeine with Coca Cola or Lacasera non-alcoholic soft drinks as a camouflage for consumption. Other finding from the baseline survey also showed that cough syrups containing codeine are still on sale in defiance of the ban by Federal Government of Nigeria. Validating this baseline survey finding, a daily newspaper reports that “owners of patent medicine stores are no longer displaying the syrups inside their shops; rather, they kept them in other hidden stores, from where it is supplied to customers” (*Daily Trust* - <https://allafrica.com/stories/201805060026.html>). Further validation of the baseline survey findings showed that, “ordinarily, a bottle of syrup is supposed to sell at N300, but now, it sells at N900 (and above) because of the high demand...sellers deliberately hiked its price, bearing in mind that buyers will still patronize them” (*Daily Trust* - <https://allafrica.com/stories/201805060026.html>). The baseline survey has implication for high rate of psychoactive substance consumption among students on campuses of Nigerian universities, and this is detrimental to social health in the Ivory Tower. It is against this background that participatory theatre using TFD approach was utilized to investigate psychoactive substance abuse on campuses of two tertiary institutions involving Nasarawa State University, Keffi, and Federal University, Lafia. It is hoped that the TFD based participatory theatre investigation shall provide

substantive insight into the challenges of the use of psychoactive substances on campus and their potential security threat to national peace and stability in Nigeria.

Theoretical Framework

The investigation on psychoactive substance abuse is informed by a number of behavioral change theories vis-à-vis health belief models, which have been propounded by social scientists in view of health related behavior change amongst individuals and populations. The question of how does health related behavior change occurs amongst individuals and populations is essential to the investigation of psychoactive substance abuse. Accordingly, drug abuse prevention programs are based on answers emanating from the question of, why do individuals seek to change their behaviors? In the light of this question, a significant theory that is imperative to this investigation is the Theory of Reasoned Action (TRA). Since inception, this theory has its focus on explanations and predictions in the context of varied behaviors among human populations “based on the premise that humans are rational and that the behaviors being explored are under volitional control, the theory provides a construct that links individual beliefs, attitudes, intentions, and behavior” (Fishbein, Middlestadt and Hitchcock, 10:<http://www2.fhi.org/en/aids/aidschap/aidspubs/behres/bcr4theo.html>). Consistently, Fishbein et al further describes TRA variables and definitions in the following terms:

Behavior: A specific behavior defined by a combination of four components: action, target, context, and time (e.g., implementing a sexual HIV risk reduction strategy (action) by using condoms with commercial sex workers (target) in brothels (context) every time (time)).

Intention: The intent to perform a behavior is the best predictor that a desired behavior will actually occur. In order to measure it accurately and effectively, intent should be defined using the same components used to define behavior: action, target, context, and time. Both attitude and norms, described below, influence one's intention to perform a behavior.

Attitude: A person's positive or negative feelings toward performing the defined behavior.

Behavioral Beliefs: Behavioral beliefs are a combination of a person's beliefs regarding the outcomes of a defined behavior and the person's evaluation of potential outcomes. These beliefs will differ from population to population. For instance, married heterosexuals may consider introducing condoms into their relationship an admission of infidelity, while for homosexual males in high prevalence areas it may be viewed as a sign of trust and caring.

Norms: A person's perception of other people's opinions regarding the defined behavior.

Normative Beliefs: Normative beliefs are a combination of a person's beliefs regarding other people's views of a behavior and the person's willingness to conform to those views. As with behavioral beliefs, normative beliefs regarding

other people's opinions and the evaluation of those opinions will vary from population to population (Fishbein, Middlestadt and Hitchcock, 10: <http://ww2.fhi.org/en/aids/aidschap/aidspubs/behres/bcr4theo.html>).

By implication, TRA provides a significant framework for an interactive interface between the above mentioned variables. Significantly, individual attitudes and subjective norms are influenced by 'behavioral and normative beliefs', which are referred to as 'cognitive structures'. As a result therefore, attitudes and norms shape a person's intention to partake in the behavior of taking non-prescription drugs or OTC drug correctly, or to abuse it by taking it indiscriminately. To this end therefore, a person's intention remains the best indicator that the desired positive or negative behavior will occur. Hence, the study adopts TRA behavioral and normative beliefs framework towards a change in perception, as regards abusers of psychoactive non-prescription drugs, especially cough syrups with codeine, tramadol tablets and others on higher institution campuses in Nigeria.

Non-Prescriptive Drug and Psychoactive Substance

Non-prescription drugs are also called Over-the-Counter (OTC) drugs; they "...are medicines sold directly to a consumer without a prescription from a healthcare professional, as opposed to prescription drugs, which may be sold only to consumers possessing a valid prescription" (https://en.m.wikipedia.org/wiki/Over-the-counter_drug). Some OTC medicines are made for relieving pains and itches. Apart from pain relief, some OTC drugs are made for preventive or curative purposes like cough, athlete foot and tooth decay. Other OTC medicines are for managing recurring health issues like migraines. Thou the importance of taking OTC correctly is what matters to this concern. This bear on the fact that the consumption of cough syrups with codeine is high, given the high rate of demand at the level of OTC dealings on drugs. This is connected to the fact that, OTC cough syrups containing codeine have been identified as a psychoactive substance. In this sense, "A psychoactive drug, psycho-pharmaceutical, or psychotropic is a chemical substance that crosses the blood-brain barrier and acts upon the central nervous system where it affects the brain function, resulting in alterations in perception, mood, consciousness, cognition and behavior" (en.wikipedia.org/wiki/Psychoactive_drug). Invariably, the abuse of cough syrup product containing codeine induces psychoactive effect on the abuser.

Classification of Psychoactive Substances

Psychoactive substances or drugs are categorized according to their chemical composition, and in relation to how they influence both human brain and body:

In the world of medicine and pharmacology, a drug can be classified by its chemical activity or by the condition that it treats. Anticonvulsant medication, for example, are used to prevent seizures, while mucolytic drugs are used to breakdown mucus and relief congestion...the drug classification used most often are...narcotics,

depressants (alcohol and sleeping pills), stimulants (nicotine and ecstasy), hallucinogens (LSD), anabolic steroids. (*Drug Classifications.mhtml*)

The aforesaid drugs apart from anabolic steroid have been identified as psychoactive substances, which means that they affect human mental faculties involving feelings, mood, thoughts, memories, cognition, behavior, and perception. As mentioned earlier, unremitting abuse of these psychoactive drugs "...can be associated with a host of physical, mental health, personal complications, including...liver cirrhosis, psychosis, social problems like stigma, occupational difficulties, financial problems, and even legal problems" (*Drug Classifications.mhtml*).

Participatory Theatre Intervention on Psychoactive Substance Abuse on Campus

Adopting the methodology of TFD under the parasol of participatory theatre, this communicator, writer, or researcher, led a team of drama resource persons to carry out the intervention of psychoactive substance abuse. The intervention was conducted involving students from both Nasarawa State University, Keffi, and Federal University, Lafia. Participants for the intervention were students from existing faculties in the selected universities; health service providers within and around the two universities at Keffi and Lafia; and other existing social associations, selected staff members of Nasarawa State University, Keffi, and Federal University, Lafia. The drama facilitating team had 3 male members and 3 female members from the Department of Theatre and Cultural Studies, Faculty of Arts, Nasarawa State University and Federal University, Lafia. They were paired into three groups of two members (male and female) accordingly. Each group in turn facilitated the participants that were involved in the drama making process on psychoactive substance abuse. The participants were divided into 3 groups consisting of 6 participants in each group. The total number of participants who were drawn from all the two campuses of Nasarawa State University, Keffi and Federal University, Lafia, was 18. The 6 groups were given orientation on information gathering by the drama facilitators and they flooded the two university communities at Keffi and Lafia to collect data on psychoactive substance abuse. The result from the campus research by the information gathering team validated the findings from the baseline survey exercise that was conducted as a pre-test. Among other data on psychoactive substances that were collected during the campus research, information on consumption of cough syrup with codeine content ("Slow", or "Coda" as coded by users) and Tramadol ("TM" as coded by users) were emphatic. Key findings from the data generated during the information gathering exercise showed that majority of the students who consume cough syrups with codeine content are vulnerable to deviant behavior as a result of psychotic effect of such drugs. Patent medicine dealers equally voiced out during the exercise in view of the increasing demand for cough syrups such as Benelin with codeine, Novalin with codeine, Parkalin with codeine, and other psychoactive drugs. The issue of vulnerability to violent behavior by abusers of psychoactive drugs was emphasized by respondents during the information gathering exercise. After the data collection exercise, the collected data were collated, analyzed and prioritized. Subsequently, drama skits specifying on the psychoactive substance abuse data were developed, rehearsed, and drama performances were mounted and discussed within plenary sessions by participants at NSUK campus, and at Federal

University, Lafia campus. Presented here below are the developed drama skits on psychoactive substance abuse:

Drama Skit One:

A group of four male students walk into a drinking joint and take their seats on a table. One of them demands for four bottles of Lacesera soft drink from the sales person. The sales person serves them the Lacesera drinks and turns to go, while one of the students calls the sales person demanding for a packet of cigarette. The sales person goes to the bar and returns with a packet of cigarette and drops it on their table. Each one opens his Lacesera bottle and sips some quantity from the content, and brings out a bottle of cough syrup with codeine from their pockets respectively. Each one pours the content of the cough syrup with codeine into their Lacesera bottle to form a kind of mixture. Gradually, they continue to sip the contents of what ordinarily looks like Lacesera drink, while smoking cigarette along with it. An unsuspecting female course mate of one of the male students passes by, and he calls her to come over to the table where they are sitting. Out of friendliness and courtesy, she picks her course mates Lacesera drink and gulps the content half way. She observes that it tastes unlike the usual lacesera that she is familiar with. Her course mate tells her that it's a brand of Lacesera drink that has just been introduced to the market. After a while, the psychoactive effect of the mixture starts to impact on the girl with feelings of exhilaration. The boys are equally getting high with the psychoactive mixture and cigarette. The boy decides to take the girl home. As both of them stand up to leave the table, the male student makes a coded sign behind the girl. Thereafter, one of the boys receives a phone call from the fellow that left with the girl, "Oh boy, the girl tight! Make una show sharperly! Na sweet things dey for her bum bum". The receiver replies, "Oh boy, give her more 'slow' make she drink. Hold her tight we don dey show for dat way sharperly." They exit the drinking joint... (Open Ended)

Drama Skit Two:

The scene depicts a patent medicine store. Two students walk into the store and ask for cough syrup with codeine content across-the-counter. The shop attendant tells them that Benelin with codeine is N1, 500, Novalin with codeine is N1, 300 while Parkalin with codeine is N1, 200. They demand for two bottles of Novalin with codeine, which amounts to N2, 600. The patent medicine shop attendant gives them the two bottles of nonprescription drugs, and they open the bottles at the spot and gulp the contents of the bottles instantly. The seller tells them to take away the empty bottles with them when they finish drinking the contents. In the process, a team of Drug Law Enforcement agents arrives the scene and apprehends both the seller and the buyers of the cough syrups with codeine contents... (Open Ended)

Drama Skit Three:

The scene portrays a general study lecture room situation. The lecturer concludes the entrepreneurial development skill lecture with a take home assignment, which should be submitted in type set format, and should not exceed five A4 paper pages. One of the students walk up to the lecturer and says, "Please sir, I have garri, beans, rice, onions, salt maggi, palm oil and vegetable oil, but I don't have kerosene to cook". The lecturer responds, "So, how may I help you" The

student responds, “my mother sent some money to my account, but the ATM is not functioning”. The lecturer replies him saying, “Do you want me to give you some money?” the student responds, “Yes sir, I want to take my drug. I have not taken my drug today and I am not feeling fine”. Lecturer not getting it says, “I thought you said you needed money to buy kerosene” At this point, the lecturer notices that the student is absent minded. The lecturer tells the student, “It seems you are out of tune with the present reality”. The student beams a smile with a feeling of exhilaration, “I t-h-o-u-g-h-t I a-m m-a-k-i-n-g s-o-m-e g-e-n-e-r-a-l s-e-n-s-e.” A student who knows him walks up to the lecturer and tells him that the student is under the influence of what they call “slow/coda”, which is derived from cough syrup with codeine. At that point, the lecturer dismisses the psychotic student with resentment and leaves the scene... (Open Ended)

Post-Performance Conversation on Psychoactive Substance Abuse

The post-performance discussion was conducted in plenary sessions and focused group discussions (FGDs) with participants drawn from within and around the university community. The discussions center on non-prescription or over-the-counter (OTC) drug issues that were raised during the drama performances and other related issues that are related to health and security. The plenary discussions were facilitated by this communicator to illicit information on:

- (i) The applicability and effectiveness of participatory theatre, particularly Theatre for Development approach in addressing the abuse of psychoactive substances like non-prescription or over-the-counter (OTC) drugs, especially cough syrup with codeine.
- (ii) The adaptability and flexibility of the drama approach and its capacity to involve social media and folk media forms, and subsequently, its use by the university community in Nigeria for self-evaluation, self-mobilization, self-presentation and self-efficacy.
- (iii) The impact of the drama approach on drug abuse within the academic environment, especially in socio-economic context.

The SSI/FGDs were conducted to illicit information on issues that were raised in the drama performances, and these include the following:

- (i) Mixing cough syrup with codeine and soft drink.
- (ii) Gang rape/unsafe sex.
- (iii) Over-the-counter selling and buying of cough syrup with codeine.
- (iv) Law enforcement intervention.
- (v) Attending lecture under the influence of psychoactive substance.
- (vi) Vulnerability to violence under psychoactive substance effect.

For the purpose of triangulating generated data, transect-walk exercises were conducted. The objective here is to authenticate the findings via on-the-spot-observation.

Findings from the Plenary Discussions, Semi-Structured Interview (SSI) and Focused Group Discussion (FGD)

Findings from the plenary discussions, shows that the drama-based approach to addressing abuse of psychoactive substances, especially non-prescription drugs, or over-the-counter (OTC) drugs such as cough syrup with codeine – Benelin, Novalin, Parkalin, etc, is applicable and effective. On this account, one of the discussants, a student at Nasarawa State University, Keffi states that:

The drama is an eye opener to what is happening around us in the male hostels where I reside on campus. I often hear boys mentioning words like ‘oh boy you don slow oh’, and ‘gbaaah like that’. Not knowing that they are referring to the psychoactive effect of cough syrups with codeine which the drama has portrayed.
(Plenary, Keffi)

However, some of the discussants who were not part of the drama making process were of the opinion that the drama was solely meant to entertain and to make people laugh. They gave reason that the use of cough syrup with codeine for psychoactive effect is a common factor on campus. Therefore, there is nothing new in the message except for the comical characters in the drama presentation.

On the issue of adaptability and flexibility of the drama approach and its capacity to involve social media and folk media forms and subsequently, its use by the university community for self-evaluation, self-mobilization, self-presentation and self-efficacy; there was a unanimous agreement on the part of the discussants in this respect. Substantively, one FGD discussant at Federal University, Lafia says:

The drama communicated to us in the popular pidgin English, as well as Hausa language that majority of the people understand, especially the use of our local Hausa idioms. Apart from that, I equally participated in sharing information on ‘slow’ and its effect on Facebook, Twitter and Instagram.(FGD Lafia)

The discussants were equally of the opinion that the drama approach impacted on them in the sense that they were only familiar with the idea of going to the theatre arts hall to watch drama performance as paid audience. But on the contrary, here is another type of drama that brings a community together, involving community members in the drama making process in order to address a specific problem in the community.

The SSI and FGD findings complemented the findings from the plenary sessions. A male discussant has this to say on mixing cough syrup with codeine and soft drink:

What we witnessed in the drama presentation is a reflection of a similar incident that occurred at a party during my first year in the university. A fresh female student was offered Lacesera soft drink by a friend she met for the first time. The fellow that offered her the drink was equally sipping his own Lacesera drink. Eventually, the girl was quiet and calm; she stood up and started dancing. The fellow joined her and they were dancing. In the process of dancing, the girl started feeling like sleeping. The fellow and his friends took her outside to a nearby uncompleted building and raped her.

They left her there sleeping. The following morning she woke up and discovered that she has been raped. (Student Group, FGD, Lafia)

The issue of over-the-counter sales of cough syrup with codeine was highlighted by a patent medicine seller. He has this to say,

We buy these medicines to sale them to people who need them to cure cough sickness affecting children and adults. But these boys will always come to buy the ones with codeine and drink everything at once. In fact, Drug Law Enforcement Agency is now arresting us and closing down our shops, if they find such drugs in our shops. Even when we have decided to hike the price of cough syrups with codeine, they still come to buy them. (Patent medicine dealer, SSI, Keffi)

On the whole, majority opinions from Plenary, SSI and FGD proved that abusers of cough syrup drugs with codeine are vulnerable to violent behaviour in every context. They cited the example of the unsuspecting girl that was raped in the drama, as a result of drinking cough syrup with codeine which was mixed with Lacesera soft drink. This point was also corroborated by one of the discussants during FGD, and it follows that such deviant behavior is indicative of violence and rape against women on campus. In the same manner, a significant representative general opinions from the university management staff groups' plenary, FGD and SSI at Keffi and Lafia holds that:

The drama presentation is an eye-opener to drug addiction by students on our university campuses in Nigeria which are consequent upon all manner of social ills amongst students on campus and off campus...In fact, even our children in secondary schools are involved in the habit of abusing drugs and other things like sniffing toilet sewage, smoking gray hair, diluting Maggi cubes with soft drink...and so many things...It is important the universities management in Nigeria should go extra mile fighting the menace of drug abuse and other forms of substance abuse...(University management staff groups, Plenary/FGD/SSI, Keffi & Lafia)

By logical extension, inferring from the entire corpus of Plenary, FGD and SSI opinions, the reoccurring violent acts on Nigerian campuses and beyond are to a large extent, psychoactive substance abuse related, especially when such violent acts are related to students' social activities. Just as one of the discussants states, "*Violent acts on campus and elsewhere are usually carried out under the influence of drug abuse*" (Female discussant, FGD). Suffice it to say that apart from the use of psychoactive substances such as alcohol, sedatives, tobacco, cannabis, and new psychoactive substances (NPS); it has been observed that there is high rate consumption of cough mixture on tertiary institution campuses in Nigeria. Consequently, this situation is an emergent challenge for the increasing rate of violent acts in the academic environment and the nation at large. It is in the light of the foregoing conversation on findings from plenary discussions, SSI and FGD, drawing on the participatory drama investigation on increasing drug abuse on Nigerian campuses that the suggestions below are made:

- (i) Governments, policy makers, university managements, drug law enforcement agency, civil society organizations, student union bodies and concerned health bodies should put in place collaborative measures that will curb the indiscriminate use cough mixture by students on campus.
- (ii) Strict supervisory measures should be put in place by health authorities at the local, state and federal levels to control the sale of non – prescriptive or over – the – counter (OTC) drugs, especially cough mixture with codeine content.
- (iii) Above all, participatory theatre approaches should be used by university communities in conjunction with concerned bodies for information, education and communication (IEC) activities to enhance the fight against the abuse of psychoactive substances and their attendant social health consequences.

Conclusion

This discourse on participatory theatre approach though the methodology of TFD in investigating psychoactive substance abuse, especially non-prescription drugs such as cough syrup with codeine, tramadol and others proposes awareness creation and sensitization towards holistic behavior change. The increasing rate of vulnerability among Nigerian youths as regards the use and abuse of psychoactive substances calls for concern in the present dispensation of governance in Nigeria, whereupon security threats and violent acts have become the order of the day. Particularly, the abuse of cough mixture by ‘over 80 percent’ of Nigerian youths across the country is a critical causative factor in the event of the existing national security complexities. In this regard, the academic environment where future leaders of this great country are trained has been identified as a volatile environment for the consumption of psychoactive substances, which has a long term negative effect towards impeding progress in all the compartments of nation building in Nigeria. In this situation, the entire corpus of participatory theatre approaches which include theatre for development, community theatre, street theatre, theatre/drama therapy, interactive drama, applied theatre, outreach theatre, theatre in education, creative arts therapy, have one aim in common; to encourage full and active participation in thinking community toward self-help and self-efficacy; by means of facilitating dialogue on who we are and what we aspire to become (Taylor, xviii - xix)”. In the final analysis, it is emphatically paramount to indorse substantively that theatre, or drama, operating within the matrix of full and active participation forum brings people together not just to think community, but to establish a meaningful and purposeful interpersonal communication, whereupon participatory development communication (PDC) toolkits can be galvanized in a consolidative bond with focus on addressing health related issues in urban and rural settings.

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Nigerian Home Videos, Cultural Values and National Development: A Select Review.

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Abstract

This paper analyses the Nigeria's development situation by evaluating the nation's home video medium paying close attention to the putative effects of the medium in leveraging its cultural development and that of the nation at large. In as much as the performing art is a very powerful and vibrant medium of transmitting, sustaining and preserving the country's cultural values and posterity and which is also very essential for the nation's survival, much of the efforts towards the nation's development do not focus on the traditional values and grassroots communication. Hence the challenge for proponents of sustainable development in utilizing the diversity of its communication cultures and traditions to facilitate positive change. In order to properly pursue national and cultural values for development in Nigeria, therefore, the essay sees the home video as a social factor that is relevant to the advancement of the entire Nigerian modern society and thus the need for development workers to make its sustenance fundamental to the Nigerian epoch. This paper has selected four Nigerian home videos from the three major Nigerian ethnic groups; Oduduwa (Yoruba), Hiyana (Hausa) and World Apart and Coronation (Ibo), to lift and make very important statements on the values of the traditional Nigerian society and that these values had been the reason Nigeria has had a very promising, peaceful and orderly society before the recent infiltrations of foreign cultures. From the exploration of the various themes, the paper highlights the cultural significance of the films on Nigerian development through their cultural tenets and recommends that social policies by government and non-governmental agencies should be shaped in such a manner to co-opt the vast majority into accepting the development plans that are culture-friendly.

Keywords: *Film, Culture and National Development*

Introduction

Before the advent of commercial television in the late 1940s, the technological equipment and artistic techniques of film-making were already established in Nigeria. According to Nwanwene (16), the first legislation concerning film production in Nigeria came in 1963 as the cinematographic Act 1963 and was amended in 1964 and also according to him, this legislative document concerning film in Nigeria was said to be incomplete and colonial oriented. Thus, it was mainly central on censorship conditions, which were based on government propaganda. However, the legislation provided criteria for the selection of films suitable for distribution and exhibition. Yakubu illustrates the criteria as follows:

1. The film must not undermine national security
2. It must not induce corruption
3. It must not expose people of African descent to

4. It must not promote illegal or criminal acts
5. The film must not promote or encourage religious, radical or ethnic discrimination. (53)

Unlike the present criteria for suitability of films for distribution as illustrated by Yakubu, the early films in Nigeria were more of propaganda toward mobilizing the Nigerian citizens to join the allies during the first and second world wars. The film content involved documentaries and occasionally portrayed and painted Western cultural norms and values as models for development. However, after Nigeria's independence, the federal ministry of information took over from the colonial film industry in Nigeria where Nigerian film production company referred to as Calvary Nigeria Limited served as a pioneering film making industry, which was followed by a list of film producers, just as Nwanwene mentions:

1. Sanya Dosomu – *Dinner with the Devil*
2. Ola Balagun – *Adadi, Ajanni, Ogun Iya Ominiara Oron Mourn*
3. Adamu Halilu – *Durbar Day, Giant in the Sun, Rinderpest.*
4. Jab Adu – *Bisi, Daughter of the River*
5. Edche Ugbomah – *The Rise and Fall of Oyemesi, Death of a Black President.*
6. Hubert Ogunde – *Aije, Amopin Iya Ominiara* (25)

This early trend shows that film production in Nigeria has prospect both on the side of government and private ownership. Thus, the emergence of the home video movie sparked a tremendous development in this regard, the entire corpus of the Nigerian film industry, became an influential medium for information, education and entertainment. Culture wise, the home video became meaningfully effective in preparing, promoting and projecting Nigerian indigenous cultural norms and values through the auspices of its story contents.

Conceptualizing Film, Culture and Development.

Film is a medium used to simulate experiences that communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded programmed moving images along with other sensory stimulations. Specifically, in this essay, films are cultural artifacts created by specific cultures. They reflect those cultures and in turn, affect them. This paper considers film as an important art form which is also a popular entertainment and a powerful medium for educating or, and indoctrinating citizens. The special feature that the film has that also distinguishes it from other art form is its visual basis which gives it a universal power of communication. That is the reason some films have become popular worldwide through the use of subtitles to translate the dialogue into other languages. For example, many Tiv films are subtitled in English language to gain a wider number of viewers.

Culture: The paper sees culture from three basic perspectives. First, it recognizes culture the arts, customs, lifestyles, background and habits that characterize a particular society. Secondly, culture in this essay is also referred to the beliefs, values, behavior and material objects that constitute a people's way of life, and lastly, as the conventional conducts and ideologies of a community; the system comprising of the accepted norms and values of a society.

National Development: National development is the change in growth and development, which includes social, cultural and economic change. It is the ability of a country to improve the social welfare of the people. Towu Lawal and Abe Oluwatoyin, see it as the overall development of a collective socio-economic, political as well as religious advancement of a country (238). This definition could be interpreted to mean that national development includes all aspects of the development of a nation. It is therefore, dynamic and revolutionary, qualitative and quantitative.

The concepts of film, culture and national development therefore is essential to Nigeria's sustenance in economic, religious and political development. For example, the advent of film in Nigeria during the colonial era was predicated in Western imperialism. Okeikpo buttresses this point when he states that, "the arrival of film in Nigeria came with colonies..."(3) In this sense, the films that were shown during the first and second world wars as earlier mentioned were propaganda films which were used to encourage Nigerians to contribute materially and morally to the war effects on the side of the allies. The contents of the films however, were largely documentary in nature, sandwiched occasionally with deadly cultural invasion and feature films showing or depicting western cultural norms and values. But things later changed dramatically; the role of film in sustaining indigenous culture rose above the colonial influence on its content and theme. Enyioko states that the film medium became not only an art but an industry that offered the largest capacity and potential for information, education, and entertainment and enhances social and cultural orientation (2). This metamorphosis as articulated by Enyioko further reaffirms the Nigerian home video as an analyst for sustaining culture and which underscores the need to effect change toward cultural and traditional values in our society. Despite the fact that different western types of films exist, it is important to note that the film medium can transcend cultural barriers if it is properly conceived. This capability lies in its unusual power which makes it the most universal impact of all the mass media of communication. In the case of Nollywood, therefore, the diverse culture that is characteristic of the Nigerian nation can be harnessed for purposes of development and culture promotion.

Evidently, some critics allege that the incessant cult activities on Nigerian university campuses, promiscuity, commercial sex work and violence in the nation's towns and in cities are attributes of the influence of foreign bizarre films. Udueni, a columnist in the Vanguard newspaper of 19th March 1994, associates the existence of cult activities on campuses on foreign ideas, especially the influence of horror films like *First-Order Demon Lovers* and *The House of Skull*, which show scene of bizarre cult violence and esoteric practices. This allegation shows that film provides us with a mirror that reflects societal values. It does this because film tickles our emotions and thus so film viewers tend to identify themselves with what they see on the screen.

As exemplified above, if the home video has such tremendous effect on culture as these arguments seem to portray, it is therefore important for producers to focus the content of Nigerian films towards social development and economic issues in respect of hunger, life of deprivation, diseases, trade, politics, industrialization and other topical issues that are reflective of the nation. This paper therefore finds it imperative to examine some select Nigerian home videos and the

extent to which the indigenous cultural values have been portrayed for analysis. The selected films include *Oduduwa* (a Yoruba film), *Hiyana* (a Hausa film), *World Apart* as well as *coronation* (Ibo films).

Nigerian Home Videos, Cultural Values and National Development

The relationship between movies and culture involves a complicated dynamic; while some movies certainly influence mass culture that consumes them, they are also an integral part and product of that culture and thus, a reflection of prevailing concerns, attitudes, and beliefs. Again, films do not only provide income-generating opportunities, but it also enables social development by providing a safe, creative space for new voices and ideas. A film can travel across borders time and be translated into numerous languages just as a film festival can bring the world to a local audience. The following are synopses of the select films for analysis:

Oduduwa

Oduduwa is a Yoruba film produced by Infinity Film and Video Incorporated. The story is based on the popular Yoruba myth of creation, which portrays Oduduwa as the founder of Yoruba kingdom. The action opens with the invasion of Ile-Ife by the raffia warriors. *Agbeniregun*, the *Ifa* priest tells *Obatala* and his council of chiefs that they should expect the arrival of Oduduwa to relieve them of their problems. Oduduwa descends from the sky with a chain and the people of Ile-Ife welcome him amidst festivity. Thereafter, the raffia warrior's attempts to invade Ile-Ife once more, but Oduduwa intervenes with mystical powers by defeating the raffia warriors. At this instance, the people of Ile-Ife dethrone Obatala and made Oduduwa king of Ile-Ife. King Oduduwa who projected peace and unity, therefore founded the Yoruba kingdoms through his sons.

Hiyana

Hiyana is a Hausa film produced by D. I. I. Entertainment Limited. The story is centred on two blood brothers and a young spinster, Naja. Maser finds himself as a mediator between his elder brother and the younger spinster, Naja. Her father wants her to marry the man of his choice, Danlamin, but Naja is in love with Masir's elder brother. Ironically, Masir's elder brother does not love Naja. Thus, he dumps Naja and marries another girl. Unfortunately, his wife passed away during child birth. Danlamin equally divorced Naja about the same time; Masir's elder brother lost his wife. Masir's elder brother attempts to come back to Naja only to discover that Masir is already in love with Naja. Hence, the brotherhood bond between can no longer be steadfast in their relationship with each other. However, Masir and his elder brother resolved their differences by leaving Naja alone to live her life without them.

Coronation

Coronation is produced and marketed by Amaco Investment Limited. The story is on issues relating to *Ozo* title in Igbo land in Eastern part of Nigeria. The title holders are known as Ndiozo and they are revered in the community. Nnamenyi is a wealthy and influential *Ozo* title holder, as

well as sponsor of his less privileged family members who are Ndiozo. Akweka, a young aspiring wealthy member of the community felt challenged by Nnamenyi's influence as an *Ozo* title holder and decided to acquire *Ozo* and equally sponsor seven members of his family member's to acquire the *Ozo* title at the expense of their family welfare. Sponsored *Ozo* title holders live in abject poverty while their sponsors live in splendour and expensive lifestyles. The Coronation ceremony is filled with display of wealth and affluence by wealthy sponsors in the community. Self-sponsored average community members acquire *Ozo* title at the expense of their family means of livelihood such as land, income/salary and other means. The resulting effect is a life of deprivation on the part of the deceased and less privileged Ndiozo's wives and children.

World Apart

World Apart is produced and marketed by Great Movies Industry Limited. The story is on a poor village girl who left the village to live with her uncle as a house help in the city. In the city, Uli falls in love with Promise the Prince of Awada land, the son of King Idoto. Despite the Queen Marabel's opposition to her son's intention to marry Uli the poor girl, the Prince insisted on giving Uli the right to be his bride. The Prince of Awadaland at the instance of his mother's rejection of Uli, abandons the splendid royal lifestyle in the palace and goes to live with Uli in her village. King Idoto gave it up for his son's wish to marry Uli and decides to give Uli good education and befitting lifestyle that is comparable to royalty. Thereafter, the Prince of *Awada* took Uli's hand in marriage and she became a member of the royal family of Awadaland.

Analyzing various themes in the movies

The selected films possess a number of themes that run through their plots. Themes such as politics, love, class consciousness, hatred, envy, jealousy and wickedness are strongly portrayed in the selected films. In *Word Apart* for example, the themes of love and class consciousness are vividly emphasized. Uli, poor daughter of a widow in the village does not have the privilege to go to school, because her widowed mother cannot afford to put her in school. They rely on their meagre farm produce to earn a living against the backdrop of a life of deprivation in which fate has dictated to them in the village.

However, Uncle Benedict, a middle class city dweller is kind enough on the occasion of his visit to the village to take Uli along with him back to the city. Uncle Benedict keeps Uli as a house girl in his house, but as fate would have it, the poor girl meets Promise, the Prince of *Awada* royal family. Prince Promise welcomes poor Uli into his royal family amidst his Queen mother's discrimination against Uli when she refers to as "... a girl from the gutters". But at the end of the day, the infinite inferno of love which Promise, the Prince of *Awadaland* has for the poor Uli surpasses the class prejudice inherent in the royal family of *Awadaland*. Thus, Uli's poor status transformed to that of royalty on the platform of her marriage with the prince of Awada land. This act of love that is found on the premise of agape shows that true love frowns at social status.

Relatively, the story of Hiyana equally portrays the theme of hate between two blood brothers and the love of a woman between them. Masir's elder brother fiancé, Naja is in love. But

the man she loves does not love her as would be expected of couples intending to get married. Masir's efforts to make his elder brother understand that Naja loves him only fell on deaf ears. In disappointment, Naja adheres to her father's wish and marries Danlami, a family friend's son. The marriage relationship Naja and Danlami does not last, because Danlami does not love and care for her as his wife. Eventually, the marriage met with some difficulties and Danlami part ways with Naja. On the other hand, Masir's elder brother who gets married to another woman instead of Naja equally meets disappointment when his wife died during childbirth and, Naja and Masir eventually fall in love, but when his elder brother discovers that his younger brother is in love with his ex-girlfriend, trouble starts between them. To resolve their differences, the two brothers give up the idea of both of them loving one woman. Thus, this act elevates the African social philosophy of what we can presently refer to as "Blood is thicker than water", which means that the relationship between two brothers of the same parents may be stronger than the relationship between same and a woman.

The story of *Oduduwa* portrays the themes of origin, power and politics emphatically. *Oduduwa* is centered on the myth of creation within the context of Yoruba pantheon. Amidst the crises in Ile-Ife and the inter-tribal war burden against the raffia warriors. At the instance of Oduduwa's heroic defeat of the raffia warriors, the people of Ile-Ife crown him as their new leader and dethrone Obatala. Power intrigue sets in as Obatala does not find his being relegated to the background of leadership funny. He conspires with other chiefs to usurp Oduduwa's reign as King of Ile-Ife, but fails to achieve his aim. Oduduwa's powerful influence brings about the establishment of other Yoruba kingdoms. Thus, he is regarded as the founder of Yoruba kingdom. The import of this story on the Yoruba cultural value is on the education of the Yoruba generation on the escapades of the forebears and the show of might, valor and steadfastness. This is probably to demonstrate to other societies that the ethnic group places so much value on brevity and patriotism to the community.

The theme of traditional politics is equally portrayed in *Coronation*. The Ozo chieftaincy title is revered in Igbo land. The acquisition of Ozo title is a symbol of wealth, social achievement and influence in the society. Whoever acquires Ozo title is regarded with respect and praises by non Ndiozo members of the community. Therefore, the wealthy members of the community such as the characters of Nnamenyi and Akwika could go to any extent to acquire the Ozo title for themselves and members of their families. Even those that are less privileged in the society would not mind saving their last naira (Nigerian currency) just to afford to be coronated as an Ozo title holder.

The level of corrupt practices among the Ndiozo cannot be overemphasized as members of Ozo council are highly vulnerable to collecting bribes from community members on issues relating to land disputes before resolving such cases in favour of the offender who has bribed them. Moreover, the death of an Ozo member means a harvest of fortune by Ndiozos from the deceased family. The under privileged Ndiozo family are always at the receiving end in times of funeral ceremony. The theme of traditional politics juxtaposed by corruption is the trade mark of *Coronation* within the context of Ibo traditional institution in contemporary times. This story is

aimed at pointing the cursor on the unethical quest for power and the morality behind the politics of leadership in Iboland. The film exposes the follies of godfatherism and the consequences that follow such perpetrators. It is therefore a film that hopes to install sanity in the land by condemning practices that are not culture-friendly and which stand in the way of development in Iboland.

Interrogating Culture in the films

Oduduwa is centered on Yoruba culture, which relates to their pantheon and myth of creation. The totality of the way of life of the Yoruba as presented in the film finds expression in Bates and Julian definition of culture, which states that Culture is the complex whole which includes knowledge, belief, art morals, law, custom and any other capabilities and habits acquired by man as a member of society, (Bates and Julian, 23). In this sense, the entire worldview of the Yoruba society within the context of their creation myth was portrayed through the character of Oduduwa, Obatala, Esu, Ogun, Agbeniregun and others. As the Yoruba creation myth would have it, before Oduduwa descended in Ile-Ife from the sky, Obatala in human form was at the helm of affairs, Ogun was in charge of security, Esu was in charge of men's affairs, Agbeniregun is the chief priest and diviner of Ifa oracle at Ile-Ife. Other responsibilities were assigned to subordinates chiefs and women in the community. These positions constitute the traditional institution of ancient Yoruba Kingdom in Ile-Ife who lived a communal life, expressing themselves in their own language and idioms. Language is a fundamental cultural factor that distinguishes indigenous societies all over the world, and at the instance of Oduduwa's arrival in Ile-Ife through a chain from the sky, he greeted the people of Ile-Ife with the word Sallam meaning peace and he introduced himself with the words emi ni adudu meaning "I am adudu", which the people called Oduduwa. In essence, language as a cultural factor installs a sense of ethnic identity and tribal communion in human societies. This indigenous means of oral expression is also portrayed in *Coronation* with linguistic examples such as Ndiozo meaning member of Ozo, which refers to Ozo title holders. Ozo is revered chieftaincy status, which the Igbo people in Eastern Nigeria hold in high esteem. This also applies to *World Apart* where King Idoto of Awadaland and his queen, Marabel Idoto adorned in the Ibo traditional chieftaincy and royal costume and accessories to reinforce their Ibo identity. Although the film *World Apart* has its setting in contemporary times against the backdrop of traditional royal institution, nevertheless, traditional cultural indices such as beads, royal regalia and village scene depicting the life style in traditional African setting draw a sharp contrast between modern life in a royal palace and the life of deprivation inherent in primitive Ibo society. Again, the African spirit of true love between Prince Promise and Uli, the poor village girl, bridged the gap between the poor and the rich. Likewise in *Hiyana*, The audience of the movie would discover that in traditional Hausa society, it is out of order and unethical for two brothers to fall in love with the same woman. In this movie, therefore, both brothers had to preach peace through the film medium by both jettisoning the idea that would bring disorder to their traditional life and that of their society (which already frowns at such incidences). Hence, the movie, *Hiyana* portrays communal Hausa idea of love and family life that is founded on the quest to establishing cordial relationships in families.

Conclusion

In as much as the selected films discuss the three ethnic groups in Nigeria namely; Igbo, Hausa and Yoruba. This however, does not mean that other groups do not share the same values but for the fact that three major ethnic groups constitute the significant geo-cultural regions in the nation is enough to make a general statement on the values of the nation's cultures. Again, the selected films are aimed at informing, educating and communicating morality within the context of Nigerian culture, the issues that are portrayed variously and collectively in the movies are clearly a cultural phenomenon and a representation of the nation's culture. According to J.B. Hall who says that the fact that culture is a symbolic system gives culture both the power to change and the power over change (24), it is evident as this paper has already stated that the arrival of the colonialists changed the culture of Nigerians but Nollywood has generally salvaged the situation in terms of promoting the African culture, dignity, and the need for greater levels of social justice. This development of one's cultural identity is an on-going process, and the Nigeria home videos as cultural hybridity has highlighted the issues of nourishing and maintaining of identity. The contents and themes of these films also confirm to the guidelines on the ideal contents for the film industry by the National Communication Policy Seminar which include:

- i. The exploration of our heroic past and cultural heritage in the production of films;
- ii. Themes should emphasize the desirable rather than the negative aspect of our present social existence, including belief in the capacity of our present social existence, including belief in the capacity of our people to over-come extreme adverse conditions of natural and social-cultural arrangements;
- iii. Development of indigenous heroes and heroines that can serve as models for our people, in all areas of human endeavours-political leadership, military science and warfare, education, science and technology, moral character and trust, integrity, hard work and concern for the sanctity of human life and its protection, tolerance and so on;
- iv. Deliberate employment of film potentials in inculcating in the Nigerian people the virtues inherent in our diverse cultures;
- v. Deliberate employment of film potentials to counter racial bigotry and colonially-rooted prejudices of the international community;
- vi. Deliberate employment of film potentials to establish the Blackman and his culture anywhere in the world;
- vii. Deliberate employment of film potentials to establish the common identity and interest of all black people and cultures throughout the world;
- viii. Deliberate emphasis on elements of Nigeria's mutual and cultural similarities in film potentials for the advancement of national unity, socio co-existence and the non-violent solution to social problems and conflicts in our society (1987).

In line with these propositions, *Hiyana*, *Coronation*, *Oduduwa* and *World Apart* are in tune with the Nigerian cultural values and symbols such as traditional institution, language, food, costume, props, courtship, and other cultural indices. Ideally, these films are aimed at raising the

standard of cultural consciousness of Nigerians. To achieve this end, the films articulate and clarify cultural issues, facilitating the viewers to comprehend and pin-point the negative for elimination while strengthening the positive conditions of cultural heritage in Nigeria.

From the foregoing therefore, it is important to summarize that Nigeria's indigenous culture is marked by the traditional institutions, values and norms, which collectively identify Nigeria as a people with already programmed cultural tenets which are designed to key-into development programmes. The various cultures have a balanced way of life that accepts communal living and detests immorality, adultery, greed, theft, selfishness, and etcetera. These are imminent in the traditional administration and leadership charts, festivals, ceremonies, oral tradition and folklores, food, language, costumes, arts and other cultural attributes that distinguish these ethnic groups and equally identify them as agents and tools for national development.

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Movement and Set in the Film – *Arugba*

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Abstract

The creative elements of movement and set can greatly enhance the production quality in any given film, but on Nigerian screen, little effort is paid to the values of movement and set in evaluation. Some critics only make reference to action or movement and set as complementary elements in buttressing other areas of interest in film criticism. Using the dual methods of library study and a studio analysis as well as establishing its theoretical framework on formalist concept, the study carries out a critical evaluation of movement and set in the film – *Arugba*. The study scrutinizes the actions/movements of two leading characters (Adetutu and Oba Adejare) in *Arugba* using *referential, explicit, implicit* and *symptomatic meanings* of formalist theory. Using both the colour and the depth cues, attention is also made to identify the types of the locales, to analyse the manifestation of colour influenced settings and to examine the various levels of volume and planes in the selected shots. Consequently, the study believes that, effective management of movements and sets can enhance the quality of a production at it is in *Arugba*. It is therefore hoped that these examined components could serve as samples of possibilities in the evaluation of other distinct elements of the mise-en-scene in Nigerian films.

Keywords: *Arugba, formalist theory, creativity/mise-en-scene, set, movement*

Introduction:

Over the years, movements and settings are often ignored by the viewers when seeing a captivating film with a harmonious film system where both these movements and sets are effectively deployed. However, in a situation where any of these filmic factors are ineffective, the viewers are quick to point them out as errors. Thus, movements and settings have the capacities to make or mar any film production.

Oftentimes, in film criticism or evaluation, movement and set are basically used as complementary elements in buttressing other areas of interest. As components of mise-en-scene, these two factors in their individual ways have unique values as creative elements in the working of the stylistic system of a film. However, little efforts have been paid in diagnosing the unique values of either movements or set as a creative component or a constructing factor in the building up of a filmic system/structure.

Through a critical examination, this study analyses how these creative components of movement and set are systematically deployed in the film – *Arugba*. Thus in scrutinizing these stylistic devices, the paper focuses not only on the actions/movements of selected characters –

Adetutu and Oba Adejare but also examines the creative both the colour and the depth cues in identifying the types of the locales, the manifestation of colour influenced settings and the revelation of the various levels of volume and planes in the selected shots.

Theoretical Framework:

Formalist Theory

According to Bordwell and Thompson, “The human mind craves for form. For this reason, form is of central importance in any artwork, regardless of its medium. (2004)” The word “form” has multiple meanings and it is often defined in line with the user interest. Thus it can be conceptualised and summarised with the following concepts: “Being a shape of a created object or an outward physical appearance of somebody/something with specific type of arrangement cum structure”; “Serving as a creative process of fashioning out/producing artistic work or giving shape to something”; “Having the capacity to operate within accepted rules of a given piece of artistic work.”

The term could also be seen as a structure and style of a film production, a general structure and arrangement of artistic composition, a convention, the structure of unifying principle of design in a given work; or set of rules on the overall pattern of an artistic work. It is believed that a film is not simply a random batch of elements, but like other art works, form in film is an internal system governing the relations among elements. These scholars believe that form in its broadest sense, is the overall system of relations that critic or viewer perceived among the various elements in the whole film.

Going by general practice, an analytical study requires a measuring device – a yardstick through which its subject could be evaluated. Thus in a formalist evaluation of any art work, a critic may work with “formal expectation and interpretation”. A “formal expectation” is based on the fact that, any form of artwork has the capacity to create a special sort of involvement on the part of the spectator, for instance, several genres of film demand different ways of reading/ seeing them. A film can create a new way of viewing a particular subject/object or an issue which the viewers are very conversant with. Out of curiosity, viewers often see a film with some kinds of preformed or on the sport expectations. However, at the end of a given narrative, this expectation may be cheated when the story fails to meet an established expectation, or gratified /fulfilled when it ends as predicted.

A formal interpretation on the other hand focuses on “form and meaning”. Meaning is very important in viewing a film. As a perceiver, one needs to look out for the meanings or the impacts of a film. According to Bordwell and Thompson, *referential, explicit, implicit* and *symptomatic meanings* could be used in arts or film evaluation and interpretation.

It is on record that a person who is not acquainted with the background of a narrative (or a motion picture) may not comprehend fully *the referential meaning* of that story. Fundamentally, the narration in such a film often refers to tangible things, persons, or places already invested with significance. Moreover, the referential meaning of a film must function within the overall form of the film or else it will turn into a “story hole” – an unwanted element in the narrative.

In most cases, *explicit meaning* in a narrative gives direct explanation to what is shown on the screen, the interpretation here, openly asserts what is explicitly presented on pages/screen, hence the meaning that is offered must adequately and exhaustively summarizes the essence of the narrative. Even though, one cannot isolate a particular significant moment and declare it to be the meaning of the whole novel/film, yet the explicit meaning must like the referential must be functional within the overall form of the novel/film.

Implicit meaning on the other hand is considered to be more abstract as it assumes some elements that go beyond what is explicitly stated in the novel/film. Implicit meaning involves interpretation of the narrative and this can lead to broader concept of “theme”. It has been recommended that in search for an implicit meaning, one should not leave behind the particular and concrete feature of a film (Bordwell & Thompson, 2004).

The *symptomatic meaning* is also abstract and general as it situates the narrative within a trend of thought, within the characteristic of a particular society and period. The symptomatic meaning of a narrative comes to be when the critic could trace the explicit or the implicit meanings of the narrative to a particular set of social values / ideology.

Creativity and Mise-en-scene

According to a dictionary meaning creativity deals with “the ability to use your imagination to produce new idea, make things etc.” A film production required training, aptitude, skills and financial capacity of the director or producer in order to manage both human and material resources in the production of a narrative film. Thus creativity in film equally required knowledge and skills

on effective manipulation of both filmic and dramatic components before they could be deployed for a narrative film production.

As a filmic or stylistic element the concept, “mise-en-scene” from its French origin means “putting into the scene.” It is previously applied only to the practice of directing plays on stage before film scholars extend the term to film direction. Currently the term is used to signify the creative control of a director over what appears in the frames of a film. The components of mise-en-scene include setting, lighting, costume, makeup, props and the behaviour of the figures (movement). Due to lack of time and space, the study decides to focus attention on the creative deployment of movement and setting. These two could be seen as the most prominent components of mise-en-scene and the most visible elements of all the filmic components.

Movement/Action

The term, “movement” is used in this study to describe the creative deployment of action, cast, character or figure on screen. Movement on screen could be made by both living and non living things. Thus narrative action on screen could be performed either by living images or animated figures. In eulogizing the importance of the movement over other creative devices within the overall system of a film, Andre Bazin writes:

The human being is all-important in the theatre. The drama on the screen can exist without actors. A banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man only as an accessory, like an extra, or in counterpoint to nature, which is the true leading character.(1966)

From the foregoing, human action is not mandatory on screen performance because non human action could be made prominence. Hence, in narrative films, the roles of protagonist or antagonist could be played by human, animal, natural forces or animated images.

Setting:

Basically the setting is seen by some critics as the container of the action. However, the setting of a film could be described as the identified time and venue where the action in a narrative is taking place. In collaborating this claim, Bordwell and Thompson opine, “Video film setting, then, can come to the forefront; it need not be only a container for human events but can dynamically enter the narrative action.”(2004) It is therefore possible to have on screen different movements of objects, without human characters in different scenes that will still contribute meaningfully to the unfolding events in a narrative.

There are four basic types of setting that are available for a filmmaker to select from. These categories of setting include the pre-existing locale; the studio base set or constructed setting; the computer generated image (CGI)/animated setting and the combined settings – the use of any two or all the three types of setting so identified (i.e. the location, the studio and CGI.)

In each of these choices, especially in fictional film, the outcome could be a representation of either the subjective or the objective view of a filmmaker. In a narrative film, a filmmaker could use any of the identified types of settings as either realistic or stylistic décor. The most important thing in stylistic setting is that, the chosen setting for the movie often constitutes the personal image of a time, place, setting or city of the director. However, in an authentic décor, or in the representation of an historical place, the interpretation of such a concept is vested not only on the director but on the standard of invested meanings of the location. The construction of stylized settings or realistic settings is partly a matter of viewing conventions. According to Bordwell and Thompson, “What strikes us as realistic today might seem highly stylized to future audiences.”

Two of the ways in which the selected locales of *Arugba* would be examined and decoded are the colour and the depth cues. The colour cues deal with the influence of colour on the setting while the depth cues according to Bordwell and Thompson, are the factors in the image or shot that help to create a sense of space. Essentially, the depth cues deals with what a space has in term of volume and several distinct planes. For an object to have volume, Bordwell and Thompson opine that, “we mean that it is solid and occupies a three-dimensional area. A film suggests volume by shape, shading, and movement.” It is on record that depth cues also pick out planes within image. Fundamentally, “Planes are the layers of space occupied by person or object. Planes are described according to how close or far away from the camera they are: foreground, middle ground, background.”

Production Data of *Arugba*

2008. Mainframe Productions. Directed by Kelani, Tunde. Screenplay by Ade Adeniji; Photographed by Tolu Abiodun, Tunde Ajayi, Edited by Hakeem Olowookere, Mumuni Wale Kelani Casts: Bukola Awoyemi, Segun Adefila, Peter Badejo, Kareem Adepoju, Bukky Wright, Dele Odule, Lere Paimo, Tunde Adeyemo, and Idowu Fabunmi.

Synopsis of *Arugba*

The film, *Arugba* is based on the reign of a king – Oba Adejare [Peter Badejo] in an unnamed town that is synonymous with the ancient city of Osogbo that hosts the annual Osun-Osogbo festival in which an Arugba leads a yearly carnival/ritual procession through the town to the bank of Osun River.

In this narrative, Oba Adejare is fortunate to be crowned as king after the death of his kinsman who was preferred by the town's men and women but was wrongly denied and incarcerated for trying to claim his mandate which the kingmakers and populace had granted him. In his assumption of office as the prominent ruler of his kingdom, Oba Adejare sets out to fight corruption in the land. In his efforts to accomplish his goal; he disrobes some chiefs who are members of his cabinet (the Oba in council) for wrong doings. Prominent among these are Baba Kekere [Lere Piamo] and Aigoro [Kareem Adepoju]. In his anti-corruption drive, the Oba sets the state machinery to hunt down some of the perceived oppositions to his style of leadership. A member of his cabinet Aare Alasa [Fatai Adiyelaja] who dares to resign for not being in agreement with Oba's style of administration is assassinated, while the Oba shows no interest in fishing out the culprits.

As the film goes on, it is revealed that the Oba is incapable or ineffective when it comes to the management of his polygamous family. His palace as revealed in the film constantly experience domestic unrest. The narrative equally showcases the flirting traits of the king as he reveals his preference for the female doctor who is on the team of doctors that visited the town on behalf of the UNICEF and as he proposes a marriage to Adetutu [Bukola Awoyemi] who tactically turns him down. For her failure to agree to his personal desire Oba Adejare, refuses to support Adetutu as the chosen Arugba for the year or takes part in the actual festival after declaring the festival open. However, Aare Onikoyi, one of King's perceived enemies gladly stands in for the Oba at the ground finale of the annual feast.

As an associational production, other issues raised in the film include a recall to the source of inspiration for the film, values placed on virginity of a girl child, the coexistence of a multi-religious society, metaphoric reflection on presidential election of June 12 1993 in Nigeria, the invocation of Sango's myth, the threatening epidemic of HIV/AIDS, the case of power failure even at the king's palace, the Africans enthusiastic toward Barrack Obama's presidential election victory in USA, the increase in the Nigerian external reserved base, and Oba Adejare flare for personal enrichment while in office.

Analysis of Movement and Set in *Arugba*

In analysing the various components of creative devices in 01 and 02, one must indicate the fact that this frame is taken from first sequence of the film – *Arugba*. It appears after the opening graphic of this movie and it is used to introduce and to glorify one of the lead casts, Adetutu (Bukola Awoyemi) through a subjective-view of a dream. With this frame viewers are unconsciously taken into the unfurling dream of Adetutu, thus establishing a metaphysical realm of the film.

In dissecting these various components of this frame, one can easily identify Adetutu as one of the moving images, against the background of a flowing golden river and a rocky-river bank. Structurally, the sequence where 01 and 02 shots are selected is deployed in the film to establish an aquatic locale while unfurling Adetutu's encounters with the marine queen, Iyemoja and her acolytes. Through this sequence, viewers are made to witness how she is initiated her into marine world and endowed with supernatural power.

A referential consideration reveals that the casting of Bukola Awoyemi for the role of Adetutu or Arugba in this film is based on the fact that she is more or less a look alike of Gbemisola (the authentic Arugba and the principal celebrant of the Osun Osogbo festival) while the traits of this Adetutu's character are inspired by the virtues of Gbemisola.

In decoding movements, actions, or characters in the selected frames and their relation with the entire story of *Arugba* through an implicit consideration, one could see that the role of Adetutu is presented as a being with a pure hearth that attracts the favour of the sea goddess. Throughout the play, her immaculate state is preserved. Thus, this is one of the reasons she is chosen as Arugba (the carrier of sacrificial calabash) and to lead the annual ritual procession of purification to the river. As a lady of virtue, she is revealed as a university girl that is still able to keep her virginity on campus that is sexually corrupt. As a contented lady she tactically rejects the King's marriage proposal, despite the glamour that is attached to the status of a queen. In most cases, she does all she could to liberate those that are oppressed on campus or taken into captive by the kidnappers.

Although, viewers could explicitly attribute the success of Adetutu in this narrative film to the supernatural strength supplied by the marine spirit from *Iyamoja*, yet the fact remains that she is first presented as a virtuous being, before she is assisted by the supernatural forces. Symptomatically, the role of Adetutu in the film *Arugba* could be seen as a positive portrayal of

womanhood on Nigerian screen. This is a departure from the images of women created in films such as *Domitila* and *Elebolo* where ladies are represented as slots or wayward beings.

In considering the level of creativity in the settings of these selected frames (01 and 02), firstly the setting is a colour influenced locale, built on pre-existing environment/set. This setting is deployed in the film to create a metaphysical impression of the spiritual realm and to establish an aquatic environment in which the initiation of Adetutu is taking place. In term of colour manipulation, the impression of this marine world is accomplished with a monochromic golden or yellowish hue serving as the background of a chocolate skilled image of a young lady in white and black “adire” costumes. On her hands are yellowish or golden calabash and a brownish water pot.

In dissecting the levels of planes within the image compositions in 01, one could identify this frame is a medium long shot. At the background of this frame (01) are visible components consist unidentifiable golden cum bushy structure on rocky-river bank /environment. The image of Adetutu, holding a calabash occupies the centre space of the shot while at the foreground in this frame is a fancy pot which the girl is also holding.

The shot in 02 is another colour influenced frame established with a medium shot camera distance technique. One could see that the foreground of the standing girl is eliminated and unlit. This creates the impression of blackish structure at the lower part of the frame. The feeling so created with this shot is that of an unknown future and anxiety. This medium shot equally enhanced the glorification of the emerging image of a beauty, moving towards the camera. The tinny golden and sparkling stars equally improved the aesthetic quality of vase sky background of this second shot.

The frame in 03 is shot from another sequence in *Arugba* and this frame is established with a medium long shot. Its structural values or compositional qualities in terms of movement and setting would be examined only through the depth cues. The depth cues in 03, thus reveals three distinguished characters. At the foreground are, Oba Adejare at left side of the frame and chief Aigoro at the right side. At the middle ground and the centre of the frame is Mrs. Akinade, Oba Adejare’s daughter.

Explicit consideration in term of movement/action reveals, Oba Adejare [Peter Badejo] and his daughter Mrs. Akinade looking down with disdain on Aigoro [Kareem Adepoju], who is seriously pleading for mercy and forgiveness on his wrongdoing. A closer assessment of the three levels of planes in this frame indicates that, chief Aigoro’s image at the foreground overlaps part

of the left hand and the legs of Mrs. Akinade in the centre of the shot while the image of the woman equally overlaps the bungalow at the background. In establishing the set, the shot reveals these three images at the middle ground of an old architectural bungalow at the background.

The shot (04) in term of movement reveals explicitly, how Oba Adejare warmly welcomes a guest who is working on his travelling documents. In considering the various mise-en-scene components in the frame, the manipulation of the planes plays a central role and there are seven different levels of planes in this shot. For instance, the window section of a lit cream colour wall is overlapped with a white window blind and the cast shadows of the television set and the shelf on the other side of this wall. The next plane is created by the images of the standing fan and the throne in which the Oba sits on in the front the window cotton on one side, on the other side of the wall, is the shelf on which a television and a flower stand are placed. All these identified components in their levels of planes formed the background in which the human images in the frame are placed to act at the middle ground. The centre table on which are the king's horsetail and a tray of glasses with some cups on it are placed occupies the foreground of movement in the frame. From all indications, the composition of images in 04 has been able to give the impression of the volume through a three dimensional images that reflect shapes, shadings, and movements of characters within the shot.

A further referential interpretation of movements in 03 shows the type of relationship that exist between Oba Adejare, [Peter Badejo] and Aigoro [Kareem Adepoju] in *Arugba*. Although Aigoro is a close chief to Oba Adejare yet he is made to suffer. A replica of the relationship that exist between chief Sunday Adewusi and Chief Olusegun Obasanjo during Chief Obasanjo's reign as president of Nigeria. During this period, some ministers that are very close to the president are seen as kitchen cabinet ministers,

The particular case of interest reflected in 03 is the case of Chief Aigoro's unholy handling of the UNICEF fund meant for the research development on health which brings about the wrath of Oba Adejare on him. This action is a reflection on what happen between chief Sunday Adewusi and Chief Olusegun Obasanjo, where the fury of the president came heavily on his close minister when he discovered chief Sunday Adewusi's unholy involvement in the National Identity scam. The way Oba Adejare deals with chief Aigoro in *Arugba* is a reflection of how Chief Olusegun Obasanjo dealt with chief Sunday Adewusi.

Again, one could see that the active participation of Mrs. Akinade, the first daughter of the Oba Adejare (in 03) is another replica of real life event where Iyabo Obasanjo Bello, the first daughter of chief Obasanjo is an active participant in national politics during her father reign. Then she is elected as a member of the senate during her father's tenure.

The actions from the sequence where the shot in 04 is taken, with its accompanied dialogue could be decoded on many levels. Explicitly, in introducing the sequence, Oba Adejare is seen watching the victory speech of the first African American president of the United State, Barrack Obama and he wonders why the people in Africa are so excited on Obama's presidency. Referentially, this shot and other similar scenes where reference is made to Barrack Obama in the film, could be seen as structural designs made in order to reflect the then international issues, affairs or the global political sensation that are coincident to the time of the film is produced.

Implicitly, the entrance of the travelling agent and the actions thereafter give the viewers another depth of story information. Through Oba Adejare's dialogue with his visitor in the scene, viewers are able to find out that the Oba Adejare is not a saint after all. Despite his lone anticorruption war as a person, he also has a vested interest in using public fund for personal aggrandizement or for pursuing self interest.

Conclusion:

In line with its set objectives, the paper has been able to used formalist theory in dissecting and evaluation the selected movements and settings in chosen sequence from the film – *Arugba*. In term of movement, the study ruminates on the referential, explicit, implicit and symptomatic meanings of some actions in the selected shots. In diagnosing selected settings or locales in the film, the study used both the colour and the depth cues to analyse the hue influence on the set and to determine various levels of volumes and planes in the selected shots

Based on the foregoing in this study can conclude that effective management of movements and sets has actually enhanced the quality of a production in the film – *Arugba*. The study is of the opinion that these examined components could serve as samples of various possibilities in using distinct elements of the mise-en-scene in evaluating or analysing other visual components of Nigerian films.

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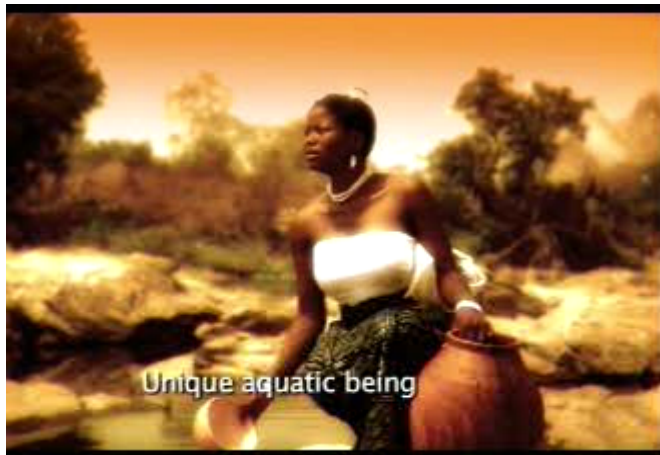
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Appendix 1



01. the shot reveals Adetutu's subjective-view of a metaphysical realm through her dream.



02. As a girl in trance, she walks towards the sea goddess who is beckoning on her...



03. Oba Adejare and his daughter are revealed looking down with disdain on Aigoro, who is seriously pleading for mercy and forgiveness on his wrongdoing



04. Oba Adejare is seen hosting a representative of a travelling agent that is handling all his travelling arrangement.

Contrastivité Entre Le Théâtre Classique Et Le Théâtre Romantique : Etude De *Le Cid* De Pierre Corneille Et *Hernani* De Victor Hugo.

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RESUME

*Le théâtre est un genre littéraire particulier qui concilie à la fois littérature et spectacle, avec des cas limites puisque certaines pièces ont été destinées à la lecture. Le théâtre prend son origine du grec theatron et theatrum en latin désignant le fait de montrer un mode de conventions dans lequel des comédiens interprètent des personnages et prêtent leurs voix et leurs gestes pour donner vie à un texte. C'est dans cette optique où s'encadre ce travail. Il se tâche de faire l'analogie du théâtre classique et le drame romantique en se servant de *Le Cid* de Pierre Corneille et *Hernani* de Victor Hugo ayant vu que ces œuvres sont les œuvres les plus représentatives de leurs contextes. Ces deux pièces appartiennent aux deux siècles différents (le XVII^e siècle et XIX^e siècle respectivement) dirigés par des principes carrément différents. Ces pièces traitent l'honneur de façon différente selon les exigences des deux siècles en contact. Ce travail vise donc à faire sortir les aspects de divergences entre ces deux chef d'œuvre de XVII^e siècle et de XIX^e siècle à travers l'approche comparative.*

Mots clés : *théâtre, chef d'œuvre, théâtre classique, drame romantique, Contrastivité.*

Introduction

La littérature française comme toute autre littérature, comprend des catégories telles que la poésie, la prose et le théâtre. Ces catégories se différencient de l'une et de l'autre à travers la manière d'expression bien qu'elles parlent des événements de la même société. Ce travail repose sur la catégorie théâtrale : c'est-à-dire on considère le théâtre dans ce travail. Il est évident qu'on focalise le théâtre français ; mais il faut d'abord saisir la notion du théâtre. En général, le théâtre est un mot qui se prend dans trois contextes :

A). Une construction en plein air, généralement adossée à une colline creusée en hémicycle et comprenant des comportements.

B). Un genre littéraire qui s'occupe d'ensemble d'œuvres dramatiques présentant des caractères communs, une origine commune.

C). Un art visant à représenter devant un public, selon des conventions qui ont varié avec les époques et les civilisations, une suite d'événements où sont engagés des êtres humains agissant et parlant selon *le nouveau petit Robert*. Ce dernier point a affaire avec le fait de présenter devant un public.

Ainsi dans ce travail, nous focalisons le théâtre comme un genre littéraire. Ce genre constitue un chemin qui n'est pas assez battu par rapport à la prose et la poésie. Bien qu'il soit un genre littéraire, il a affaire avec le fait de présenter par le biais des personnages agissants. C'est en ce sens que Shakespeare a postulé qu'« en Afrique, la vie est un théâtre permanent » ce qui suggère qu'il n'existe pas un théâtre universel. Autrement dit dans les paroles d'Oumar Kanouté, « à chaque culture, son théâtre » puisqu'il y a toujours quelque chose à voir, à contempler, dès lors qu'il y ait une société. C'est dans cette optique que Bakary Traoré dit que « si l'on considère le théâtre comme trouvant principalement matière dans le folklore, c'est-à-dire dans un ensemble de mythes, de légendes, de contes, il existe un théâtre spécifiquement négro-africain, remontant aussi loin que les civilisations africaines » (17). Mais notre point d'intérêt est la société française. Théâtre français alors est l'ensemble d'œuvres dramatiques propre à la France et les français.

En outre, voici ce que dit Aristote à propos du théâtre : « une imitation de la vie par des moyens (parole, musique, spectacle) et par des objets (actions, caractères, sentiments) dans un but de purification et de divertissement des spectateurs (<https://www.etudier.com/dissertations/Aristote-a-dit-l-Art-Est-une/59373888.html>). Cela veut dire que le théâtre joue un double rôle – d'enseigner et de divertir les spectateurs.

En grec, le théâtre se dit « theatron, (θέατρον) » ayant la forme verbale « theaomai » ce qui signifie « regarder, contempler ». Du theatron en grec au theatrum en latin, le théâtre désigne le lieu où l'on regarde (<https://lettres.tice.ac-orleans-tours.fr>). Dans la littérature française, le théâtre comme un genre littéraire parvient à se manifester dans son grand éclat au XVIIe siècle. Il est appelé le génie classique. Mais dans le siècle suivant, il a connu une évolution timide. Malgré cela, on remarque des auteurs dramatiques comme Beaumarchais, Voltaire et Marivaux. Le théâtre voit le jour au XIXe siècle sous forme de mélodrame (au début) ensuite le théâtre ou le drame romantique dont au déclin, il n'y a que des courants (Olayiwola, 103).

Le Cid Dans Son Temps

Le Cid de Pierre Corneille est l'issu du XVIIe siècle (théâtre classique). La littérature classique voue une affection spéciale pour la forme (la rime, les portraits et les règles de la poésie et du théâtre). Cela veut dire que le théâtre classique est aussi gouverné par des règles. C'est ainsi parce que le siècle se met à suivre les principes de Descartes – principes de la raison. Alors, les écrivains sont ceux de la génération d'ordre de règle, de clarté du langage et de séparation des genres. L'art classique consiste à imiter la nature et plus particulièrement, la nature humaine dont il doit choisir et mettre en évidence les traits le plus beaux. Le vrai dans cette perspective a moins d'importance que le vraisemblable. Le théâtre classique est soumis à des règles strictes mais respectées diversement. La règle des trois unités est la règle fondamentale au théâtre qui impose une action unique, concentrée en un seul jour, en un seul lieu ; sans épisodes superflus. Les bienséances doivent être respectées- ce qui suppose qu'il ne faut pas choquer ni les idées ni la sensibilité du public ; bien qu'il soit la vérité. L'œuvre doit édifier le public. Les genres littéraires ne doivent pas être mélangés quoi qu'il soit. Retenons que la source du théâtre classique reste toujours gréco-latine inspirée par Aristote. Mais dans les faits, la cohérence de la doctrine classique

est menacée car le goût du public mène l'auteur à l'enfreindre de la règle de la séparation des genres.

Pierre Corneille est un dramaturge célèbre du siècle qui son long séjour lui permet de contribuer énormément au théâtre. Son premier grand succès est *Le Cid*, une tragi-comédie parue en 1636. Cette œuvre est le seul exemplaire du théâtre français classique. Dans *Le Cid*, il s'agit-il de Rodrigue le fils de Don Diègue et Chimène la fille de Don Gomès qui s'aiment. Don Diègue auquel son grand âge empêche de se venger lui-même lorsqu'il est offensé par Don Gomès, désigne son fils de le faire. Rodrigue est dans un dilemme – au cas où il accepte, il n'a qu'à sacrifier son amour à son honneur en provoquant un duel et en tuant celui qui aurait pu devenir son beau-père. Il parvient à le faire tenant très haut l'opinion de son père et la famille. Le héros fait passer les impératifs du devoir avant les exigences de la passion. *Le Cid* est un triomphe malgré les criticisms qui disent que l'œuvre ne reflète ni les règles ni les bienséances. C'est pour cela qu'on dit que *Le Cid* est l'œuvre principale du théâtre classique. Le siècle est basé sur la raison ; et c'est suite à ce raisonnement que Rodrigue a choisi à défendre l'honneur de son père au lieu de l'amour de Chimène. « Je dois tout à mon père avant qu'à ma maîtresse. Que je meurs au combat, ou meurs de tristesse. Je rendrais mon sang pur comme je le suis l'ai reçu ---» (Corneille, 30). L'honneur est tout ce qui est important lors de ce siècle et c'est ce qui a rendu *le Cid* le théâtre principal du théâtre classique. Une autre raison pour laquelle *le Cid* est considéré le théâtre principal du genre c'est qu'il est le point de départ pour l'application d'un code théâtral à partir duquel les dramaturges élaboreront les règles qui contribuent à la perfection du genre. C'est à partir de *le Cid* que les autres dramaturges se mettent à observer les règles du théâtre classique pour que leurs œuvres soient irréprochables et pour le développement du genre. C'est pour cela que *le Cid* devient un point de référence.

***Hernani* Dans Son Temps**

De l'autre part, *Hernani* de Victor Hugo est le théâtre principal du théâtre romantique. Mais avant de situer pratiquement *Hernani* dans son temps, on n'a qu'à constater ce qui est le théâtre romantique. Le romantisme s'est manifesté pendant le XIXe siècle. Au cours du siècle, il y a tant de catégories d'œuvres littéraires mais on se limite au théâtre romantique dont Hugo est le père. Ce genre cherche la rénovation du théâtre classique et la libération. C'est dans ce genre qu'Hugo fourbit ses premières armes de chef d'armée du romantisme. Il s'attaque d'abord à la sacrosainte règle des trois unités, et n'en maintient que celle d'action. Plus de tragédie, plus de comédie, mais des drames. Au lieu de vraisemblance, Hugo mélange les genres (tragique et comique). Ici on prend le réel au lieu de beau et on maintient la nature binaire (le bien et le mal) des choses. Hugo a bien démontré ce qui est le théâtre romantique.

De plus, trois écrits fondés avec fracas le drame romantique : en 1825, Stendhal dans *Racine et Shakespeare*, soutient que si un art comme le théâtre reste soumis à des règles nées dans une société maintenant disparue (société d'Ancien Régime), il ne peut apporter au public ni plaisir ni émotion. A Racine donc, soumis à la poétique et maintenant dépassée des classiques, il faut préférer Shakespeare, sincère, libre et passionné. Hugo de sa part, définit le nouvel art dramatique

dont les maîtres mots sont : vie et émotion (avec *Préface de Cromwell* et *Hernani*). Avec cela, il est bel et bien clair qu'Hugo a décidé d'écrire *Hernani* pour qu'il serve comme exemplaire pour les autres à suivre. Par exemple, le théâtre *Hernani* comprend plusieurs lieux et il s'étale sur des mois. Et sur le plan romantique, Dona Sol et le bandit Hernani s'aiment. Dona Sol a rejeté les autres prétendants riches pour ce proscrit qui aime les montagnards. Elle préfère suivre Hernani dans les forêts (*Hernani*, 60). Cela c'est une preuve d'amour romantique.

Ainsi, on dit qu'*Hernani* est le théâtre principal du théâtre romantique car c'est le point de départ de l'application des principes hugoliens. Il a fait passer ses principes dans *Hernani* pour que les autres auteurs du théâtre romantique puissent imiter pour le développement du genre.

Différences Entre Le Théâtre Classique Et Le Théâtre Romantique

Le théâtre classique fut influencé par la philosophie de la raison de Descartes qui a caractérisé ce siècle. Au fait, les règles classiques définissent le théâtre classique. C'est dans le genre théâtral qui se manifeste le génie classique, donc les règles classiques contribuent à la perfection du genre. Les règles classiques insistent qu'il faut une action (unité d'action), un lieu (unité de lieu) et que l'action ne doit dépasser vingt-quatre heures du jour (unité de temps). Victor Hugo, l'un des précurseurs du romantisme explique les grands principes du drame romantique dans *La préface de Cromwell* (1827).

Le point de distinction entre le théâtre et le drame romantique c'est le refus de ces règles classiques par les dramaturges romantiques. Le drame romantique s'attaque aux règles de trois unités du classicisme n'en maintient que la règle d'unité d'action. Les dramaturges rejettent les règles d'unité de temps et de lieu car ces règles sont à l'encontre de la vraisemblance. S'il faut maintenir la vraisemblance dans le théâtre, l'intrigue (l'action) risque de dépasser vingt-quatre heures du jour. Il se peut que l'action aussi ne concentre pas en un seul lieu. Ainsi donc au lieu de règles des trois unités, Hugo propose « l'unité d'ensemble » ce qui suppose la loi de perspective du théâtre.

Le théâtre classique exige une rigueur formelle puisque la tragédie comporte cinq actes écrits en vers alexandrins. Par conséquent, il n'y a pas d'épisodes superflus comme dans le drame romantique où existe la liberté de forme et qui jouit une expression libre de l'âme. De plus, le théâtre classique sépare les genres. Mais dans le drame romantique, on voit un mélange des genres. Hugo dans *La préface de Cromwell* (1827) explique que « séparer les genres, c'est isoler arbitrairement tel ou tel aspect, mais les unir, c'est exprimer l'homme tout entier. Le drame doit mêler le grotesque au sublime » (<http://romantis.free.fr/Victor%20hugo/html/lapredecr.html>).

Conclusion

En guise de conclusion, on peut dire donc que le théâtre classique est soumis à des règles et ces règles affectent sa présentation car c'est quelque chose qui est faite soigneusement afin de ne pas contredire les règles classiques pour éviter la violation et la condamnation de l'œuvre. En revanche, le théâtre romantique est basé sur une libération d'expression. Malgré le fait qu'il y a un grand écart entre le théâtre classique et le théâtre romantique, les deux œuvres (*le Cid* et *Hernani*)

restent les œuvres les plus représentatives des deux siècles (le XVII^e siècle dit l'âge classique et le XIX^e siècle dit l'âge romantique). Ces deux œuvres sont donc les œuvres principales de leurs siècles respectifs car elles sont les points de départ de l'application des principes des siècles en questions.

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La Prise De Position De La Jeunesse Face Au Combat Anti-Corruption En Afrique: Un Survolt De *La Calebasse Cassée* De Tunde Fatunde

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Résumé

Dans la plupart des œuvres littéraires africaines contemporaines, la jeunesse africaine est donnée l'identité d'une génération dessoudée et désorganisée dans leurs actions. Elle est péniblement victime vaincue de chômage, désespérée et récapitulée dans une société dégénérée. Grâce à cela, cette jeunesse ambitieuse, qui doit gagner une vie confortable, s'engage dans les crimes et se fait manipuler ou utiliser comme instruments d'institutionnalisation des crimes par les leaders corrompus pour des raisons pécuniaires. Contrairement à cette peinture, Tunde Fatunde, dans sa pièce théâtrale intitulée *La Calebasse cassée*, nous présente une jeunesse utopique qui se penche vers la moralité comme tremplin de leur révolte contre les vices socio-politiques dans une société imaginaire en Afrique où la corruption, le pillage, le détournement de deniers publics sont toujours aux lèvres des critiques. Cet article est curieux de confirmer que la jeunesse consciente africaine est prête à participer avec des moyens modestes pour combattre la corruption afin de racheter la dignité perdue et assurer la croissance socio-politique pour le démarrage du continent africain.

Mots-clés : *Jeunesse consciente africaine, leaders africains corrompus, corruption, pillage, dignité perdue, chômage, impérialisme, néo-colonialisme, organisations multilatérales, mauvaise gouvernance.*

Introduction

Presque toutes les œuvres littéraires post-indépendantes en Afrique nous présentent les jeunes africains comme victimes d'une société néo-coloniale absolument corrompue. Grâce aux conséquences du système politique et socio-économique où la corruption sévit la population, la jeunesse africaine est toujours projetée à l'écran comme auteurs, propagateurs ou outils d'institutionnalisation des vices par les opportunistes à la tête de gouvernance. Pour fuir les suites de la mauvaise gouvernance dans les pays africains, les jeunes africains s'engagent dans l'émigration parfois illégale aux pays qui sont considérés plus développés et plus stables sur les plans social, économique et politique. Cette peinture nous est suffisamment présentée par Fatou Diom dans son œuvre, *Le Ventre de l'Atlantique*, où l'émigration est une préoccupation thématique majeure. Pour sa part aussi, Ahmadou Kourouma refuse de fermer ses yeux en observant la nature de la jeunesse autour de lui. Il nous présente cette jeunesse africaine collectivement comme victimes du néo-colonialisme qui sont manipulées, utilisées et abandonnées par les leaders

africains dictatoriaux et cupides. Cette jeunesse mal-éduquée, selon Kourouma, vend sa conscience grâce à la pauvreté issue du chômage mordant. Kourouma nous présente une jeunesse qui accepte directement ou indirectement de danser aux rythmes de tams-tams de ces néo-colonisateurs, chefs de guerre au cours des crises politiques pour ne pas mourir de faim comme c'était le cas en Sierra-Léone et au Libéria dans *Allah n'est pas obligé* et en Côte d'Ivoire à travers *Quand on refuse on dit non*.

Néanmoins, Tunde Fatunde envisage un futur glorieux pour l'Afrique à travers la jeunesse consciente dans sa pièce théâtrale intitulée *La Calebasse cassée*. Cette pièce de théâtre capte bien l'expérience humaine en Afrique. Dans *La Calebasse cassée*, Tunde Fatunde se moque avec lucidité tranchante du système de la néo-colonisation de l'Afrique en restant optimiste pour une Afrique prospère et développée. Cette pièce donne une bonne éducation au lecteur en ce qui concerne les dangers qu'on subit en Afrique dans les mains des leaders égoïstes et à la fois armés, qui se replient sur eux-mêmes. La pièce de théâtre est également un cri de révolte anti-impérialiste, le refus de servitude et la demande de la souveraineté permanente, rentable et enviable tant désirée dans le continent africain, tout ceci de la part de la jeunesse. Cette jeunesse est donc un porte-parole contre la tyrannie politique par les leaders africains corrompus ou moralement handicapés.

Dans *La Calebasse cassée*, Tunde Fatunde nous présente deux personnages, Christophe et Njoya, qui sont les prototypes de la conscience nationale. Incorruptibles et infatigables, Christophe et Njoya s'attaquent aux problèmes de la politique intérieure et extérieure. Fatunde conçoit de la lutte anti-corruption en Afrique comme une affaire inter-continentale. La révolte qu'il présente peut être considérée comme une nouvelle forme de l'éducation socio-politique pour la jeunesse africaine afin qu'elle se réveille du sommeil pour rejeter la corruption percutante. La pièce de théâtre est également un voyage dans le futur car l'auteur pense à une coopération idéale eurafricaine de la jeunesse contre la corruption à travers le Comité du Tiers-Monde Contre l'Oppression (COTMONOP) pour assurer et renforcer le respect des droits de l'homme et du citoyen.

La jeunesse révolutionnaire africaine face à l'impérialisme et au néo-colonialisme

Dans *La Calebasse cassée*, la jeunesse révolutionnaire africaine fait face à l'impérialisme et au néo-colonialisme instruments de la suppression des Africains dans les mains des nouveaux leaders politiques africains et de leurs bienfaiteurs européens. Ceci étant, cette jeunesse conçoit d'un projet pour l'émancipation des citoyens africains – le Comité du Tiers-Monde Contre l'Oppression (COTMONOP). Selon la peinture faite par Fatunde dans *La Calebasse cassée*, le COTMONOP est une société civile importée en Afrique par Christophe. Christophe est suisse et fils de Pierre qui est un ami du président d'un pays africain. N'étant pas africain, il aurait pu rester en Europe pour bénéficier de tous des avantages que ce privilège d'européen lui confère mais il préfère suivre un chemin avec conviction selon ses principes car il ne suffit pas de vivre seulement sur la terre mais il faut vivre pour laisser des bonnes traces de continuité pour les générations à venir. Tunde Fatunde conçoit de la lutte comme un combat sans frontières. Donc, Christophe débarque en Afrique pour collaborer avec Njoya, le fils d'un haut fonctionnaire corrompu. Tous les deux, Christophe et Njoya, s'apprentent à témoigner contre leurs parents qui contribuent à la

ruine de l'économie d'un pays africain imaginaire dans la Conférence nationale souveraine qui donne l'occasion au peuple de critiquer ouvertement l'administration. Yoro le ministre présente la réaction du Président à Eteki, un haut fonctionnaire africain et à Pierre, un banquier suisse qui sont tous les amis du Président et des parents de Njoya et Christophe respectivement. Le discours de Yoro en est bon témoignage:

Yoro: Il (le président) dit que vous devez tout faire pour empêcher vos fils de venir témoigner à la Conférence Nationale. Selon nos services de renseignement, ce sont eux qui peuvent, en faisant des dépositions devant tout le monde, confirmer le bien-fondé de ces documents. Je vous jure que dans ce cas, nous sommes tous foutus. Et vous savez que dans la culture africaine, un fils qui accuse son père devant le tribunal ruine celui-ci à jamais. (44)

Cette initiative est un mouvement dont la jeunesse consciente s'inspire pour éradiquer le virus du détournement de deniers publics et de la corruption de la part des leaders politiques africains impérialistes et néo-coloniaux. À travers la jeunesse consciente, l'auteur tente de libérer le peuple enchaîné par les dirigeants irresponsables. La pièce de théâtre est un conseil à la jeunesse africaine de se réveiller afin de lutter pour la libération totale et définitive du continent africain. Dans *La Calebasse cassée* la jeunesse jure de mourir sans regrets car leur combat a pour objectif d'inspirer également la postérité pour laquelle les bénéfices de cette lutte sont surtout envisagés. La société civile met en question l'oligarchie primitive et le système d'exploitation que les impérialistes, collaborateurs et néo-colonialistes africains ont mis en place collectivement pour empêcher l'Afrique de sortir du sous-développement. Eteki avec son collaborateur suisse représentent bel et bien les agents de sous-développement en Afrique. Donc, Christophe et Njoya se révoltent contre la politique qui enrichit les organisations multi-nationales et appauvrit les pauvres citoyens. Pour montrer qu'ils sont sérieux avec leur mission, Christophe et Njoya refusent d'hériter la richesse primitivement volée et accumulée pour eux par leurs parents. Cette breveté nous montre que la lutte menée par les membres du COTMONOP est une arme destinée à émanciper l'âme d'un africain opprimé. Cette discussion entre Christophe et Pierre montre bien la détermination des membres du COTMONOP quant à la lutte au bénéfice du progrès et du développement du continent africain:

Christophe: Cette fois-ci, tu seras obligé de rétrocéder l'argent du peuple qui est dans ta banque en suisse.

Pierre: Tu parles de notre banque!

Christophe: Moi, je ne fais plus partie d'une entreprise de vol.

Pierre: Tu qualifies notre banque d'entreprise de vol?

Christophe: Ta banque est fondée sur l'argent volé.

Pierre: Écoute mon fils, je vais t'apprendre une chose. C'est le mal qui a toujours gouverné le monde depuis sa création. (61-62)

A travers les idées du COTMONOP, l'auteur pousse un cri de désenchantement car même au 21^e siècle, certains dirigeants africains se mettent à défendre des intérêts inavoués de ceux qui ont assujéti le continent africain en posant de certains actes rétrogrades et indignes d'un vrai africain. Pour Christophe et Njoya, le COTMONOP signifie la résistance digne des citoyens et des amis de l'Afrique face à l'iniquité, à l'injustice et à l'impérialisme de manière générale. C'est une voix pour libérer ceux qui vivent dans les chaînes de l'oppression et de la mauvaise gouvernance. Cette voix de liberté s'avère comme la cloche de réveil pour la jeunesse consciente africaine de prendre la responsabilité et puis réagir de façon modeste pour renforcer le rapport de la coopération idéale. Cette voix sensibilise les jeunes africains, et en l'occurrence, tous les jeunes du monde, et les aide à se lever pour éclairer l'opinion nationale et internationale contre l'impérialisme. À cet égard, Njoya et Eteki nous font confiance dans leur conversation en ces termes:

Njoya: Vous êtes d'accord avec moi que l'argent que certaines hautes personnalités politiques de mon pays y compris mon père, ont caché dans la banque de monsieur Pierre est suffisamment important pour fournir à l'ensemble du pays, l'eau, l'électricité et le téléphone et même du travail aux jeunes diplômés sans emploi?

Eteki: Et alors?

Njoya: Laisse-moi finir d'exposer ma pensée. Un président de la République a dit que le monde ne peut pas se payer de remplacer la guerre froide disparue entre l'Est et l'Ouest-Sud qui procède de l'injustice économique. Si les responsables du Sud volent de l'argent et, avec la complicité des banquiers du Nord, cachent cet argent là-bas, je ne vois pas comment la prophétie de ce président ne va pas se réaliser. L'avenir de l'humanité reste menacé. Assez de ces philosophies. (66)

Philosophiquement, Tunde Fatunde n'écrit pas justement pour montrer son génie créateur à l'industrie littéraire africaine mais son esthétique se penche principalement sur l'idée de la manifestation pacifique contre les leaders corrompus en Afrique. Ils se battent pour la libération du peuple africain contre l'oppression systématique installée par les leaders corrompus et arrogants en Afrique. Le discours tenu entre Christophe, Eteki et Njoya nous rend bien témoignage:

Christophe: Écoutez, Monsieur Yoro, mon père, qui a accepté, depuis une vingtaine d'années, d'encaisser dans sa banque l'argent volé d'ici, a toujours commis une ingérence flagrante dans les affaires intérieures de votre pays grâce à la complicité des hauts responsables et fonctionnaires. Au lieu de l'expulser d'ici, il a toujours été entretenu comme un prince d'Europe. Quelle contradiction!

Eteki: Christophe, tu n'as pas le droit de nous insulter ici.

Njoya: Christophe n'insulte personne. Je vais dire quelque chose; j'espère que Messieurs Yoro, Eteki et Pierre m'écoutent bien. (65)

Cette jeunesse consciente de l'Afrique nous dévoile la situation politique post-coloniale des pays africains qui est vraiment pathétique. Voilà pourquoi le mouvement s'engage agressivement dans le terrain de combat pour préconiser l'auto-détermination idéale des états africains. Leur lutte s'appuie sur le cadre de la justice sociale. Pierre est journaliste pratiquant en Suisse et Njoya est avocat et journaliste pratiquant en Afrique. Ces représentants d'une jeunesse consciente provoquent la rupture avec l'hégémonie accidentelle et la corruption en Afrique. Ensembles, ils croient qu'ils ont un rôle primordial à jouer pour la relève du continent africain. Fatunde pense que l'Afrique contemporaine a besoin des écrivains dignes de participer dans les compagnes de lutte pour montrer le chemin à la jeunesse africaine pour prouver que l'Afrique n'est pas destinée à la soumission éternelle sous l'esclavage. Christophe et Njoya qui refusent d'être aliénés par leurs parents corrompus, se mobilisent et jurent à témoigner devant la presse à la Conférence Nationale et à exposer les pratiques corrompues de leurs parents avec l'objectif de les mettre en retraite car ils constituent une barrière pour la croissance sociale, économique et politique de l'Afrique. En s'adressant à Yoro, le ministre, Njoya présente sa décision de s'opposer à son père corrompu en ces termes:

Njoya: Au contraire, Monsieur Yoro, avec tout le respect que je vous dois, je tiens à préciser que nous irons à la Conférence Nationale pour dénoncer l'escroquerie financière et la déchéance morale et familiale de mon père, un très haut responsable qui devait, selon l'étiquette et la déontologie de sa profession, se comporter comme un modèle dans notre pays. Et nous allons faire ouvrir une enquête publique sur toutes ses affaires, y compris l'avenir des biens de la famille Ngouza Eteki. (57-58)

Un autre objectif de COTMONOP est de situer l'opinion publique sur les agissements des colons sur l'Afrique, un continent qui regorge d'immenses ressources naturelles mais qui reste toujours l'exemple pathétique du méfait du néo-colonialisme. Étant motivé par ce fait, Fatunde lance un combat populaire contre les néo-colonisateurs endogènes et exogènes en utilisant leurs propres fils dans cette opposition féroce. Ces fils tentent à émanciper l'Afrique de l'exploitation et des crimes politiques. Ce courage de la jeunesse est présenté pour que les adhérents et sympathisants de la liberté du continent africain puissent l'accueillir avec joie et exaltation. Dans son œuvre, Fatunde présente une jeunesse africaine consciente attirée par les idées du COTMONOP se donne pour tâche de lutter pour la dignité nationale et la souveraineté totale. Par le biais de la lutte, l'auteur nous rappelle qu'il est nécessaire de venir au secours du peuple meurtri par le néo-colonialisme et asphyxié par l'oligarchie primitive. Le ministre Yoro nous présente la réaction du peuple à l'égard de la Conférence Nationale qui permettra le public d'exposer des faits cachés par l'administration:

Yoro: A l'étonnement du Président, le peuple, en majorité l'armée, de même que nos amis à l'étranger soutiennent l'idée de la tenue de la Conférence!

Pierre: Malgré ce que le président a fait pour le pays?

Yoro: Tu parles! Les gens ne voient que les aspects négatifs du règne du président.
(43)

Malgré les efforts ardents d'Eteki et de son ami Pierre avec l'armée d'état pour tabasser les jeunes protestants, même dans la prison, Christophe et Njoya restent toujours résistants. Ces derniers brisent la corde de l'intimidation et la torture qui inflige la peur dans le psychisme des citoyens face à la mobilisation contre la corruption. Ils constatent que les citoyens ne se mobilisent pas pour ses intérêts communs qui touchent directement à leur vie quotidienne. Ils mettent en exergue les questions d'intérêt général comme l'électricité, l'eau, la santé, l'éducation et l'embaumement dont le peuple a besoin. Cette conscience collective de la jeunesse face à la corruption est intense de sorte qu'aucune propagande par les autorités du gouvernement ne parvient à éteindre le feu ardent de leur révolte même devant la menace d'arrestation et d'incarcération. Christophe et Njoya visent à inciter ou à influencer un départ forcé des dictateurs et tous les leaders corrompus du continent africain. Par le biais de cet engagement vigilant pour motiver un départ humiliant des corrompus au pouvoir, ils conscientisent en même temps leurs homologues sur le bon chemin à prendre pour anéantir les néo-colonisateurs de la terre africaine.

Objectivité de la lutte anti-impérialiste de la jeunesse africaine dans *La Calebasse cassée*

Chaque critique idéal serait ému par l'objectivité de la lutte anti-impérialiste et néo-colonialiste dans *La Calebasse cassée*. L'auteur nous conseille qu'au lieu de sauter à la conclusion qu'il faut des mouvements anti-blancs pour se débarrasser de l'impérialisme, il faut plutôt collaborer avec tout adhérent de la justice sociale quelle que soit son appartenance raciale, ethnique, religieuse, politique et sociale. Il développe et soutient sa thèse philosophique en juxtaposant un moraliste africain qui s'oppose à un corrompu africain et un moraliste européen qui s'oppose à un corrompu européen. Cette soutenance impressionnante de sa thèse nous fait croire qu'il conçoit de cette lutte comme une fraternité universelle contre tout un peuple bafoué, méprisé, exploité et abandonné. A travers sa thèse, pour que l'Afrique sorte de la misère, il faut des efforts idéaux par les Africains et les amis de l'Afrique. Fatunde s'oppose à l'idée propagée par la voix extrémiste que l'Afrique n'a jamais eu d'amis ou d'une relation inconditionnelle avec l'Occident.

La lutte menée par le COTMONOP est un étendard de l'avertissement aux Africains de ne pas avoir peur pour s'attaquer aux méfaits des néo-colonisateurs africains qui croient à l'appropriation du continent comme leur royaume personnel. Le mouvement tâche à véhiculer leur message de la justice sociale que le peuple africain ont été abandonnés par les dirigeants corrompus. De plus, le COTMONOP nous avertit de ne jamais être au service des étrangers corrompus qui pillent l'Afrique au détriment des mineurs africains qui sont dans la pauvreté extrême. C'est également un point de rappel qu'il faut que la jeunesse africaine tue la peur et la timidité pour pouvoir bien lutter pour l'indépendance inconditionnelle de l'Afrique. Eteki qui fait

une peinture représentative de la plupart des leaders africains est prêt à trahir et à tuer ses propres citoyens pour sa richesse personnelle. Néanmoins, son fils le force à renoncer à la politique dictatoriale et au pillage systématique pour éradiquer le fléau qui ravage le continent. Selon Njoya et Christophe, la condition majeure qui pourrait les empêcher d'humilier leurs parents au cours de la Conférence Nationale est la restitution. Cette condition difficile selon Eteki et Pierre est ainsi présentée par Njoya:

Njoya: ... concernant la somme d'argent cachée dans votre banque. En Suisse, Monsieur Pierre, vous devez signer un engagement autorisant la restitution (au pays d'origine) de l'argent caché par des hauts fonctionnaires de mon pays dans votre propre banque dont le siège se trouve chez vous en Suisse.

Pierre: Y compris l'argent du Président de la République?

Njoya: Sans exception aucune, moi, en tant que journaliste et avocat, je suis prêt à aller jusqu'au bout.

Pierre: Et toi aussi, mon fils, Christophe?

Christophe: Bien sûr. Njoya et moi partageons désormais le même avenir. (39)

En lisant la citation ci-dessus, nous avons découvert qu'il y a le détournement fréquent de deniers publics et ceci engendre le chômage en Afrique qui donne naissance à la pauvreté galopante. Ceci explique pourquoi Eteki et son ami Pierre s'engagent dans le trafic des êtres humains, ce qui est un crime abominable. Grâce au chômage en Afrique, les jeunes sont facilement convaincus de partir en Europe par Eteki et Pierre qui leur promettent une vie confortable là-bas. En fin de compte, ces émigrants finissent par être exploités par les sponsors de leur voyage. Ils deviennent victimes de travaux forcés et même la prostitution forcée. Njoya en rend témoignage ainsi:

Njoya: J'ai en ma possession les numéros des comptes bancaires du Président, ton ami, et toi-même. J'ai aussi des vidéos montrant que Monsieur Pierre et toi, vous êtes les financiers d'un réseau d'achat et d'envoi des fillettes dans des boîtes de nuit en Europe. Monsieur Kolingba est votre intermédiaire qui recrute ces filles et fillettes à partir de son église en leur promettant un paradis en Europe. Vous allez comparaître devant la Conférence Nationale. (34-35)

Christophe nous montre que la jeunesse africaine doit faire son devoir vers l'amélioration de la société dans laquelle elle vit. Quelle que soit la pression qu'elle subit, le refus de mal doit rester la base essentielle de leur principe de la moralité. De manière philosophique, la révolte de la jeunesse consciente est un message aux Africains portant qu'ils ne doivent pas rester dans l'obscurantisme face à la corruption endémique. Christophe ne se lasse d'en présenter son opinion en ces termes:

Christophe: Si tu continues, avec les autres banquiers suisses, de garder l'argent du peuple volé par les dictateurs, il n'y aura pas de paix dans le monde. Si tu ne prends pas l'engagement de remettre l'argent au pays, je vais te dénoncer devant la Conférence Nationale Souveraine.

Eteki: Pierre, nous perdons notre temps avec tous ces imbéciles. La solution à ces causeries inutiles est dehors. Laisse-moi faire. (40)

Selon Njoya, Pierre et Eteki ont participé activement à la ruine et au pillage de l'économie de l'Afrique et aussi à la décadence morale du continent africain. La cible d'Eteki en envoyant ces jeunes africains en chômage est d'abord de monnayer de leur malheur. Voilà pourquoi cette révolution morale est dirigée vers eux, les décideurs du sort du continent africain. Cette jeunesse qui jure de ne pas renoncer à la révolte se sacrifie dans la prison pour nettoyer l'Afrique des traîtres qui gouvernent les pays africains. Njoya l'avocat, et Christophe le journaliste, sont les symboles des révolutionnaires à émuler par la jeunesse africaine qui veut se battre pour une nouvelle Afrique. Pour sa part, Eteki est un leader marionnette. Il représente bel et bien un valet d'Europe et les sous-préfets du continent africain qui ne savent pas dire non aux corrompus de l'Occident. Il danse toujours selon les rythmes de tam-tams étrangers même s'il s'agit de marcher sur les cadavres de leurs subordonnés ou concitoyens opposants. Pour résister à l'opposition de la jeunesse consciente qui risque de déstabiliser le régime, le Président envoie Yoro le ministre pour avertir les parents de Christophe et Njoya à l'égard de leur manifestation.

Esthétique de la vie socio-politique dans la société africaine dans *La Calebasse cassée*

Pour souligner l'esthétique théâtrale de *La Calebasse cassée*, Tunde Fatunde fait avec virulence une critique satirique de la vie socio-politique de sa société africaine. Il arme la jeunesse de sa société dégénérée avec une société civile qui est un antidote contre le venin qui empoisonne la vie socio-politique en Afrique. Cette nouvelle génération refuse l'héritage de la richesse volée qui leur est primitivement accumulée par les parents. Ceci évoque un sentiment d'espoir chez le lecteur avide qui est familier avec la vie sociale en Afrique où le matérialisme primitif prend une place prépondérante.

De plus, nous pouvons voir que le dramaturge refuse de mettre catégoriquement tous les jeunes gens dans la même catégorie avec ceux qui sont indifférents face à la corruption. Il ne présente pas la nouvelle génération des jeunes gens comme les instruments de vol utilisé pour institutionnaliser l'instabilité comme c'est le cas dans l'œuvre d'Ahmadou Kourouma. Il ne présente pas la jeunesse comme une génération ambitieuse qui cherche à amasser l'argent à tout prix. Cette nouvelle génération tient fermement le lambeau de la résistance et de la défense contre la corruption et ces jeunes gens deviennent des personnalités dangereuses qui constituent une menace devant les leaders criminels internes et leurs partenaires externes. Tunde Fatunde tente de donner l'espoir à l'Afrique en rêvant d'une meilleure Afrique qui sera dirigée par des esprits dignes, libres et conscients. C'est un appel aux jeunes africains et aux amis de l'Afrique de s'unir

pour vaincre le mal du siècle dans le continent. Njoya doit se révolter toujours contre l'inhumanité de l'homme envers l'homme. Son compagnon de lutte, Christophe, nous présente son souhait révolutionnaire en déclarant de cette manière: « Mon rêve c'est de voir l'humanité s'unir dans la liberté, la fraternité et l'égalité. Mais qu'est-ce qu'on voit partout? La mesquinerie. C'est décourageant » (49).

Les alliés du président utilisent la militaire contre les opposants en leur censurant la liberté de presse. L'arrestation arbitraire et l'incarcération de Njoya, Christophe et d'autres opposants en sont typiquement des exemples de censure et de musèlement. Eteki avec Yoro, le ministre et même la présidence ne montrent aucun respect pour les droits de l'homme des ceux qui poussent des cris de désenchantement contre leur administration ternie de la corruption sans fard. Malgré cela, Njoya jure de ne pas renoncer au combat jusqu'à ce qu'on trouve l'indépendance idéale: « En tout cas, pour moi, je lutterai jusqu'à ce que ceux qui ont volé l'argent de la nation et qui sont auteurs du malheur du peuple rendent gorge » (49). Christophe promet de rester toujours solidaire de la lutte. Il déclare: « Pour moi, la meilleure façon de renforcer la démocratie ici, c'est aussi de lutter pour une plus grande démocratie chez moi. Dès ma sortie de cette prison, je retournerai dans mon pays avec une plus grande détermination » (49-50).

Néanmoins, au cours de cette révolte, les opposants des leaders corrompus sont considérés comme des personnes dangereuses pour l'ordre public, motif fallacieux déjà énoncé par Eteki qui dépense des moyens disproportionnés pour les faire taire ou renoncer à leur réaction anti-systémique. Yoro le ministre s'exprime sur ce ton à un opposant: « Monsieur Christophe avec tout le respect que je vous dois vous n'avez pas le droit de nous dicter les voies. » (65).

L'action de cette jeunesse consciente pour la stabilité et la bonne gouvernance des pays d'Afrique montre que les jeunes éduqués doivent prendre la responsabilité ou l'initiative pour améliorer les conditions sociales, économiques et politiques de vie en Afrique. Njoya et Christophe qui sont les guides de la libération lancent une manifestation fracassante visant à secouer leurs parents pour que le pouvoir politique soit donné aux citoyens conscients qui comprennent le vrai sens de l'indépendance. Ils forcent d'abord leurs parents de faire la restitution. Ces jeunes les exigent de faire retourner à la trésorerie du pays, l'argent volé et caché en Suisse par Eteki avec la complicité de Pierre qui est un banquier blanc. La substance de ce que nous avons cité montre que Tunde Fatunde est un homme réfléchi, concis et déterminé. La jeunesse consciente dans son œuvre reste toujours militante et ne tente pas de suspendre la lutte jusqu'à la libération complète de la masse populaire africaine. Ils rêvent d'une nouvelle Afrique où il n'y aurait pas d'imperfections ou des impositions étrangères qui visent à exploiter le continent éternellement.

Conclusion

On remarque que beaucoup d'œuvres littéraires en Afrique post-indépendante présentent la jeunesse africaine comme victime du néo-colonialisme, la jeunesse qui est vulnérable à l'exploitation et qui réagit la plupart des temps, en dehors de cadre légal pour la survie. Néanmoins, nous avons essayé d'analyser comment Tunde Fatunde fait une reconstruction de l'image d'une nouvelle génération face au régime corrompu. Pour pouvoir faire ce changement du paradigme,

l'auteur nous présente une jeunesse éduquée et consciente qui est montée au créneau pour lutter contre leurs parents qui pillent la trésorerie d'un pays africain à travers *La Calebasse cassée* ce qui est représentatif des autres pays africains. Christophe et Njoya, modèles à émuler qui sont illégalement incarcérés, subissent l'intimidation mais de manière persistante et ils confrontent dans le cadre légal leurs parents despotiques et égoïstes qui sacrifient l'Afrique sur l'autel de l'impérialisme, la pauvreté et la honte. Fatunde redéfinit la politique à sa manière en la renvoyant à ce qu'elle devrait être normalement: service à l'humanité. Dans la métaphore de la cassure de calebasse, l'auteur pense à une jeunesse révolutionnaire et responsable qui pourrait détruire l'ordre de la corruption établi en Afrique par les leaders africains post-coloniaux. Ce cri de désenchantement fait trembler le président de la République avec ses confrères corrompus et un étranger impérialiste. Dans notre travail, nous avons vu que Tunde Fatunde est d'avis que pour bâtir une Afrique de notre rêve, la jeunesse consciente africaine doit dire non dans le cadre légal quand un leader ne comprend pas le vrai sens de l'indépendance tant désirée et tant convoitée.

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Democracy, Leadership and Sustainable Development in Nigeria (1999-2019)

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Abstract

Nigeria's democracy is over 20 years old; although our democracy is still developing, it is sad that some of the basic dividends are not felt as the nation still grapples with developmental challenges, continued insecurity, and bad leadership. This paper examines these years of democratic rule beginning from May 19, 1999 to 2019 in Nigeria. The paper uses observational and document review instrument of the qualitative research methodology and finds out that the regimes of Presidents Olusengu Obasanjo; Umar Musa Ya'Adua cum Abele Goodluck Jonathan and Mohammed Buhari recorded different approaches to leadership and the development of the nation. The paper concludes that any nation that upholds true leadership is bound to experience rapid societal transformation and development. The paper encourages electorates to compel politicians to deliver on their campaign promises in order to bring about the needed development.

Keywords: *Democracy, Leadership and Sustainable Development*

Introduction

Nations of the world have set goals which each strive to achieve over a projected period of time. The actualisation of these goals however, depends on the calibre of leaders and leadership style which the nation puts in place. In the context of Nigeria, efforts over a long period so far only succeeded in producing inept and inherently unstable political arrangements, which have failed to synchronise our cultural ideals with our economic and political potentials. Thus, the political history of this nation is partly one of disillusionment with politics and politicians. This may be why Sorkaa writes that "the survival of Nigeria and any other nation is largely dependent on the evolution of a popular democratic system that upholds good governance..." (1)

Indeed, Nigeria's present economic predicament can be attributed to the nature and practice of partisan politics. It has contributed, in part, to the increase in cynicism and apathy of individuals, economic mismanagement as well as the apparent social chaos and disorder in the society. It has also adversely affected the people's capacity as a nation to realise their vast economic potentials. Awolowo lend credence to this view when he writes that "the influence a nation exerts, the respect which it enjoys and the prestige accorded it on the world stage depends upon two factors: the size of its wealth and the calibre of its leaders. (qtd in Hagher 97)

Many commentators on, and analysts, of Nigerian politics in the post-independence period have drawn forceful attention to the domination of the entire political scene by elite groups, both civilians and military, it has also been argued that the near exclusion of the privileged groups such as women workers, parents and students and youths from governance has alienated the vast majority of the population from government. Similarly, some have pointed out that rulership during the second republic suffered because of the marginalisation of traditional rulers and that military intervention in politics can best be stopped by the constitutional involvement of the military, along with the civilians in the governance of the country. Although there is a considerable body of literature dealing exhaustively with the rather complex nature of the Nigerian society, it is only necessary to stick to the main outlines in order to keep the discourse in perspective.

As is well known, Nigeria is blessed with vast natural and human resources which if properly harnessed and channelled would lead to an unprecedented level of development. However, evidence shows that Nigeria lacks leaders with the right thinking, foresight and will to turn her endowments into sustained development. Consequently, the nation has failed to understand that “effective leadership translates into prudent public policy formulation and implementation, as well as good public service delivery to meet the needs and aspirations of citizens”(Dartey-Baah 203). This lack of understanding is perhaps responsible for underdevelopment; deteriorating educational system, poverty and insecurity and lack of formidable infrastructures in spite of her enormous resources. Achebe gave an accurate description of the situation as he posits that “the trouble with Nigeria is simply and squarely a failure of leadership”. He further writes that “there is nothing wrong with the Nigerian character, land and climate, water or anything but Nigerian leaders are either unwilling or unable to rise to true leadership”(98). While the military regime fell under serious criticism sequel to their dictatorial and corrupt activities that morphed the nation into developmental anarchy, Nigeria’s return to civil rule has made no indelible impact on the nations development trajectories, however. Chia writes that “corruption is a game of monopoly and many who call for its eradication do so as a technique of the game”. He infers that the military were so corrupt that their call to shun corruption was a gimmick used to dissuade others to leave the game for them (36). Hagher however, decries that:

Whereas, Nigeria is no longer under military dictatorship, the governance credentials of Nigeria are not exactly satisfactory. We have made some progress in the conduct of elections. We are still grappling with corruption, lies, equality, pluralism and popular participation. Our legislators are not yet awoken to providing effective laws for the justice system, nor have they exercised much muscle in providing oversight of executive excesses. (34)

Nigeria’s return to democracy is now 20 years old; although our democracy is still developing, it is sad that some of the basic dividends are not felt as the nation still grapples with developmental challenges. It is against this backdrop that this paper examined Nigeria’s return to democratic rule beginning from 1999 to 2019.

Understanding Democracy, Leadership and Development

Admittedly, the definition of democracy is versatile, Hagger conceptualises it as a “type of political authority exercised over a territory in which the people freely choose to exercise this power and authority in the context of elections. This power and authority is exercised for the benefit of the common people and not usurped nor exercised for the benefit of hereditary nor arbitrary elite”(34). This definition presupposes that democracy exists within an organised comity of people who willingly and freely come together to pursue a common agenda and or goal. Such people are at liberty to exercise their interest in the choice of who emerges as their leader or ruler. This is often done through regular elections; a platform where citizens invest their will power in the hands of a few that make critical decisions affecting their lives. Elections are also a platform through which people reward or punish those they elect into political offices. Often times, those with good performance records are re-elected into office while those that fail to perform optimally lose the people’s support.

In Nigeria, governance has transmogrified from its traditional forms where kings and chiefs were key rulers of various communities through military dictatorship to democratic governance. These phases and or choice of leadership styles have both implicit and explicit implications on the transformative agenda of the nation. Democracy as recognised and practiced in Nigeria today has indisputably affected the nature and pace of development in Nigeria thus making it a major subject of interest. According to Aristotle:

There are several kinds of democracy. The first sort is based particularly on equality, where the poor and the well-off are treated equally and the majority rule since both groups have equal authority to rule. Other kinds of democracy include having the rule of law but allowing all to take part in offices, or allowing the multitude and not the law to have authority. In such a case, "the people become a monarch, from many combining into one." Properly speaking, however, such an arrangement is not really a regime, because "where the laws do not rule there is no regime."(<http://plato.stanford.edu/entries/democracy/>)

Nigeria’s democracy upholds the rule of law; it is also participatory because the voice of the people is a key factor to its survival. It is from this understanding that democracy is defined as “a system of governance based on the acquisition of authority from the people; the institutionalisation of the rule of law; the emphasis on the legitimacy of rulers; the availability of choices and cherished values (including freedoms) and accountability in governance”(Pine ed. 16). In addition to participation, this definition points out the need for leaders to be legitimate - a situation where leaders are elected based on their popularity among the people; (and) they ... earn the votes of the people. This discountenances situations where leaders are imposed on the electorates and in turn leaders are cautioned to remain accountable and diligent in running the affairs of the nation. This reciprocal responsibility keeps democratic rule under check anywhere in the world and thus enable development. Odo further corroborates that, democracy is:

...a form of governance that holds a strong appeal among countries of the world. It possesses certain basic elements without which no society can truly call itself

democratic. These include the principle of equality; sovereignty of the people; respect of human life; rule of law; and liberty of the individual. Democracy is a concept that in theory and practice holds the right of the people to choose who in turn, must be accountable to the people... (2)

However, if democracy is a form of governance, what then does the term governance mean? The World Bank defines governance as the “use of power in the management of a country’s economic and social resources for development” (1). Similarly, governance is “the exercise of political, economic and administrative authority to manage a nation’s affairs” (9). This establishes the nexus between governance and development.

Governance affects every aspect of human existence and therefore, capable of determining the development status of a nation. Hagher puts this in perspective when he writes that democracy is “forged through the furnace of our historical experiences as well as geographic and demographic reality” (34). This presupposes that regardless of other democratic cultures of the world, Nigeria’s democracy must be examined and understood from the stand point of its practitioners who are now both its adaptors and bearers. Therefore, factors such as how long democracy has existed, historical antecedence, geography and demography should be the guiding principles in any attempt to examine and or evaluate Nigeria’s nascent democracy. This also nullifies any claim by any nation of the world to have and or practice the best form of democracy. He further writes that “democracy is not a destination but a process to the destination which keeps on being defined by those that occupy the same democratic space. He infers that “while there is no perfect democracy, there is as yet no better system of governance (the exercise of political authority and control of public affairs) yet available to human kind”(34). Although, every democratic rule is always in a state of evolution, prudent management of the nation’s natural and human resources depends on the crop of leaders and style of leadership they evolve in the process. This may explain why Kottor will say that “leadership is the development of vision and strategies; the alignment of relevant people behind those strategies and the empowerment of individuals to make the vision happen despite obstacles” (25). Leadership in theory and practice is the continuum between rulers and followers. Eisenhower, on his part, defines leadership as the “ability to decide what is to be done and then to get others to want to do it”. Truman gave a similar definition, that “a leader is a man who has the ability to get other people to do what they do not want to do and like it (qtd in Pine 16). Within this context, the quality of the leader’s strategy and the potentials in realising set goals is elemental to his/her success. Fayemi notes that “leadership is central to the control, motivation, and direction of every human society towards development, progress and meaningful achievement in all spheres of human existence” (qtd in Odo 3). While it is not in doubt that there is a strong nexus between leadership and development, the latter could only be achieved through the institutionalisation and or instrument of true and good leadership. Good leadership is expected to be “incorruptible, courageous, public spirited, enlightened and dynamic” (Awolowo in Hagher 99). Therefore, the expectation is that:

The good leader of the people must have followers; he or she must have the ability to motivate the followers to a new way of thinking. A good leader must have a

destination to which the followers are ready to follow him/her. The destination must be a better place than where they are coming from. A good leader must be decisive and have the ability to handle crisis and above all else, the leader is judged by his/her performance success and is trusted by his followers (qtd in Pine ed. 100-1).

Once these features are properly articulated, the nation's development is assured. This is however, not the case in Nigeria as many leaders serve to enrich themselves and their immediate families. Such philosophies and life dispositions are responsible for Nigeria's current under-development since return to democracy in the last two decades.

Development as a concept is open to different conceptions, because it covers virtually every aspect of society and human life. Development is related to attitude or behaviour of people within the contexts of economic, political, religious and socio-cultural life. Todaro contends that:

Development should be perceived as a multidimensional process involving the reorganization and reorientation of entire economic and social system. In addition to improvements in income and output, it typically involves radical changes in institutional, social and administrative structures, as well as in popular attitudes and sometimes even customs and beliefs. (87)

Development requires change, dynamism and some level of flexibility in our approach to issues and phenomenon. According to Illah, development is “. . . favourable change, a step from the simplest to the complex, from the inferior to the superior, from worst to better. This implies one is doing well because one is advancing in the sense of a necessary, ineluctable, universal law and toward a desirable goal” (1). For development to be said to have occurred, there must be evidence of improvement in the standard of living where people are able to cater for their daily needs, the economy must be stable, infrastructure and facilities must be on ground and functional. Development is therefore concrete experience of both quantitative and qualitative transformation of life conditions of a people. National development therefore refers to “a situation whereby a nation harnesses the resources at its disposal for growth and meaningful life. This development ranges from growth in education (that is, intellectual growth) politics, economy, science and technology, and so on” (Olaoye 50). While the gamut of societal development is rested on the appropriation of all sectors, this paper focuses on leadership and whether it has attracted development to the nation since 1999.

Democracy, Leadership and Sustainable Development (1999-2019)

Nigeria's return to democratisation was welcomed with high expectations. Given the horrendous experiences that characterised the military regime, it is expected that the nation and her people will experience a more humane environment where rapid transformation will thrive. Nigeria's return to democratic rule was launched with the election and subsequent swearing in of General Olusengun Obasanjo on May 19, 1999. President Obasanjo's inauguration gave much hope to the nation especially with his assurance to combat corruption and bring about rapid development to the nation. It is on the strength of this that “after May 29, 1999, he tried to launder

Nigeria's image and attract investment. Nigeria's heaved a sigh of relief as the experienced greater freedom of speech, thought, worship, movement and association..." (qtd in Pine 31). Other basic accomplishments of the regime include the introduction of the economic blue-print called The National Economic Empowerment and Development Strategy (NEEDS), the maintenance of her status as sub-regional power and featuring prominently in peace keeping missions. However, leadership and subsequent development of the nation under President Obasanjo was criticized to be at their lowest ebb with some describing him as dictatorial and or military President in mufti, and his leadership style alluded to the exhibition of messianic arrogance and residual militarism. He condescended the rule of law, deployed the anti-graft agencies to fight his enemies, attempted to amend the constitution to allow him run for a third term, there were bad roads, epileptic power supply, as well as Nigerian the fact that Telecommunications (NITEL) became dysfunctional and was sold to Transcorp among others (In Pine ed. 32). He succeeded in rubbing himself off the hero of Nigerian democracy that he would have being called.

President Musa Yar'Adua's took over the mantle of leadership following the expiration of President Obasanjo's tenure. Learning from some of the anomalies that characterised the regime of his predecessor "his first task was to reduce fuel pump price which was reviewed upwards from N65 to N75, he also reverted VAT to its usual 5% status instead of 10% increment by Obasanjo; as well as the sales of Port Harcourt and Kaduna refineries. Yar'Adua also facilitated intergovernmental relations in a bid to foster national development. This, in conjunction with the electoral reforms, the amnesty programme and the fight against corruption were attributed to his achievements in power within two years. A fundamental element of President Yar'Adua's regime is his observation of the rule of law. Zakka posits that:

Throughout history, the most important aspects of the democratic way of life have been the principles of individual equality and freedom. Accordingly, therefore, citizens in a democracy should be entitled to equal protection of their persons, possessions, and rights; have equal opportunity to pursue their lives and careers; and have equal rights of political participation. In addition, the people should enjoy freedom from undue interference and domination from government. They should be free, within the framework of the law, to believe, behave, and express themselves as they should as they wish. Democratic societies seek to guarantee their citizens certain freedom, including freedom of religion, freedom of the press, and freedom of speech. Ideally, citizens also should be guaranteed freedom of association and assembly, freedom from arbitrary arrest and imprisonment, and the freedom to work and live where and how they choose. (<http://www.crossnewskaduna.com>)

Failure to follow the rule of law therefore leads to the breakdown of law and order and subsequently underdevelops the nation. Been fully aware of this implication Yar'Adua did not only enforce the rule of law but he also set an example by abiding to the rules. The political climate during his two years in power was calm and favourable for investors and general national development.

Consequently, following his death on 5th May, 2010, his Vice, Goodluck Ebele Jonathan took over. President Goodluck Ebele Jonathan completed Yar'Adua's first term and an additional one term following his election. President Jonathan's leadership style fell under serious contention. While some citizens say his leadership style was good, others described it as the worst form of leadership under civilian rule in Nigeria. During his term, Nigeria's foreign reserve depleted, development moved in a slow pace and the nation gradually morphed into recession. It is unfortunate that till today, Nigeria still incurs more foreign debt to fund capital projects. The implication is that her debt profile continues to rise thus mortgaging the future of the nation. It is within Jonathan's regime that Nigeria begun to experience pockets of terror attacks. The inability of his regime to decimate the dreaded Boko Haram led to the loss of many lives and property in North-east Nigeria, including the abduction of the Chibok girls.

Sadly, just like President Obasanjo who opted for a third term, President Jonathan also contested in the 2015 elections which many people criticised as an attempt to exhibit the greed of his predecessor. He shared the nation's treasury with power brokers in order to facilitate his re-election. He however, lost the election to President Mohammed Buhari in 2015.

The exigencies in the country, particularly, security challenges made the elimination of threats to life and property of Nigeria citizens a major priority. To achieve this, Buhari relocated the Defence Head quarters to Maiduguri, the foothold of the terrorist group. Success was recorded as many local government areas captured and occupied by the terrorists were re-captured by the Nigerian armed forces. President Buhari also intensified the war against corruption and among the major strategies he put in place. To achieve this goal is the single treasury account and the whistle blower policy. The establishment of this account helped in no small measure in curbing and preventing financial leakages in the nation. The whistle blower policy led to the exposure of many criminal activities perpetrated by politicians and their conspirators who are being made to face the wrath of the law. Through the policy, huge sums of money were recovered and injected into the nation's development agenda. Some construction projects initiated by President Jonathan were also completed within his first term in office.

However, the Fulani/herders crises rose to a crescendo in his regime. While many citizens distanced the President from the crises, the President's proposal for the establishment of cattle colony and subsequently Ruga settlements could be easily assumed to implicate him in the crisis. This also attest to the fact that the thorough breed and principled Buhari just like his immediate predecessor is under the control of the zeitgeist. In this vein Hagher identified one of the major problems deterring true and or quality leadership in Nigeria as the presence of the political zeitgeist. He decries that "there is a fundamental zeitgeist at work in Nigeria, which constitutes a major setback to democracy and good governance". The zeitgeist according to him "undermines good governance in post-military Nigeria. It expresses itself as a state of mind that paradoxically lives in modernity but at the same time resides in cultural traditions of various ethnicities that comprise Nigeria. I call it the cultural control dyad. It is this fundamental that seems to me to be the so-called Nigerian factor that makes reforms so difficult to be efficiently operated" (35). He further states that

The cultural dyad provides alternative values, attitudes and motives of governance. The cultural dyad valorises corruption and the corrupt becomes a hero in his community. Governance is too impersonal and the treasures of federal, state and local governments are plundered in order to perpetuate the warrior and communal hunt phenomenon where his/her community venerates the warrior. Public officers in Nigeria including those who are Christians and Muslims, who steal public funds, still find accommodation in their churches and mosques. There is a profound metaphysics of instincts, feelings, revelations, juju, and other cultural forms that build into the neo-patrimony which evolves a personality cult, where the public officials become warriors and warlords acting with impunity and rewarded by an applauding clientele. (38)

This explains why there are many corrupt politicians in government today. There is no legislation that stops politicians who are found guilty of criminal offence from contesting in elections. Similarly, there are no such laws that compel corrupt office holders to resign when they misappropriate task payers' money. Such persons are rather exonerated and held up high by their constituencies that elected them. The case of Senator Dino Melayi who escaped from police custody after his arrest in connection with some thugs and murderers and Senator Abba Moro whose one billion naira fraud case is still in the Economic and Financial Crimes Commission readily come to mind. The situation has gone worst with the caliber of uncultured people voted into power by the day. The recent assault of a woman in a shopping mall by Senator Elisha Abbo is a clear example of leaders who have no sense of direction in Nigeria.

Conclusion and Recommendations

Evidently, Nigeria is yet to set a clear road map for national development. This is because the nation continues to produce leaders who are either incompetent or are under the control and influence of what Hagher referred to as the cultural dyad. It is saddening how citizens respect and hold up high the very people responsible for their underdevelopment. Therefore, citizens should learn how to compel politicians to deliver on their campaign promises. They should insist on their right to good governance and development. Also, political office holders must be prepared to do the bidding of their people before contesting elections. They must know that tax payers' money is not meant for personal use but for the development of the nation.

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Women and the Leadership Question in Irene Salami's *Sweet Revenge*

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Abstract

African women in general and Nigerian women in particular have written variously in their literary works on issues that bother on the plight of the female folk on the one hand, and on the other hand, they have projected ways by which their socio-economic and political problems can be tackled and a lasting solution proffered. Such female writers have had a strong social commitment, which has been a propelling factor that has helped them to lend their voice to the world, in order that the oppression and suppression which they suffer in the hands of the male folk be made known. It is on the strength of this that this paper, through the lens of postcolonial feminism, scrutinizes Irene Salami's *Sweet Revenge*. A reading of this literary piece reveals the fact that women are capable of occupying leadership positions and can do even better than men. The text invariably breaks the silence of women and their total submissiveness to the male dominated African society. It portrays the image of the woman beyond just being a mother of children and manager of the kitchen affairs. From the above findings therefore, the paper gives a conclusion that as far as leadership is concerned in Africa in general and Nigeria in particular, women should be given a chance to lead so that they too can contribute to the economic and political growth of the nation. In the light of the above, the paper recommends that women should be given an equal opportunity with men to participate in governance. There should also be a total support of women by the implementation of government's policies that constitutionally engage women in both elective and appointed positions. Once this becomes the case, at least, corruption that has eaten deep into the fabrics of the society may be reduced minimally for the betterment of humanity.

Keywords: *Women, Leadership, Women Leadership, Leadership Question*

Introduction

Right from creation, women have been made, even by God himself to be the man's subordinate and helper. Despite the passage of generations and time, this phenomenon has continued to prevail, thereby, making men to be at an advantageous position in everything or anything that has to do with male-female relationship. Men have, overtime allowed this to get into their heads to the extent that, according a little bit of respect to the woman, becomes a tug of war.

Most men, if not all, see themselves as super humans especially in the midst of women. Because of this philosophy of being super humans, whatever they do, whether right or wrong, the woman has little or no say, and as such, such men always have upper hand in whatever relationship they are involved in with the women. Women, as a way of freeing themselves from this sort of

economic and political gridlock, have often times been seeking for means and ways to see how they can set things right. Such women, especially, the educated ones, have learnt that in unity there is strength, so, they tend to always come together as one in fighting whatever they perceive as a battle that confronts them. This ideology of being or coming together makes women to see themselves as sisters irrespective of their religious and ethnic affiliations. It is this sort of togetherness and comradeship that helps women to fight as one towards the emancipation of their lot from the slavery shackles of malefolk. Carole Davies clearly describes this as 'sisterhood'. Davies speaks of 'sisterhood' in the light of its ability to aid the advancement of women in the society (13). To corroborate Davies' philosophy of 'sisterhood', Janet Todd speaks passionately of the term as she opines that:

Social friendship is a nurturing tie not pitting women against each other but rather smoothing their passage within it. If their destiny is almost always sexual and heterosexual... women's salvation is social, for they may 'fall' sexually, but must rise socially. Here, the support and acceptance of other women is essential, since through their teaching of female lore, criminal or conventional, women aid and sustain each other. (4)

The excerpt by Todd above is quite fascinating as it portrays that which stands as a unifying factor among women. Her opinion above clearly brings out women's stronghold towards their liberation. In achieving their set goals, women just like the ants are usually seen clustering together as one in a social friendship and then, taking the bull by the horn to arrive at a possible solution to their plight. This brings us to what Theodora Ezeigbo refers to as "positive radicalism". Ezeigbo stresses the need for the female writers to show and create authentic and realistic female characters that would provide their female readers with satisfactory role models (149). Female writers need to do the above mentioned as a feat in their literary works because, according to Karik-Namiji Olubukola, "traditional rules and culture are mainly used to keep women under dominion, and religion has often been used to ensure this continued domination of women by men. The religious texts are frequently misinterpreted to help in the continued suppression and domination of women by men" (17).

African women writers, like their African-American counterparts, have delved into the field of writing as an opportunity for them to correct the stereotypical image of the woman as expressed by the male authors. They therefore, write so as to create a consciousness which serves as a source of strength for them in their struggles towards social, economic and political emancipation. These female writers more often than not write from the postcolonial feminist approach. These writers, again, have tried to show in their writings that they are not only meant for procreation but also for correcting the wrongs that menfolk have perpetrated on them. It is in the light of being important beyond procreation that Iniobong Uko summarily states that:

Clearly, societal constructs set motherhood and procreation as the major source of fulfillment, but contemporary African women are seeking new avenues for self fulfillment, arguing that it is now unattainable, obnoxious and unacceptable that

womanhood is validated only through motherhood and procreation, where procreation implies the male-child principle. (86)

From the above, it becomes apparently clear that women have been involved in the act of writing to further show their relevance in the society. Women have clearly shown that beyond motherhood, they too can be productive, literary and otherwise.

Understanding Postcolonial Feminism

Postcolonial feminism has been one literary weapon that Nigerian female playwrights have employed in their literary productions as a response to the fact that the mainstream feminism that has been in place for some time, had focused only solely on the experiences of women in the western cultures. It has only sought to account for the way that racism and long-lasting economic, political and cultural effects of colonialism affect the non-white in the postcolonial African world. Chris Weedon opines that postcolonial feminists also worked to incorporate the ideas of indigenous and other Third World Feminist movement into the mainstream western feminism. Third world feminism stems from the fact that feminism in third world countries is not imported from the First World, but originates from internal ideologies and socio-cultural factors. Postcolonial feminism therefore, has strong ties with indigenous movements and the wider postcolonial theory (40). Similarly, Edward Said writes that postcolonial feminism is a relatively new stream of thought, developing primarily out of the work of postcolonial theorists who concern themselves with evaluating how different colonial and imperial relations throughout the nineteenth century have impacted the way particular cultures view themselves (237). Postcolonial feminist theory is thus primarily concerned with the representation of women in once colonised countries and in diaspora. It concentrates basically on a construction of gender difference in colonial and anticolonial discourses, representation of women in anti-colonial and postcolonial discourses with particular reference to the works of female writers.

The postcolonial feminist suffers from what is known as ‘double colonisation’. This refers to the ways in which women in colonised countries have simultaneously experienced the oppression of colonialism and patriarchy. The postcolonial feminist has to resist the control of colonial power not only as a colonised subject, but also as a woman. In this sort of oppression, her colonised brother is no longer her accomplice but her oppressor.

Additionally, Sara Mills posits that unlike mainstream postcolonial theory, which focuses on the lingering impacts that colonialism has had on the current economic institutions of countries, postcolonial feminist theorists are interested in analysing why postcolonial theory fails to address issues of gender. Postcolonial feminism also seeks to illuminate the tendency of western feminist thought to apply its claims to all women around the world, when in reality, the scope of feminist theory is limited (135). In this way, postcolonial feminism attempts to account for perceived weaknesses within both postcolonial theory and within western feminism. The concept of colonisation occupies many different spaces within postcolonial feminist theory; it can refer to the literal act of acquiring lands, or to forms of social, political and economic enslavement in a society.

The relevance of the postcolonial feminist theory to this work is that, the theory hinges on feminist movements of the female folk. The postcolonial feminist seeks to unveil the acts of double colonisation in a male dominated society. Irene Salami writes from this perspective in which she tries to unveil the oppression and patriarchy faced by the women in a male dominated society.

Biography of Irene Salami

Irene Salami made a debut into the Nigerian literary scene in 1973, when she wrote her unpublished short stories titled, “Trust Misplaced”, “Why Tell Ifueko”, and many others. She shifts her interest from writing short stories to drama where she articulates her thoughts through history, ideology and then, celebrates a matriarchal heritage. Her play, *Idia: The Warrior Queen of Benin* was one of the shortlisted plays for the Nigerian Liquefied Natural Gas (NLNG), 2010 literary prize. The press commending her reconstruction of Benin history in *Idia*, says she writes into history what Egharevba and Oronsaya omitted. Her focus as a writer is recovering and foregrounding past history, forgotten heroines, women and current realities of women’s lives. Her bold, vibrant creativity shows a style that is unmistakably confrontational.

Her plays therefore, present protagonists who transcend the images of the victimised who suffer from the hands of men, and therefore, seek to transgress societal norms and expectations. In her works, she carefully integrates the nuances of everyday women’s experience with persuasive habit of women submissiveness. Her plays quite certainly characterise women who have demonstrated inordinate spirit in their disposition. She has a collection of nine plays which include the following: *Emotan*, *The Queen Sister*, *More Than A Dancing*, *Sweet Revenge*, *Idia: The Warrior Queen of Benin* and many others. She uses her plays as a platform to canvas for social transformation of women generally. The plight of women has been uppermost in her subconscious mind. Using memory and history to construct and reconstruct women’s identity in *Sweet Revenge*, she therefore repositions on an empowering pedestal. She is now a professor of African Expressive Literature, Women and Cultural Studies in the Department of Theatre Arts and Film Arts, University of Jos, Nigeria.

Synopsis of *Sweet Revenge*

The play text, *Sweet Revenge* by Irene Salami depicts a woman’s testimony of moving from disappointment to appointment. Aisosa who is married to Sola Ojo gets a disappointment of her life as she is asked by her husband to resign her job as a consultant gynaecologist and take care of their children, while he goes to London for a PhD course, which she does submissively. While in London, Sola marries a new wife, Cheryl who is a British. As the play opens, we are informed that Sola Ojo, after fighting in the Diaspora for democracy to return to his country, Nigeria, returns home to contest as a Senator to which he wins the election and becomes a Senator.

He chases Aisosa away to the street after becoming a senator, daring that she does not befit his new status. She moves to join Nosa and Ede, her friends in Abuja, where she manages, after a long struggle to get back to her medical profession. Despite this, she suffers her husband’s egoism and chauvinistic behaviours. Somehow, with the aid of other women, she is encouraged to contest

for senatorial seat. She agrees and contests and becomes a senator, and then climbs the political ladder to the top. She does not allow her husband's misdeeds to weigh her down.

Analysis of *Sweet Revenge*

Irene Salami continues what she starts in her *More Than Dancing* in *Sweet Revenge*, as here too, she highlights issues that bother on male/female relationship and then crystally shows how the femalefolk have been dominated by the malefolk, over the years especially when it comes to socio-economic and political matters of the country. Irene Salami as a playwright painstakingly takes her time to look into issues or things that make women feel short changed as far as matters of political participation in politics and governance are concerned.

Going by the above premise, Salami raises her eye browse through the character of Cheryl as she vents her anger thus, "it seems your country is made up of only men; women are nowhere in your national agenda. They are at the margin, nowhere near the centre. Goodluck to you all" (11). Here, the playwright opens up a case against a male dominated and chauvinistic political terrain of Nigeria which has unscrupulously and dastardly excluded women from the political and socio-economic leadership of Nigeria. Women are therefore not seen by men, who appear as super lords before women, as a people who can contribute meaningfully to the development and progress of the country, Nigeria. In her bid to underscore the things that make men underrate the woman and her world in a patriarchal Nigerian society, she leaves no stone unturned as she ventures into a major problem that confronts women, even at the home front. Through the character of Aisosa, Salami is able to present the hopeless and helpless nature of women who have been disgraced out of their matrimonial homes by men of high handedness on the pretext that they are drab and sexually dumb. This brings one to what is known as politics of 'phallic power' which is used as a means of oppression, suppression and subjugation of women by men in most, if not all, Nigerian homes. Sola, who is Aisosa's husband vehemently says this to her as they converse with each other. "Sosa, I must be frank with you, you no longer excite me. You are too dull and drab. The spark that used to be in your life is no longer there... you have failed as a wife; you have failed too as a mother. You cannot meet my sexual needs. Sexually you are dump. Of what use are you as a wife?" (26-27). The preceding paraphrase undoubtedly, captures a major plight that most women face in their marital life, as by the time this becomes the case and because the man assumes the position of the head of the house, the woman does not have the right to question whenever he goes out or comes back to the house. Thus, his goings out and comings in, no matter the time, even keeping of late nights, should not be a matter that the woman should complain about. Once the woman complains about this, the already worrisome situation turns out like pouring of fuel on an already consuming fire. In most cases too, the woman is subjected to conditions that make her become very unhappy with her marriage, and as a consequence, she offers sex to her husband without any emotion and on the basis of 'what else can I do?'

This means that the woman simply resigns to fate. This sort of situation can be likened to what African-American women face, when it comes to the matter of them having sex with white men, especially when it is more like they are being compelled to do this. Toni Morrison in her

literary text titled *Sura*, recounts this sort of scenario using the character of Sura, whose name is used as the title of the novel, to give an exposition of this fact. Sura's attitude towards sex life shows how she attaches much meaninglessness, and a complete show of lack of emotion to the act. She does not see sex as a human activity that is meant to be admired and enjoyed. She is thus, not fascinated about it since it does not quench the fire of love making in her system as human. Her reaction towards sex represents what African-American women in particular and African women in general are faced with when it comes to a sex act that is carried out without any emotional feeling. This sort of depression is expressed by Morrison in the following words:

She went to bed with men as frequently as she could. It was the only place where she could find what she was looking for: misery and ability to feel deep sorrow. She had not always been aware that it was sadness that she yearned for. Love making seemed to her, at first, the creation of a special kind of joy. She thought she liked sootiness of sex and its comedy; she laughed a great deal during the raucous beginnings, and rejected those lovers who regarded sex as healthy or beautiful. Sexual aesthetics bored her. (122)

In Aisosa's relationship with her husband, the show of 'phallic power' is expressed as Sola sees his wife as being good for nothing outside sex, but mere object of sex that he acquires to quench the thirst of his sexual hunger and pleasure. Not minding her feelings, he crystally establishes this view by hammering on her failures as a woman, without looking at her strengths. Clouded by the thought of his American wife whom he abandons his Nigerian wife for, he walks out of the marriage without a second thought. In reverse, his wife abandons a fruitful career to build a home and raise the children who invariably have also been abandoned by their father, her husband. This tendency is a phenomenal thing that is used by men to be entrenched in their psyche and displayed by their actions.

Before her husband walks away, Aisosa is asked by him to resign from her job, thus, economically disempowering her as a trained gynecologist. She depends solely on what he gives to her as a result of this happening, to cater for the children and herself. When he finally sends her away, it now dawns on her that she needs a job to empower herself so as to be able to take good care of her four children and her humble self.

With this realisation, the stage becomes set for her political ascendancy. This fact is further engendered and triggered by the bitterness that she gets when Sola refuses to acknowledge the women leaders, Madam Power and Madam Executive, who have gone to see him. To him, they are not just disturbing him and his peace, but are trespassing. Thus, he asks them to leave his home or face whatever consequences they may find. He eventually gets them arrested but they are bailed. In the words of one of the women: Ma Speaker: "Three weeks ago we sent Madam Power and Madam Executive to Abuja to see Senator Sosa Ojo and Hon. Abel Nigie, reminding them of the promises they made to us during the campaign. Their trip was a disaster..."(42).

Sola, as a serving Senator, cannot maintain his home let alone keep to the promises that he makes to women during his electioneering campaigns. This act of his infuriates the women. Soon, his world begins to crumble. First, his second wife, Cheryl whom he marries too, discovers that,

at the time she meets with him, he does not tell her that back here in Nigeria, he is married. They have stayed for a period of six years before this discovery. She abandons him and returns to Britain. Sola is also recalled from the Senate as a group of women write a petition against him. At this point, his ex-wife gets a boost in her new found career. She is not just given an award, as the women who are being led by Madam Power request that she be the next candidate to represent the zone at the Senate. Hear them, "Showdem... you see, we have no other person who is competent enough to represent us at the senate. You are the most appropriate person. See all your recent achievements, with such feats, when you talk on the floor of the senate, men are bound to stop and listen. So, this has nothing to do with Sola" (67). Here, the women hope to have fair representation of women within the corridors of power with the view of giving voice and attention to the needs of women. This goes further to show that the politics of exclusion of women and that which puts men in charge to the detriment of women, should be something that must be dealt with, with all vehemence. The desire to see women in mainstream politics is realised eventually in the play as Aisosa gets elected to the senate as her husband's replacement and emerges at the senate too as Senate President.

Gender matters have constituted a clog in the wheel of women's progress in a patriarchal Nigerian nation. Because patriarchy brings pride in the hearts of men, they therefore, show little or no regard for women. Women are most times, being looked down, and consequently regarded in the circle of men, as not having the intellectual acumen necessary for making things work in the society. In this sort of society, Salami in her play configures the woman's image and moving her from margin to centre stage. Thus, the central woman, therefore, controls the logical and graceful flow of happenings around her. Salami demonstrates that women should display a spirit of solidarity in the reconstruction task of the African society, as by the time this happens, the African woman will fully be empowered and she will cease to be a subaltern subject in the eyes of men. In an interview with Sun Newspaper, Salami submits thus:

Many people have come to see feminism from a negative perspective. I am an African feminist, in my plays, motherhood is prominent, we see men and women relating and cooperating with one another. I agree that I have strong female characters in my plays because that is the reality of today; women are no longer tied to their traditional roles, but rather, hold important positions in the society. So when I write, I show the world that African women have come a long way. (1)

Salami is actually not happy with what happens around the woman in a male dominated society. Sola is in total control of Aisosa, together with the children, hence, Aisosa's obedience of whatever he says to her without any grudge. Even when his programme takes a longer time than expected, Aisosa does not remarry, as she waits for his return. After spending eight years in London, he still exercises that same absolute control on her. Hear him in a conversation with Aisosa, "you are my wife for heaven's sake. You have to dress to please me and not the society. Your attitude and reasoning should be aimed at pleasing me" (25). To Sola, Aisosa is a property which he owns and can control at will. In response to this, Aisosa retorts as she says: "... I am a woman not a girl... if you are so bent on changing my looks why didn't you make it a point of duty to buy me new

clothes when you were returning from England?” (25). Again, when Sola claims that she is sexually dumb and cannot meet his sexual desires, she fires at him, thus: “...Sola, the sooner you learn that lovemaking is not just jumping into bed with a woman at night, the better. My dear, it is a process and this process starts from the beginning of each new day. It is a wholistic process. It involves your attitude, your mind, your mood and your physical wellbeing... everything” (27).

Another striking issue that the playwright presents in the play is a strong element of sisterhood. She presents women who are compassionate to fellow women, in order to clear the air that women are always jealous of each other or one another. For example, Sola’s mother turns against her son because of his careless living and then prefers to live with her daughter-in-law, Aisosa than stay with Sola. This is strange as it is almost impossible for her to prefer someone else the very child of her womb.

Another example is seen in the characters of Aisosa and Cheryl, another closely impossible occurrence. In this case, Cheryl is white and Aisosa, black, but the two women despite their being co-wives, unite together as one. Cheryl asks Aisosa to forgive her ignorance. Better still, Cheryl praises Aisosa before Sola to his amazement. Here, she affirms that, “Aisosa is such an elegant lady” (56).

Moreover, the pairing of Aisosa and Ede as best friends, is quite commending of Salami. In this case, Ede becomes the only person that Aisosa leans on in times of trouble. Ede continuously encourages and advises her through affirmative words and optimistic stance. When Aisosa tells Ede that the job interview turns out negative, we hear encouraging words as she says that Aisosa is still very young. Ede is such a good friend to an extent that even Isi, Sola’s house help tells Cheryl that, “Ede na madam Aisosa correct friend” (4). Even when Sola accuses Nosa, Ede’s husband of having an affair with Aisosa, she gives a deaf ear, and does not even care to ask Aisosa about such accusation, as most women would do.

Recommendations

From the above discussion, this paper submits the following recommendations: That, since women have demonstrated their competence in promoting the course of economic and political development, as rightly portrayed in the character of Aisosa in the text studied, they should be given an equal opportunity with men to participate in governance. This can be achieved through a collective consciousness of egalitarianism, where men would disabuse their minds of their unceasing thought about the woman being a weaker cell who is only active in bed and bearing of children and managing the kitchen.

Also, that women have more managerial culture than men is undeniable. The popular adage that charity begins at home proves the fact that women’s role as “house managers” gives them a better opportunity to manage the economic and political affairs of the nation. It is thus ambient to submit that women should be given the full support to take up leadership positions to explore their managerial prowess for a better society. This can be achieved by government’s implementation of policies that constitutionally emancipate women’s participation in both elective and appointed positions. This can make the African society, particularly Nigeria, a more habitable place.

Conclusion

From the foregoing, this paper succinctly concludes that Irene Salami's *Sweet Revenge* has demonstrated that women are capable of producing and defining their true identity of competence which can activate the much desired change that they need. A consciousness of being competent to achieve any feat is portrayed through the character of Aisosa. This competence also produces a knowledge that becomes a resource for challenging the hegemonic dominance of men on women, thus, making the world, a men's world.

The agendum of producing a voice and an agency that continue to dominate the rhetoric of Salami's drama is commendable as *Sweet Revenge* fully expresses postcolonial feminist belief that subordinated women, can directly speak for themselves without a representation by the privileged class. The privileged in this context is the patriarchal world and the male playwrights who could not unlearn the other properly in order to establish an ethical interaction and relationship with the subject before going for representation. When this ethical link is missed or downplayed in subaltern representation, the result is usually lack and loss of voice of the margin or silenced centre. In this text, a dispossessed woman is relocated politically, economically and psychologically in order to re-establish a 'voice' or collective locus of agency in a post-colonial and patriarchal Nigerian society.

In a nutshell, *Sweet Revenge* is therefore seen and considered to be a critical literary intervention to install and restore the long suppressed voice of women in Africa in general and Nigeria in particular. The narrative in the text offers women the agency of self-representation as Salami champions the voices of women who are marginalised economically and politically by African patriarchal setting. This implies that Salami by counter-hegemony steering and contestation, challenges some of the dominant ideas that keep women in the centre of silence for so long. Such ideas include the notion that men are superior to women and as such, should always occupy the leadership positions and that women are just mothers to children and managers of kitchen affairs at the home front. The play, in its entirety, breaks this silence by women and the submissiveness that is characteristic of their nature. Women are therefore given the leeway to take their destinies into their hands and fight gallantly so as to get to the top, and then while doing this, they should ignore the antics of men as the venom of the viper does nothing to the back of the tortoise.

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Statelessness and Nationality in Post-Colonial West Africa

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Abstract

This paper attempts an inquest in the phenomenon on Statelessness and Nationality within the Post – Colonial West African Sub region. These are key concepts that have attracted much attention among scholars of migrations and border studies with an eye on identity of personalities involved. This paper thus using a multi-disciplinary approach and existing literature, interrogates the challenge of statelessness in the Post-colonial West Africa sub Region. Based on a study commissioned by the United Nations High Commissioner for Refugees (UNHCR) and the International Organization for Migration (IOM) and presented at the February 2015 Abidjan conference, the paper explored the factors contributing to statelessness in West Africa, which were discovered to include amongst others, the region's colonial and migration history and nationality laws, as well as the social groups particularly at risk. Statelessness is found to be a problem of global proportions affecting people all over the world and can have a harmful impact on them, their families and the wider community. It is the opinion of the paper that the ECOWAS framework and steps taken by States to implement the Abidjan Declaration as a way forward to eradicating statelessness in West Africa is the appropriate approach of tackling the challenge.

Keywords: *Statelessness, Nationality and Migrations*

Introduction

The United Nations High Commissioner for Refugees (UNHCR) estimates that at least 10 million people around the world are stateless, but the real number may be much higher (UNHCR, 2015 and Manby, 2015). Statelessness severely limits a person's human rights, including access to basic services such as health care and education. Often deemed to be illegally present in their country of birth and residence—even if their parents were also born there—stateless individuals may be unable to work in the formal economy, open a bank account, or buy a piece of land. Any person without proper identity documents, dependent on nationality, is unable to cross international borders through regular channels. The right to vote or to run for office in national elections is restricted to citizens in most countries. As requirements to show official identification multiply, a person without a recognized nationality is increasingly unable to function in the modern world. The true extent of statelessness is concealed by the difficulty of distinguishing between a person who is stateless and a person who lacks identity documents. While UNHCR's estimates of

stateless populations are highest for Asia, more people are undocumented in sub-Saharan Africa (UNHCR, 2012). Birth registration, the foundation for other forms of identification, is on average below 50 percent across the region.

Persons lacking documents are generally among the poorest and most marginalized, however, an undocumented person who is a member of the dominant ethnic or religious group and comes from a settled community and stable family is far less likely to be refused when applying for a nationality document. Those most at risk of statelessness are members of social groups facing discrimination, migrants (especially irregular migrants) and their descendants, refugees, and children born out of wedlock, separated from their parents, or vulnerable in other ways. They are left stateless not only by discrimination in practice and weak administrative systems, but also by laws that provide very limited rights based on birth in the territory and that restrict transmission of nationality from parent to child on the basis of gender or other grounds.

In Africa, those most affected by statelessness include the descendants of colonial-era migrants, nomadic pastoralists, populations divided by arbitrary colonial borders or affected by more recent transfers of sovereignty, and those displaced by conflict (Manby, 2009 and 2016), with vulnerable children always at additional risk. Continental institutions have begun to recognize the extent of the problem, with decisions and resolutions affirming the right to a nationality by the African Commission on Human and Peoples' Rights and the African Committee of Experts on the Rights and Welfare of the Child; the political institutions of the African Union (AU) have also made commitments. A major push to improve civil registration in Africa, one of the main administrative means to reduce the risk of statelessness, has been backed by both AU and UN agencies (UNECA, 2016).

At the regional level, West Africa has moved furthest to address statelessness, as a result of advocacy from UNHCR and the existing policies and institutional frameworks of the Economic Community of West African States (ECOWAS). In February 2015, the 15 ECOWAS Member States adopted the Abidjan Declaration on the Eradication of Statelessness, agreeing "to prevent and reduce statelessness by reforming constitutional, legislative and institutional regimes related to nationality in order to include appropriate safeguards against statelessness, in particular to ensure that every child acquires a nationality at birth and that all foundlings are considered nationals of the State in which they are found." (UNHCR and OSIWA, 2015). The declaration like many others is indeed, a remarkable recognition at the regional level that the question of nationality in Africa needs to be addressed. This paper thus interrogates the challenge of statelessness and nationality in Post-Colonial West African Sub Region.

Conceptual Issues

This paper has made elaborate use of some concepts that are defined in this section for clarity. These include statelessness and nationality as migrations. Under international law, a stateless person is someone "who is not considered as a national by any state under the operation of its law" (UNHCR, 2014). Nationality, in this context, refers to a particular type of legal bond between an individual and a state. It is a type of formal membership that results in rights and duties

on both sides. The individual, for instance, holds the right to reside in the territory and the state a corresponding duty of admission; the individual holds a duty of allegiance (which may include a duty to perform military and/or national service) and the state the right to exercise diplomatic protection on behalf of its nationals abroad. Where a person lacks any nationality, he or she does not enjoy the attached rights or duties, resulting in a lack of protection (UNHCR, 2014). Thus, a stateless person is seen and treated a foreigner everywhere and national nowhere.

Respectively, states sets the conditions for acquisition and loss of its nationality – an act which is an expression of self-determination and a legitimate exercise of sovereignty – within the limits set by international law (including in relation to the avoidance of statelessness). Whether an individual is considered to be a national by a particular state will therefore depend on that state's domestic nationality law, including how the rules are interpreted and applied in practice. (UNHCR, 2014). A person is left stateless either where he or she has failed to acquire any nationality to begin with (i.e. at birth), or where he or she has lost or been deprived a nationality that was once held, without acquiring another. For the purposes of determining whether a person is stateless in accordance with international law, it is not relevant how or when he or she came to be without a nationality, only whether a nationality is held at the time the assessment is being made. The two core international treaties on statelessness are the 1954 Convention Relating to the Status of Stateless Persons and the 1961 Convention on the Reduction of Statelessness (UN Convention, 1961).

Migration on the other hand is “the relocation of people within space that involves their permanent or temporary change of residence” (Mafukidze, 2006, p.103). When national borders are crossed, migration is international. Considerable proportion of international migration is voluntary-driven by people following economic or social opportunities. However, a significant percentage of migrants have been forced to flee their homes, most often due to violent conflict (see Reuveny, 2007). This is particularly true of migration from Sub-Saharan Africa (SSA). Some of the most protracted violent conflicts of the 20th century have occurred in SSA, predominantly in the form of civil war (Collier and Hoeffler, 2002). As a result, Africa is the region with the largest numbers of refugees—about one out of three refugees worldwide are in and from SSA (Black, 2004). Not all forced migrants are classified as refugees as indeed the majority of forced migrants from SSA are not classified as refugees¹.

Migration and Nationality In West African History

The West African Sahel—the “coast” of the Sahara—has long been a zone of migration. Long-distance traders historically controlled the trans-Saharan routes, and migratory pastoralism was and remains the livelihood of many groups. The spread of Islam and the succession of great precolonial empires—Ghana, Mali, Songhai, Kanem-Burnu—both provoked and facilitated migration. With the late 15th century arrival of the first European ships along the sea coasts, migration for trade rapidly increased, all too soon degenerating into slaving. Once European political control was established in the late 19th century, migration—forced and voluntary—

increased again within the region, especially within common colonial boundaries (Adjami, 2017 and Guilbert, 2016).

Majority of the territory of West Africa was colonized by France and governed as the single unit of French West Africa (*Afrique occidentale française*, AOF), with several adjustments to administrative borders before the shape of today's independent states—Benin, Burkina Faso (Haute Volta), Côte d'Ivoire, Guinea, Mali, Mauritania, Niger, and Senegal—emerged. There were four British territories, of which Nigeria was by far the largest, joined by The Gambia, Ghana (Gold Coast), and Sierra Leone. Portugal annexed one mainland territory, Guinea-Bissau, as well as the islands of Cape Verde; Liberia was founded by black American settlers; and Togo, originally German, was divided between Britain and France by League of Nations mandate following World War I. Under international law at the time, people living in these territories were deemed to acquire the nationality of the colonizing state, but that state retained the absolute right to discriminate among different categories of its nationals—notably on racial or ethnic, as well as gendered, grounds (Manby, 2015 and 2016). Following independence for most territories in Africa by the early 1960s, the decision of the newly formed Organization of African Unity to respect colonial borders committed the continent to the task of moulding these units into political communities, including the central question of determining who belonged where (Manby, 2016).

Nationality Laws Today

At independence, African states adopted nationality laws based on models from the former colonial powers. The new constitutions of the four former British colonies of West Africa established a *jus soli* (law of the soil) rule for those born after independence: a person born in the territory would automatically become a citizen (with very limited exceptions). Those born abroad acquired nationality based on descent through their father only. The former French and Portuguese colonies also had a strong, though not absolute, element of *jus soli*, as well as providing for transmission of nationality from father to child. Most laws provided that a person born in the country of a parent (father or mother) also born there was attributed nationality at birth (the rule known as double *jus soli*), and that a person born in the territory who remained resident until adulthood acquired nationality automatically or on application (Manby, 2016). In Liberia, the 1822 Constitution restricted citizenship to “persons of color,” a provision that remains in place, though later reformulated to “negroes.” A more detailed nationality law was adopted in 1956, and provided for *jus soli* citizenship for “persons of Negro descent.” (Manby, 2016)

Since independence, West Africa, along with the rest of the continent (and indeed the world), has seen two particularly strong trends in nationality law: a reduction or removal of gender discrimination, allowing women to pass nationality to their children and spouses on increasingly equal terms with men; and acceptance of dual nationality. In nine of 15 ECOWAS countries, women and men now have such equal rights, and dual nationality is generally prohibited only in Liberia (Manby, 2016).

There has also been a trend to limit access to nationality based on birth in the country. In common with many Commonwealth countries elsewhere in Africa, each of the four former British

territories has removed the right to nationality based purely on birth in the territory (as indeed the United Kingdom did in 1981). Sierra Leone also introduced a racial provision similar to that of Liberia, restricting citizenship attributed at birth to individuals of “negro-African descent” and establishing a double *jus soli* rule for those fulfilling this criterion. Côte d’Ivoire and Niger have also reduced rights based on birth in the territory; although Niger, like the other former French territories, retains a double *jus soli* rule, which Côte d’Ivoire never adopted. Nigeria, The Gambia, and Côte d’Ivoire now provide no rights based on place of birth, not even the minimum provided by the 1961 Convention on the Reduction of Statelessness for children who would otherwise be stateless, nor the presumption in favor of an abandoned child of unknown parents (Adjami, 2017).

Who is Stateless in West Africa?

It is impossible to provide a meaningful statistic for the number of stateless people in West Africa. The figures published by UNHCR include 700,000 stateless persons in Côte d’Ivoire, a single person recorded in Liberia, and unknown numbers for the rest of the region, with an estimate of around 1 million total. But even the figure of 700,000 for Côte d’Ivoire is a guess, not based on any survey.

There are many millions of people living in West Africa who are clearly West African but who have not been issued nationality documentation by any one state, creating the challenge of providing statistics. Such individuals are not necessarily stateless, but those who are in this situation and fall through one of many gaps in the law—or belong to a social group facing discrimination in other spheres—are certainly at higher risk of statelessness. It is only in the effort of seeking documents that statelessness becomes apparent. Among the undocumented and partially documented there is an undoubtedly large number of people who would fit the definition of stateless person under international law.

Where there are onerous requirements or costs attached to obtaining proof of nationality, or discrimination makes proof unobtainable in practice, then the fact that a person fulfils the legal conditions for citizenship may count for little. The weakness of civil registration systems in West Africa means that questions of proof can be highly discretionary: In Liberia, only 4 percent of births are registered; the rate is 24 percent in Guinea-Bissau, and less than 50 percent in Niger and Nigeria (UNICEF 2013). Fees, official and unofficial, for nationality documents prevent many people from obtaining proof of a status they should in theory hold. The highly discretionary and inaccessible nature of naturalization means it is near-impossible to acquire nationality based on long-term residence: statistics are hard to come by, but it appears a maximum of a few hundred naturalize annually in any West African state (Guilbert, 2016). The gaps in the rules on attribution of nationality at birth thus become even more salient.

Migrants and their Descendants

The largest number of people at risk of statelessness in West Africa are the descendants of migrants who no longer live in their countries or communities “of origin,” particularly those who migrated before independence. More recent migrants are generally not stateless, since, even if lacking documents, they retain knowledge of their origin country that would usually enable them

to re-establish that nationality with the relevant authorities if need be. However, where rights to nationality based on birth in the territory are weak and birth registration does not confirm a connection enabling a child to claim the citizenship of a parent, statelessness becomes more likely for each generation born outside a notional country of ancestral nationality (UNHCR, 2015).

Among the migrants most at risk of statelessness are refugees and their children, especially where the cessation clauses of the 1951 Refugee Convention have been invoked (UNHCR, 2016). In West Africa, those who fled civil wars in Sierra Leone and Liberia are no longer considered refugees by UNHCR or host-country governments. Very few former refugees have been able to access naturalization in host countries. Thus, while those who have remained in other West African countries would have rights based on their status as ECOWAS citizens, they need confirmation of Liberian or Sierra Leonean nationality to stay where they are, as much as to repatriate. Yet during vetting procedures by Liberian authorities in 2013, some 1,000 formerly recognized refugees were denied Liberian passports, largely on the basis that they did not have enough knowledge of Liberia (UNHCR, 2015). Without documents, individuals such as these are left stranded, often unable to access services where they live, and subject to constant police harassment for lack of proper documents.

Cross-Border Populations

Another set of persons at high risk of statelessness are cross-border populations, divided by lines on maps drawn by the European powers without regard for commonalities of politics, language, culture, religion, lifestyle, or even geography. Often, neighboring states allege that those in border regions are nationals of the other, leaving residents without papers in either. In some cases, such as the Bakassi peninsula between Nigeria and Cameroon and other smaller territories transferred by the International Court of Justice, the border has moved more recently, leaving the status of those in the affected zone unclear. Nomadic pastoralists, a population of several million in West Africa herding livestock across large areas and possibly borders, are particularly at risk of statelessness and face long-held suspicions about their loyalties among settled populations (Manby, 2015).

Children

Finally, there are children who cannot obtain recognition of the nationality of (one of) their parents. Although women can now more widely transmit citizenship to their children, several countries retain restrictive laws, and discrimination in practice remains widespread (Adjami, 2017). Others at risk include children born out of wedlock (especially those born of rape in war), foundlings or children of unknown parents, orphans, children whose parents are without documentation, and those separated from their parents by conflict, living as street kids or trafficked to another country to work. Lack of timely birth registration is a risk factor for all. These children, and the adults they become, are scattered throughout West Africa and found at the margins of every society. The longer it takes for them to establish a nationality, the more difficult it becomes.

Ecowas Citizenship

The removal of obstacles to freedom of movement and residence was one of the primary objectives of the 1975 ECOWAS treaty, and was elaborated in subsequent protocols and reaffirmed in the 1993 revision of the treaty. In 1982 ECOWAS adopted the Protocol Relating to the Definition of a Community Citizen, which aimed to create some common principles on citizenship while leaving discretion to the Member States (Manby, 2016). Implementation of the ECOWAS framework for regional integration has proceeded rather slowly but, accelerating in recent years. Though incomplete, the legal framework has effectively created a zone of free movement within West Africa. In 2014, ECOWAS abolished the 90-day limit to visa-free residence—which had been largely disregarded in practice—and adopted a common-form regional biometric ID card (Guilbert, 2016).

The February 2015 Abidjan Declaration hysteresis within ECOWAS integration framework. It committed states to take action at the domestic level and to ensure issuance of identity documents to nationals abroad, and also urged the ECOWAS institutions to examine and address the causes of statelessness. The declaration thus took the first tentative steps to include within nationality administration an effort to prevent statelessness and to ensure that every person has proof of nationality of at least one state (UNHCR and OSIWA, 2015).

Conclusion

This paper has attempted an analysis of the challenge of Statelessness and Nationality in Post-Colonial West African Sub region. It is the position of this paper that implementation of the Abidjan Declaration is crucial to tackling issues of Statelessness and Nationality in the study area and this is indicated steps being taken so far. Since the Abidjan Declaration, all 15 states have nominated coordinators for issues relating to statelessness, while two have adopted national action plans at the ministerial level (The Gambia and Benin), and plans for seven others are in development. Eight ECOWAS states are now parties, six of them since 2010, to both international conventions relating to statelessness (Benin, Côte d'Ivoire, The Gambia, Guinea, Liberia, Niger, Nigeria, and Senegal; Burkina Faso is party to the 1954 Convention only), and accession processes are underway in Ghana, Guinea-Bissau, Mali, and Sierra Leone (UNHCR, 2015). Several countries are considering nationality law reform, including removal of remaining gender discrimination. There have been new initiatives to register births in populations at risk of statelessness, for example among Mauritanian refugees in Mali and in the border regions of Benin. Although mostly still at the planning stage rather than practical action, these institutional and procedural reforms show an important commitment at the state level. Perhaps the most notable effort to reduce statelessness in West Africa has been in Côte d'Ivoire as reflected in the choice of location for the Abidjan Declaration (Adjami, 2017). There is, more generally, widespread recognition that the current situation, in which the nationality of so many remains undetermined, undermines efforts to strengthen both state capacity and national security.

The Way Forward

The ongoing review of the ECOWAS framework on freedom of movement provides an opportunity to integrate measures to prevent and reduce statelessness. The decision to introduce a common biometric identity card across Member States provides an opportunity to strengthen weak identification systems—but carries risks. The introduction of new identification systems is, indeed, a notorious danger-point for the creation of stateless populations. Biometric data are mainly useful to eliminate duplicates in the system and to prevent a person using another's document, but do not address the central question of entitlement to nationality. To resolve this issue, states will need to take action to remove discrimination in nationality law and administration and provide some rights to acquire citizenship based on birth in a country, at minimum to those who cannot, within a reasonable period, acquire recognition of another nationality. ECOWAS Commission has intensify efforts of the development of a regional plan of action to implement the Abidjan Declaration. This momentum, combined with West Africa's migratory history, offers hope that the ECOWAS region can take real steps toward establishing a more inclusive legal and administrative framework across all Member States.

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Disc Jockey, Dance and Youth Development

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Abstract

Youth development is very paramount in the agenda of most successive governments of Nigeria and the world in global perspective. This is so because the youths are usually energetic and vibrant to do everything conceivable for subsistence include dancing and participation in dance related activities; music making, disk jockey (DJ), sound engineer/designer etc. However, when their accrued energies are not put to use social vices becomes the alternative source for the dissipation of energy. Disc Jockey, Dance and Youth Development which is the focus of this paper is out to ventilate another source to which the youth could dissipate their energies for useful venture and this serves as therapy to their minds thus leading to eventful, creative and productive ventures. Supported by the Development Theory of Human Mind and the application of participant-observer methodology of research, the paper finds the following; DJ and dance are social therapeutic tools to keeping the youth engaged and out of trouble, many a youth have found succour in these two genre of performances to liberate themselves from the doldrums of economic aridity and indolence, more creative DJs, dances and steps have found current musicals as outlet to providing relaxations to homes hitherto bedevilled by pensiveness, fatigues, boredoms and pains, sound design is a profitable business if well harnessed, More to this is the fact that the DJ helps the dancer to realise and articulate his potentials as this dynamics is viable for the development of the youths. The paper suggested as a way of conclusion that; the youth's energy should be deployed to developing themselves in Disc Jockey and the art of dance, the government on its part should design a curriculum for the training of DJ course and dance at all levels of education and in particular, the theatre.

Introduction

Nigerian youths are instruments of destructions in the hands of political gladiators. This situation is escalating due to high number of graduates with little or no job opportunities in the country. Where jobs are obtainable, they are exclusively reserved for political compensation. The country is blessed with able bodied youths with lots of certificates from different Institutions across the country yet lack opportunities to showcase their talents and knowledge since everyone is relaying on the government for jobs. As their hopes are dashed, they become frustrated and eager to do everything and anything possible for survival. We also acknowledge the lofty expectations from the society and family demands from them to be able to live up to certain standards, it is not

astonishing therefore to see graduates as armed robbers, kidnappers, Internet fraudsters and ritualism to mention but a few. Nigerian youth have turned themselves into willing tools to be used as thugs or machinery to unleash terror to opposition or political opponents and so many vices. In a time like this, the youths must think out of the box. Creativity must come to play for them to liberate themselves. The land is richly blessed with business opportunities. With a country like this, one must not wait for ‘white kola’ jobs to survive, hence the need for this article. One of the employers of labour now is the Disc Jockey popularly abbreviated as DJ. The business of disc jockey is not a one man business. A well-established Disc Jockey needs to be assisted by two or more to setup his sound and plan his event as well as a driver. This means that a disc jockey is also an employer. This sector has helped many youth to be meaningfully engaged in entertainment profession across the country.

At the mention of the word Disc Jockey (DJ), what comes to mind is a mental picture of someone who sees music as a hobby, dresses skimpy, likes to party and plays music at the clubs, bars, and entertaining guests at wedding receptions, events centres and so on for little amount of money, food or just for fun. Interestingly, in recent time, disk jockey has become a lucrative business for serious minded individuals with enthusiasm to stand up and secure the career. So many youths are off streets today as it has provided them a means of livelihood. The thrust of this article is to assess the performances of Disc Jockey and Dance profession in the development of the Nigerian youth.

Disc jockey according to Wikipedia ‘is a person who plays existing recorded music for a live audience.’ The common types of DJs are radio DJs, Club DJs who performs at nightclub and ‘turntables’ who usually uses turntables to manipulate sounds on phonograph records. The source notices that originally, the disc in the disc jockey referred to the gramophone records but DJ is currently used as all-encompassing term to describe someone who mixes recorded music from any source, including cassettes, CDs or digital files on CDJ or laptop. The title DJ is used by DJs in front of their real names or adopted pseudonyms or stage names.

DJs use sound equipment such as speakers, power amplifiers, sound mixers, crossovers, laptop, turntables and controllers in their work. The laptop, cassettes, CDs, memory cards or flash drives served as warehouses for their music. These give them access to the stored records anytime the need arises.

The Disc Jockey and Theatre Performance

The disc jockey can perform multiple roles in theatre performance, hence should be included as part of Sound Design syllabus or training in the Theatre. First of all the role of a disc jockey is akin to that of an orchestra in a theatre performance. The orchestra give musical interlude to performance to aid the understanding of a play. On their discussion on sound designer to theatre production, Parker, Wolf and Block identify three categories of contributions one of which is, ‘commenting on the action’ (302). They argue further that this is achieved when sound is used symbolically. It is one of the roles of orchestra to close missing gaps in theatre performances. This is not different from the services of a disc jockey. Edwin Wilson notes that:

The person responsible for arranging and orchestrating all the aural aspects of a production is the sound designer. Like his counterpart in visual design, the sound designer begins by reading the scripts, noting all the places where sound might be needed (342).

Judging from the above the disc jockey must be present at every rehearsal so as to know when and where sound is needed for the production. For example in a dance performance, he must also study the movements carefully to understand each or every dancer's moves and relate them to his sound chart, noting each cues and what sound effect or music to be used at a point to comment on actions and movements onstage. With a good understanding of a production, he should be able to know the number of speakers, amplifiers and microphones to power a production; music concert, drama or dance theatre. By so doing, he complements the production as a whole.

The Disc Jockey equally creates the mood and tone of the performance. Parker, Wolf and Block affirm further that, 'one familiar way sound can evoke a specific atmosphere or mood is by using environmental sounds in a realistic manner. Such use can establish *locale, environmental conditions, period, and time of day*, as well as mood' (302). With the advancement in storage facilities like the computers and laptops the DJ has the advantage of large musical library to play and replay at any point in time. Effects and music from all genres as well as culture can be saved for future references and usage. He can carefully pick music and effects appropriate for the delineation of the mood and tone of the performance. The use of cockerow and chipping of birds can simply depict dawn. The cry of owl can also be used to signify evil etc. Disc Jockey should be carried along in rehearsal alongside other technical crews and performers. During this period, he sorts his musical library for relevant song for the performance. He can also shop around for song that are lacking or download them if available online.

The Disc Jockey can also be used for scene changes. While the stage hands are busy striking off the set, the Disc Jockey can keep the audience busy with his intriguing sound to allow for much time needed for the scene change. In so doing, the audience can be actively involved in the performance. Hence, he unites the audience to the performance thereby, giving them a sense of involvement in the performance by breaking any gap or obstacle between the audience and the actions onstage. Hence, the Disc Jockey is useful in keeping the audience updated or informed on things that happened or about to unfold thereby reinforcing the actions onstage.

Sound Amplification can also be seen as one of the significant roles of a Disc Jockey in theatre production. Performers with low projections can be effectively heard by the audience from any distance with the help of microphones. With an effective mixing console, more than sixteen (16) microphones can be used at the same time. For this reason, sounds can be distributed to different locations including the backstage in the theatre and activated when necessary. With a specialist mounting the gargets sound would reach the audience at the right time and place. The disc jockey might be relegated to social gathering outside the theatre arena however; they have great impact in theatre performance.

Disc Jockey and the Dancer

The dancer requires sound for the externalisation of his inner feelings through movements. It is said that 'everybody is a dancer, but only a dancer can perform'. In most modern or contemporary dance the convergent and divergent of movement possibilities as an expression is usually facilitated by the dexterity and creativity of the Disc Jockey (DJ). Often times dance performances are motivated by the rhythmic association of sound to the soul of the dancer. Bakare 2007's article *Singing Old Tunes: Critical Comments on Welsh Asante's African Dance* references Pearl Primus's comment on dance training in Africa in this expression:

There is a distinction between the trained dancer and somebody who just dances...the professional dancer must have been trained from childhood to be a dancer. Having shown special talent and skills, for rhythm and dance language, he is apprenticed to a master dancer who employs whatever methodology he feels is appropriate to take this apprentice through a rigorous dance training programme (272).

In a spiritual or ritual dance performance, the local sound designer can manipulate a dancer to transcend into trance-like movements. From the position of science, the dancer must have kinaesthetic sense – sound or dance sense required for appropriate movement communication in dance. Kinaesthetic sense allows for proper distribution of muscle articulation in the human body. This is enabled by the DJ's sweet supply of sound. The harmonious sound so supplied contributes to energise the dancer to be more creative and skilful. Thus, Sherbon Elizabeth 1975:

All artistic expression is based on craft, the technical control of a given instrument of expression... there are two concepts that can be immeasurable value in learning the craft of dance. Probably the most important is the idea of striving continuously for complete efficiency in movement. Use only the amount of energy needed to perform the desired movement. The energy should be exerted in the desired direction and in the sequential order needed to accomplish the wished-for effect (23).

The DJ is sometimes engaged in the packaging of a dance theatre. The modern socio-street dances and the trendy dances are made possible by the DJ's motivational sounds. As professionals the DJ and the Choreographer in a collaboration of purpose design movements and sounds that are easy to identify and relate with.

Disc Jockey and Youth Development

It is worth noting that when the youths are empowered, the nation is empowered as well. The youths constitute a significant population of the country. Their labour and services are highly needed for the general growth of the country. When the youths are empowered, the country would have less worry trying to curb crimes and other social vices. Hence, they must be encouraged by all sectors of the society to remain positive and take absolute control of the lives. Parents, guidance, government, and private sectors must ensure they empower the youths to impact positively in the nation building. The society should encourage them to explore this venture. One of the ways to

give them that encouragement is to create an enabling environment for them. This can be achieved if the youths are given soft loans to venture into one, the business of Disc Jockey and two, the dancer to form a Dance Troupe business. The money realised in the business can be used to service the loan. With this the beneficiary is empowered. As the business grows, he would need the services of others to assist in setting up his sound. For this reason, he would need to employ two or more people for that. By so doing, he is creating employment for others.

Conclusion

Sound design is a profitable business if well harnessed. It found itself as an instrument of theatrical exposition in today's world. The Disc Jockey seeks solace in it to entertain the audience and to make harvest of profits. More to this is the fact that the DJ helps the dancer to realise and articulate his potential in the ability to merge sound with movement and vice versa. This dynamics is viable for the development of the youths. When they are engaged in these skills i.e. Disc Jockey and Dance, they are shielded from social vices and all types of untoward attitude. The aforementioned vocations are useful businesses that can develop the economy of a nation. Disc Jockey has grown and popular in Nigeria with an association spread across Nigeria known as the DJs Association of Nigeria (DJAN) currently located in Abuja. Similarly, for dance we have the Dance Guild of Nigeria (DGN) with its Headquarters in Lagos. The youth's energy should be deployed to developing themselves in Disc Jockey and the art of dance and the government on its part should provide the needed resources and environment for the two arts to strive.

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Discourse Tacts in Selected Inaugural Addresses of Nigerian Presidents

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Abstract

All over the world when Presidential elections are conducted and a winner emerges, the President-elect gives an inaugural address which is used as a road map or statement of intention by the incoming government to inform the electorates and the generality of the people of the country what the new administration intends doing in the course of their tenure in office. The writers of this paper randomly selected three presidential inaugural speeches (Shehu Shagari, Goodluck Jonathan and Muhammadu Buhari's speeches) and subjected them to Adegbija's (1995) eight discourse tacts to test the conformity of the speeches to the tacts. After analysis, findings reveal that six out of Adegbija's eight tacts were fully conformed to while two were not conformed to by the speeches. The writers conclude by recommending that Adegbija's discourse tacts be used subsequently to measure whether an inaugural speech is good or not.

Introduction

In Odebunmi and Oni (2012)'s view, a presidential inaugural speech is a type of political discourse in which a newly elected political leader explains his or her plans on how he or she intends to rule a nation and ultimately improve the living standards of the electorate. This political discourse is generally designed to shape people's opinions and believes in favour of the new government. Similarly, Cheng (2006) opines that a presidential inaugural speech seeks to unify the audience by reconstituting its members... rehearsing communal values drawn from the past and setting forth political principles that will govern the new administration (p.585). As a speech genre, an inaugural speech is not a monologue nor can it in every sense of the word be considered a dialogue, even though it is usually intended as one. It is delivered in a formal context because it is a tradition or a norm in Nigeria and in other democratic climes that once the presidential election is conducted and a winner emerges, the president-elect takes the oath of office, he or she is sworn in and thereafter, he or she gives his or her inaugural speech/address. The context of presentation is that there is a divided audience: those who support the President and his party with whom the cooperative interaction (Grice 1975) can be taken for granted, those who are completely against the president and his party (members of the opposition) who lost the election, those who misread or misinterpret the intentions of the president and those who are neutral with whom cooperative interaction had to be earned. Due to the above risks involved in making an inaugural speech, the president has to do everything possible to create, or rather, to earn some measure of cooperation with the invisible audience. Therefore, this study through a pragmatic discourse perspective, compares randomly three Presidential inaugural speeches in Nigeria from 1979-1983 (President Shehu Shagari) and May 29, 1999 to May 29, 2003 (President Olusegun Obasanjo) and May 29,

2015 to May 29, 2019 (President Muhammad Buhari) to see their degree of conformity to Adegbija's eight Discourse Tacts.

The Nigerian political discourse has been shaped by different social, political and economic events and situations that characterise the nation. Issues such as corruption, Federal character, nepotism, election rigging, resource control, religious and ethnic crisis, security problems among others have shaped political discourse in Nigeria. In recent times, discourses around corrupt public office holders, Vote buying and election rigging in Nigeria, President Muhammadu Buhari's bid to contest the 2015 Presidential election, the issue of restructuring, Party Primaries and the fall outs, build up to the 2019 Presidential election campaigns, the 2019 Presidential, Senatorial and House of Representative elections, the gubernatorial and State Houses of Assemblies elections and the post-election matters etc... have characterised the political discourse in the nation and these are expressed through the traditional and social media. All these to the writers have become part of our identity in Nigeria which we cannot shy away from.

LITERATURE REVIEW

Discourse Analysis

Discourse according to Schmitt (57) is the analysis of language in its social context. Discourse analysts are just interested in the analysis of spoken discourse as they are in the analysis of written discourse. It is a focus of study in the humanities and social sciences and discourse analysis is practiced in one way or another by anthropologists, communication scholars, linguists, literary critics and sociologists. Discourse analysts set to answer a variety of questions about language, about writers and speakers, and about the socio cultural processes that surround and give rise to discourse, but all approach their tasks by paying close and systematic attention to particular texts and their contexts.

The early attempts to study discourse analysis started with Firth who urged linguists to study the total verbal processes in its context of situation but he did not do so himself. He chose rather to concentrate on phonology. In the period up to the late 1960s, there were only two isolated attempts to study suprasegmental structure; one by Harris (1952) and the other by Mitchell (1957). Harris' article, although has the promising title Discourse Analysis, is in fact disappointing. Working within the Bloomfieldian tradition, he sets out to produce a formal method for the analysis of connected speech or writing which does not depend on the analyst's knowledge of the particular meaning of each morpheme. In contrast, Mitchell's 'buying and selling in cyrenaica' presents a semantically motivated analysis. Working in the Firthian tradition, the relevant participants and elements of situation in detail and divides the buying-selling process into stages purely on content criteria, admitting that stage is an abstract category and the numbering of stages does not necessarily imply sequence in time

The concept of 'discourse' according to Finch (215) is one of those elastic terms that one sometimes encounters in Linguistics. It is often used quite loosely to mean any sequence of language in written or spoken form larger than a sentence. The distinctive aspect of discourse however is that it stresses the communicative dynamics of language, in this sense, analysing

discourse means investigating all those features which are part of the total communication act: Context of utterance, Tenor of relationships, Mode of discourse, and so on. All these features are part of what the Russian critic; Mikhail Bakhtin refers to the ‘concrete living totality’ of language. Similarly, Crystal (141) views discourse thus:

A term used in linguistics to refer to a continuous stretch of (especially spoken language larger than a sentence ... , a discourse is a behavioural unit which has a pre-theoretical status in linguistics: It is a set of utterance which constitutes any recognizable speech event ... e.g. a conversation, a joke, a sermon, an interview etc.

Other linguists such as Coulthard and Sinclair at Birmingham University who extensively studied teacher-pupil and doctor-patient exchanges however, restrict the term ‘discourse’ to spoken language. In this sense, ‘discourse’ is viewed as a series of connected utterances ; the equivalent is spoken form to a written text. Nowadays, however, many discourse analysts tend to adopt the more liberal and continental, definition of discourse although it is still arguably true that the real advances of discourse analysis, as far as linguistics is concerned, has been in the analysis of spoken language. In clear terms according to Brown and Yule (1), Discourse is language in use; it covers both spoken and written forms of language.

Of interest to the writers is the picture painted by McCarthy et al in Smith (54ff) thus:

Life is a constant flow of discourse of language functioning in one of the many contexts that together make up a culture. An ordinary day very likely starts with discourse for example, greeting members of the household or family, listening to news item from the radio, Television, World Wide Web (WWW) or printed newspapers; before individual (s) rush off to go to work or school. The day then continues with a variety of discourse in these various institutions: discussing plans at a business meeting, writing an undergraduate pragmatic or discourse test (essay) in the university lecture room or library, or ordering food at a fast food outlet. The day may also include contexts that are not part of life, both private ones such as a consultation with a medical specialist and public ones, such as a consultation with a medical specialist and public ones such as the inaugural speech by a newly elected official (54).

Because of the pervasive nature of man which makes him to be everywhere, discourse is studied in a number of different disciplines. Discourse analysis always look at real texts and in this they differ significantly from formal (as opposed to functional) grammarians and philosophers of language, since these scholars tend to work with invented (constructed) examples. In addition, discourse analysts study language independently of the notion of the sentence, typically studying longer passages of text, whereas, grammarians traditionally do not work with utterance (sequences of words written or spoken in specific contexts), whereas grammarians tend to work with sentences (sequences of words) conforming, or not to the rules of grammar for the construction of phrases, clauses etc.

From above, we can draw an inference that there are two main approaches to the study of discourse. The first approach is that discourse analysis focuses on the structure of naturally occurring spoken language, as found in such discourse as conversation, interviews, commentaries and speeches. The second approach is that which sees text analysis as focusing on the structure of written language, as found in such texts as essay, notices road signs and chapters. The above distinction is not clear cut, and there have been many other uses of these labels. In particular, the terms 'discourse' and 'text' according to Stubbs to start with require some comment since their uses is often ambiguous and confusing. As they are used in the literature, they often simply have slight differences in emphasis. Scholars therefore often talk of written text versus spoken discourse or alternatively, discourse often implies interactive discourse whereas text implies non interactive discourse whether intended to be spoken aloud or not. A second distinction is that discourse implies length, whereas text may be very short. In this usage, complete text include: 'Exit', No smoking (Halliday and Hassan, 1976). Some other researchers have attempted to draw the distinction in a more interesting way. For example, Widdowson (1979) distinguish textual cohesion, recognizable in surface lexis, grammar and proportional development, from discourse coherence which operates between underlying speech acts. Another theoretically loaded way of drawing a distinction is proposed by Van Dijk (1977). He uses the term 'text' to refer to an abstract theoretical construct which is realized in discourse. In other words, text is to discourse as sentence is to utterance. Halliday (1978:40) uses the term 'text' to point to the same distinction, but he chooses the opposite term to refer to surface realization and types of language being actualized in a text. Stubbs (10) favours the term 'discourse analysis' over other terms, more for convenience than for important theoretical reasons.

Discourse Tact/ Framework of Analysis

This is a compound word. It is a conglomeration of the words 'discourse' and 'tact'. The word discourse has been defined above thereby leaving us with the word tact. In simple terms, the word 'tact' has to do with a keen sense of what to do or say in order to maintain a good relation with others or avoid offence. It is from the word tact that we have tactful which has to do with skill or strategy. In the words of Adegbija (1995), discourse tacts refers to the strategies employed by participants engaged in a discourse to give value to social interaction. In other words, discourse tact is the skill employed by interlocutors for social communication to take place per time. Adegbija discovered eight discourse tacts that are germane to military coups and by implication to social discourse or social communication.

The Nigerian political discourse has been shaped by different social, political and economic events and situations that characterise the nation. Issues such as corruption, Federal character, nepotism, election rigging, resource control, religious and ethnic crisis, security problems among others have shaped political discourse in Nigeria. In recent times, discourses around corrupt public office holders, Vote buying and election rigging in Nigeria, President Muhammadu Buhari's bid to contest the 2015 Presidential election, the issue of restructuring, Party Primaries and the fall outs, build up to the 2019 Presidential election campaigns, the 2019 Presidential, Senatorial and

House of Representative elections, the gubernatorial and State Houses of Assemblies elections and the aftermath etc... have characterised the political discourse in the nation and these are expressed through the traditional and social media. All these to the writer have become part of our identity in Nigeria which we cannot shy away from

In carrying out this study, the writers borrowed from what Adegbija (1995) did by adopting a combination of sociolinguistic ethnography and pragmatic approaches but it is noteworthy to acknowledge Adegbija's (1992) submission which states that "The womb of every communicative situation... simultaneously incubates seeds that could eventually result in the birth of cooperation or understanding, conflict or misunderstanding and what seed eventually grows is crucially dependent on the kind of nurture that the communicative encounter receives." Adegbija's (1992) Discourse Tacts of military coup speeches necessitated the employment of particular tacts or strategies which brought about eight discourse tacts as characteristics of military coup speeches in the following themes:

- a) Self-identifying and Discourse Initiating
- b) Atmosphere sanitizing
- c) Discrediting
- d) Support-garnering
- e) Authority-assumption and exercising
- f) Confidence building
- g) Survival
- h) Departure closing

a) Self-Identifying and Discourse Initiating Tacts

Adegbija discusses the above tact as a situation when a speaker engages in some form of background interaction, with the addressee/ interlocutor prior to one's actual message especially when it is not face to face interaction.

b) Atmosphere Sanitizing Tacts

This tact has to do with a situation where a speaker's intention and the ultimate making of inferences as well as the inferences actually arrived at on the basis of the context hinge critically on the kind of atmosphere in which interaction occurs.

c) Discrediting Tacts

This is a tact used to bring into the discourse loaded words that are particularly critical in their import and impact since listeners are expected to filter their own personal experiences through the words and reach the inference that whatever sufferings they may be encountering, or encountered are attributable to the evil qualities identified in the regime being ousted. Such selected words are tactfully selected to achieve the particular goals of the speech. This tact is expected to achieve maximum perlocutionary effect (Austin 1962), making the need for a change inevitable and

incontrovertible, and further implicating that the incoming regime will definitely make a difference.

d) Support–Garnering Tact

This tact has to do with the presenter of the speech garnering the support of the audience as a badly desired and crucial factor for the success of the incoming administration which must not be taken for granted. It is also intended that through this act, cooperation of the listening audience is invoked. Not only should the above but that the proposition in this tact also expects that the speech act used as the tact here function as appeals. In doing so, it tactfully implies that after all, the speaker does not consider himself self- sufficient and is dependent on the collective good will of the populace to achieve the desired illocutionary force of the speech act being performed.

e) Authority-assumption and Exercising Tact

This tact has to do with the presenter of the speech asserting and exercising his authority, capacity, and in full control of the situation and affairs of the country. This tact specifically aims at creating the impression that the new leaders are in full and unshakeable control just as van Dijk (1992:23) puts it:

Social power, power abuse or dominance as a relation between social groups, crucially involve the notions of control and access , viz., the control of acts and minds of others in one's own interest... Both control and access in turn involve discourse, first of all in the persuasive process of mind control, manipulation or the manufacture of consent and secondly as a valued ‘symbolic’ resource for the very reproduction of hegemony.

f) Confidence-building

It is intended that through this tact, the presenter of the speech brings into his presentation direct or indirect commissive speech acts in which the speaker puts himself and those he represents under obligation to create a secure future for the citizenry.

g) Survival Tact

In spite of the tacts employed in wooing the favour of the addressees highlighted thus far, the speaker is also confident that his speech which is an announcement of a coup is a do or die affair especially in most African countries. In this regard, no stone is left unturned to verbally create the ground for confronting all forms of threats and obstacles, real or apparent. From the discourse pragmatics viewpoint, the tactful spicing of speech acts that appeal to the addressee with those that threaten, (in order to guarantee the survival of the speaker and his group), is the real index of the ambivalence of the military coup speech . Nevertheless, speech acts relating to survival are made to create the inference that the speaker is already actually fully in charge or has been conferred with power and authority that puts him in a position to threaten or warn those that may intend to constitute themselves into a danger to the speaker and his supporters.

h) Departure/Closing Tact

Closing an interactional encounter is often an intricate affair that demands tact and prudence since careless closing has the potency to retroactively jeopardise every interaction that has occurred. Most (coup) speeches end with assertives that are intended to create a lingering inference about the determined goodwill and good intentions of the speaker, in particular, and further implicating that the (coup) speech is after all, a patriotic and nationalistic enterprise or venture.

The writers of this paper took a cue from what Adegbija did with military coups speeches and highlighted the eight tacts that Adegbija used (Which they as the researchers here are also employing as their own theoretical framework) to do a comparative analysis with the inaugural speeches of selected Presidents in Nigeria.

Analysis of Discourse Tacts in Selected Inaugural Addresses of Nigerian President

This paper uses Adegbija's eight discourse tacts as the base for comparing the inaugural speeches made by the three randomly selected Nigerian Presidents in an attempt to bring out the similarities and differences between their speeches. The analysis would be in a tabular form. The eight discourse tacts would be by the left hand side of the table, while the speeches of the three Presidents to be analysed and compared would be at the right hand corner as text 1 (Shehu Shagari), text 2 (Goodluck Jonathan) and text 3 (Muhammadu Buhari). Thereafter, discussions would be made based on the observations made from the curled texts.

Table 1

Discourse text	Text 1	Text 2	Text 3
	Alhaji Shehu Shagari	Dr. Goodluck Jonathan	President Muhammad Buhari
a) Self-identifying and discourse initiating tact.	<p>Fellow Nigerians...</p> <ul style="list-style-type: none"> ❖ I have formally assumed office as your first executive president ❖ I want to take this opportunity to thank all of you for your patience and support throughout this period of transition. 	<p>My dear compatriots, I stand in humble gratitude to you this day...</p> <ul style="list-style-type: none"> ❖ I thank you all fellow citizens... ❖ I specially acknowledge the presence in our midst... 	<p>I am immensely grateful to God who has preserved us to witness this day and this occasion.</p> <p>... I would like to thank president Goodluck Jonathan for his display of statesmanship in</p>

			setting a president
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Table 1 above shows the first discourse tact used for the analysis of the data is self-identifying and discourse initiating tact. It is used to measure whether the three randomly selected speeches of Shagari, Goodluck and Buhari conform to the tact or not. Looking at the three examples curled from the texts, it is observed that in the three texts, there is nothing much to show self-identification as seen in the military coup speeches where the announcers of coups have to introduce themselves first before they make their speeches or broadcast. The writers observe that Shehu Shagari and Jonathan's speeches began with endearment terms probably to show that Nigerians are precious to them as seen in the table and as exemplified below:

e.g. Fellow Nigerians (Shehu Shagari)

My dear compatriots (Goodluck Jonathan)

Buhari's speech did not begin with endearment terms. What the three speakers and Presidents have in common is the use of appreciation or thanksgiving as discourse initiating tact as seen below:

I want to take this opportunity to thank all of you... (Shehu Shagari)

I stand in humble gratitude to you this day... (Goodluck Jonathan)

I am immensely grateful to God... (Muhammad Buhari)

Thanksgiving/Appreciation as exemplified above is necessary as a background interaction with the addressee prior to one's actual message. It is pragmatically crucial for the discourse. As a Nigerian/African, one is not at all surprised that some of the speakers initiated their speeches with appreciation and thanksgiving since it is part of us to acknowledge any good gesture done to us. In this context, people have voted for the presenters of the speeches, it is only then human and natural to say thank you for voting for them. Appreciation is important here because in all types of discussion contexts in Nigeria, it is impolite and unacceptable to abruptly encounter an addressee and begin talking to him without some background interaction which in the case of an inaugural address comes in the form of appreciation.

Table 2

Discourse tact	Text 1	Text 2	Text 3
	Shehu Shagari	Goodluck Jonathan	Muhammad Buhari
b) Atmosphere-sanitizing	This is an occasion which calls for sober reflections on the problems of the first	... Today, our unity is firm and our purpose is strong. Our determination is	... In recent times Nigerian leaders appear to have misread our mission.

	<p>republic in order to appreciate the magnitudes of the tasks ahead.</p> <p>... The problems of creating a national government, a viable economic base and the integration of the various ethnic groups in Nigeria in fairness and without acrimony overwhelmed the first republic.</p> <p>... I urge all Nigerians to join me in working with resolution for the attainment of these goals. The first thesis for all those who participated in the recent election to work together, whether they won or lost. Now that the elections are over, we must act as good sportsmen, set aside differences and harness our energies to the task of nation building.</p>	<p>unshakable.</p> <p>Together, we will unite our nation and improve the living standards of all our people, whether in the North, South, East or in the West.</p> <p>... I assure you that this dream of Nigeria that is so deeply felt by millions will indeed come to reality.</p> <p>... My dear countrymen and women, being a Nigerian is a blessing we will make the Nigerian enterprise thrive.</p> <p>... The moment is right, the signs are heart-warming. We are ready to take off on the path of sustained growth and economic development.</p>	<p>... They might have differed in their methods or tactics or details, but they were united in establishing a viable and progressive country.</p> <p>... Furthermore, we as Nigerians must remind ourselves that we are heirs to great civilizations...</p> <p>... The federal executive under my watch will not seek to encroach on the duties and functions of the legislative and judicial arms of government.</p> <p>... I will try to ensure that there is responsible and accountable governance at all levels of government in the country...</p>
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Just like in any coup speech, the presidential inaugural address is a product of gross disenchantment, disillusionment, dissatisfaction with the statusquo, economic depravity, misery at both societal and individual levels, and above all, a desire for change in leadership that can make a difference. In addition, words used in the speeches are carefully selected to assist the addressees in bringing about a positive domain in which a new order is perceived as dawning upon the nation. All these features have been exemplified by the authors as shown in table 2 above from the different excerpts by the three presenters.

Table 3

Discourse tact	Text 1	Text 2	Text 3
	Alhaji Shehu Shagari	Dr. Good luck Jonathan	President Muhammad Buhari
c) Discrediting tact	<p>... Fellow citizens, great challenges are before us</p> <p>... There has been a steep rise in the rate of inflation in Nigeria...</p> <p>... There is need to stop the current drain of foreign exchange on the importation of foodstuff</p> <p>... The realities of the problem of education stare us boldly in the face...</p>	<p>... We will not allow anyone exploit differences in creed or tongue, to set us one against another</p> <p>... The overall on going reforms in the banking and financial sectors are therefore designed to support the real sector of the economy.</p> <p>... To drive our overall economic vision, the power sector reform is at the heart of our industrialization strategy.</p> <p>... Over the next four years, attention will be focused on rebuilding our infrastructure.</p>	<p>... I also wish to assure the wider international community of our reading to cooperate and help to combat threats of cross-border terrorism, sea piracy, refugees and boat people, financial crime, cybercrime, climate change, the spread of communicable diseases and other challenges of the 21st century.</p> <p>... At home, we face enormous challenges. Insecurity, pervasive corruption, the hitherto unending and seemingly</p>

			impossible fuel and power shortages are the immediate concerns. We are going to tackle them head on. Nigerians will not regret that they have entrusted national responsibility to us. We must not succumb to hopelessness and defeatism. We can fix our problems.
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Discrediting tacts usually focus on the old regime's failures and create disenchantment among the populace to justify a yearning for change in leadership in such a way that it could be inferred that the coup speech is the beginning of salvation for the citizenry from the incumbent oppressive regime and the speaker or presenter of the speech is the expected saviour as shown in the above examples. The writers however observe from the examples that Shagari was not too forceful in using discrediting tacts to criticise the former regime which was the military. For example: ... *the realities of the problem of education stare us boldly in the face...*

Goodluck was a bit more economical with words that had to do with discrediting the previous regime which he was a part of. What he focused on was what his regime would do while in office. He never engaged in name calling or blame game. This was probably so because it was the same party that was in power. i.e. People's Democratic Party (PDP) Also, if we go back down memory lane, it was the sudden demise of President Shehu Musa Yar'adua's due to ill-health that brought Goodluck Jonathan; the then Vice-president to be the acting president due to the constitutional provision. Goodluck, therefore completed the regime of Yar'adua before he contested elections in 2011 and won and he was in office up to 2015 before he had to leave for Buhari to take over having won in the 2015 national elections.

Buhari in his own speech was more forceful in using discrediting tacts. For example:

... At home, we face enormous challenges. Insecurity, pervasive corruption, the hitherto unending and seemingly impossible fuel and power shortages are the immediate concerns. We are going to tackle them headlong...

The writers are not surprised seeing how forceful Buhari was with discrediting tactics. What Nigerians saw as the build up to the national elections in 2015 between the then ruling party; People's Democratic Party and the main opposition party – All people's Congress (APC) was not a good development. The tension was much, propaganda was much and name calling was on the rise. Nigerians saw threats and counter threats, each party trying to outsmart the other. Some media houses even took sides and went to the extreme in their reportage. The spokespersons of the parties did not help matters, they fuelled hate speeches. Nigeria was boiling and at the verge of collapse. No wonder, Godluck based on his political ideology which said, "His personal ambition is not worth the blood of any Nigerian". And with that he was able to put a call of congratulation to Buhari even before the results were officially announced. That singular action doused the tension and reduced the violence and mayhem that would have been meted on innocent Nigerians.

Buhari, therefore coming from the background of the opposition party had to discredit the previous regime of the People's Democratic Party (PDP). They criticised PDP massively before they came into office, two years into the tenure of four years, they kept criticising PDP as if that was why they had been voted into office.

Table 4

Discourse Tact	Text 1	Text 2	Text 3
	Alhaji Shehu Shagari	Dr. Good luck Jonathan	President Muhammad Buhari
d) Support-garnering tact.	... I need your contribution, cooperation and support... Let us with true conscience and determination join hands and re-dedicate ourselves to the service of this great country... ... I urge all Nigerians to join me in working...	...Nigerians, I want you to start to dream again. What you see in your dreams, we can achieve together. I call upon all the presidential candidates who contested with me to join hands with us as we begin the transformation of our country. Let us work together, let us build together, let us bequeath a greater Nigeria to the generations to come	We have an opportunity. Let us take it.

The support of the audience is usually desired and crucial. It is not usually easily taken for granted. Thus, some speech acts in the inaugural addresses of the presidents are specifically intended to garner such support and invoke the cooperation of the audience. Therefore, the writers observe that this particular discourse tact; support-garnering tact does not take much words to be invoked as shown above. What is most important is that the three persons all crave for support and cooperation from Nigerians. The writers also observe that to garner the kind of support they need, there is sense of collectivity; a sense of togetherness, by the presenters to show that together, they could achieve much together. We therefore see expressions such as:

... *Let us with true conscience...* (Shagari)

... *Let us work together, let us build together, let us bequeath a greater Nigeria...* (Good luck)

... *We have an opportunity, let us take it...* (Buhari).

Table 5

Discourse tact	Text 1	Text 2	Text 3
	Alhaji Shehu Shagari	Dr. Good luck Jonathan	President Muhammad Buhari
e) Authority-assumption and exercise tact			

This discourse tact entails the use of language to specifically create an impression that the new leader/president is in full, unmistakable control. As seen from the table 5 above, the presidents who are democratically elected do not have to exercise authority. They are already backed by the constitution. They do not have to use language to coerce the listening populace to accept them. Acceptance is already an automatic thing since they had won the elections. Due to the above situation, there are no examples curled from the speeches.

Table 6

Discourse tact	Text 1	Text 2	Text 3
	Alhaji Shehu Shagari	Dr. Goodluck Jonathan	President Muhammad Buhari
Confidence-building	... We are dedicated to building a viable economy by fostering broad mass participation and the utilization of local resources.	... We will not allow anyone exploit differences in creed or tongue, to set us one against another. ... We must grow the economy, create jobs, and generate	... To achieve our objectives, we must consciously work the democratic system. ... The federal executive under my watch will not seek to encroach on the

	<p>... We are determined to transform Nigeria's agriculture to the point where Nigeria will be self-sufficient in food production and ensure that money is more effectively utilized.</p> <p>... We shall encourage joint ventures with foreign partners to establish farming.</p> <p>... We will vigorously attack the problem of housing.</p> <p>... Financial institution will be encouraged to make loans available to needy low-income families.</p> <p>... Factories will be established for the local manufacture.</p> <p>... We need more schools, more teachers. More laboratories, more books, more desks.</p>	<p>enduring happiness for our people.</p> <p>... In our economic strategy, there will be appropriate policy support to the real sector of the economy.</p> <p>... We must form technical land, financial partnerships with global businesses and organizations.</p> <p>... To drive our overall economic vision, the power sector reform is at the heart of our industrialization strategy.</p> <p>... Your excellency, Distinguished ladies and gentlemen, this is a new dawn for Africa. We fought for decolonization. We will now fight for democratisation.</p>	<p>duties and functions of the legislative and judicial arms of government.</p> <p>... I will try to ensure that there is responsible and accountable governance at all levels of government in the country.</p> <p>... The command centre will be relocated to Maiduguri, and remain until Boko Haram is completely subdued.</p> <p>... We intend to attack the problem of unemployment frontally through revival of agriculture, solid minerals mining as well as credits to small ...</p>
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Confidence-building contain commissive speech acts where the presenter of the speech puts himself and those he represents under obligation to create a secure future. The examples above actually show that there is hope for the future of the country.

Table 7

Discourse tact	Text 1	Text 2	Text 3
	Alhaji Shehu Shagari	Dr. Good luck Jonathan	President Muhammad Buhari

g) Survival tacts			
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From the discourse-pragmatic view point, this tact has to do with the usage of speech acts that have to do with threat in order to guarantee the survival of the speaker and his group. In an inaugural address by the president, threats are not required. That is why there are no examples to show that survival tacts are in the speeches.

Table 8

Discourse tact	Text 1	Text 2	Text 3
	Alhaji Shehu Shagari	Dr. Good luck Jonathan	President Muhammad Buhari
h) Departure-closing tact	May God bless our country and may God bless You all	I thank you, God bless you all and God bless the Federal Republic of Nigeria	Thank you.

In the example of the departure-closing tact shown above, the writers saw Shagari and Goodluck bringing in divinity as the source of their strength: the generality of the people and praying thus:

... May God bless our country and may God bless you all... (Shagari)

... I thank you, God bless you all and God bless the Federal Republic of Nigeria... (Good luck)

The above was not seen in Buhari's speech. What was seen in his ending remarks after all said and done is 'Thank you'. He did not bring in divinity. The question that comes to mind is, is it because president Shagari and Goodluck were/are civilians? Is that why they brought in the divinity? Again, one can also ask that is it because the background that Buhari had as a former military leader that is why he did not bring in the divinity? Again the writers also observe that he was again economical with words even in his departure-closing tact just as he did in the support garnering tact. This possibly shows that the personality of the speaker and background also goes a long way to influence the way and manner of presentation of the speech but generally speaking, all the three personalities whose speeches are being studied used the departure-closing tact.

Conclusion

The writers used Adegbiya's (1995) discourse tacts to analyse the selected Nigerian Presidential speeches. After the analysis, findings reveal that two out of the eight Adegbiya's discourse tacts were not completely conformed to by the speeches but six conformed. The two that do not conform are: Authority assumption and exercising tact and survival tacts. It was discovered that the conditions that necessitate the usage of these two tacts in the military coup speeches when Adegbiya introduced the tacts are not needed for the inaugural presidential speeches. The writers

conclude by recommending that Adegbija's tacts can be used to measure whether an inaugural address is good or not.

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Management Challenges of Small and Medium-Scale Enterprises (SMEs) in Makurdi: Focus on Select Private Theatre Troupes.

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Abstract

The Benue State government over the years has showed fervent interest in the potential of SMEs to the economic development trajectories of the state and nation at large. While this is evident in both short and long term investments in the sector, the performance of the sector is muted to be below expectation especially when compared to governments' imputes. This paper, examines some contending issues in the management of SMEs in Makurdi. Using observation and document review approach of the qualitative research methodology, the paper relies on Private Theatre enterprise as analytical frame of reference. Findings are that, besides some inefficiency in government's investments in the sector, internal problematics like poor management structures, stiff competitive climate, and inadequate skills have deterred the sector from performing optimally. The paper concludes that, in spite of these challenges these organisations have made commendable impact to the economic growth of the Benue State. The paper encourages owners, managers, directors and intending entrepreneurs to undergo training in leadership and management before or in the course of running their organisations.

Keywords: *Management, SMEs and Theatre Organisation*

Introduction

The development trajectory of nations of the world is to some extent measured and or determined by the numerical strength of existing small and medium scale enterprises. This is further determined by their operational quotients; management approach, unemployment reduction, economic gains, and general government support for the sector. Mboma affirms that:

The micro, small and medium enterprises (MSMEs) has been globally recognized as engines of economic growth. They represent on the average, between 80%-90% of enterprises and 60%-70% of domestic employment in the developed and developing economies of the world. It has also been generally accepted that a thriving MSME sector is essential for job creation, social cohesion and innovation, it also generates economic growth, improve worker skills and alleviate poverty by

creating opportunities for local population groups to help themselves. (In Nwodo et al. 22)

Evidently, SMEs promote self-reliance and development and it offers employments to the teeming youth. As the nation's population escalates, number of graduates on the increase, coupled with unprecedented number of uneducated and unemployed youths, the nation's best bet is to develop and mainstream SMEs into the country's development agenda. While this has been one of the top priorities of the state and nation at large, youth have continually indicated interest to develop and establish SMEs in the country. However, such interests may not be genuine because some youth establish SMEs out of joblessness and or as a last resort to survive the excruciating realities of the Nigerian society today. Perhaps, this may be responsible for their lackadaisical, recalcitrant, and unprofessional approach to managing established organisations that on the long run deter the sector from performing optimally. This paper uses private Theatre organisations as our analytical frame of reference.

Private Theatre organizations have evidently made meaningful impact in the changing socio-political, economic, religious and cultural climate of the nation. This astute contribution is done through exoteric, meaningful and aesthetically replete dances, dramatic re-enactment, song renditions and other forms of performances. Often times, such performances are taken to the people in their small units to give a niche or variety to celebrations or occasions and as a mark of state and national honour. While these performances may be considered as forms of entertainment, they are deep in philosophy, ideology, and fundamentally, they meet the yearnings and aspirations of the people. Logde in corroborating this view writes that "...the artists whatever his art co-operates with a given community. He instructs to order, to satisfy a given community's need" (In Oladokun 6). In the process of satisfying his/her society, the artist also enriches him/herself economically through hiring of his/her skills, and sometimes appreciations (spraying of money during performances). However, technical, administrative and managerial challenges are muted to have over the years stalled the existence and performance of many troupes in Nigeria. This is because, for these organizations to make maximum and or greater impact, it is imperative for them to explore the potential that every sector of Theatre has in the offer. Oshionebo and Idebi refer to this problematic when they write that "the Nigerian Theatre comprising the Yoruba professional popular Theatre or the Literary/academic Theatre has no provision for Theatre management". They further decry that "in government cultural centres, there are cultural officers who act in their capacity as Theatre mangers. In the institutions of learning, lecturers who specialise in Theatre management are engaged as business managers of the School's Acting Company and of the Theatre building" (45), in worst case scenarios, the head of the organisation or department double as the manager. It is out of the necessity for private Theatre organisations to perform creditably and contribute their quota to economic development that this paper examines some contending management challenges confronting the sector.

Conceptualising Management, SMEs and Theatre Organisation

There are variegated definitions of the concept management as there are different styles and or approaches. Burns in Adedokun posits that “the beginning of administrative wisdom is the awareness that there is no optimum type of management system” (34). As an expert in Theatre management he proposed a model best appropriate in managing Theatre organisations. However, whether troupe owners, directors and artists themselves are aware and have made adequate application of this template given the myriads of challenges confronting the sector remains unknown. According to Peter, “management is the process by which managers create, direct, maintain, and operate purposive organisations through systematic, coordinated, operative human efforts”(In Adedokun 34). Thus, presupposing that the task of the manager is to coordinate, control and channel human and material resources in line with organisational goals. While some management thinkers argue that managerial skills in innate, most of them agree that some form of formal academic management background helps in managing successfully (<https://www.managementstudyhq.com>). According to Van Fleet and Person, management is a “a set of activities directed at the efficient and effective utilisation of resources in the pursuit of one or more goals” (<https://www.managementstudyhq.com>). It is therefore, evident that management of the pivot of any organisation and without which no organisation can survive. Whether in their micro, medium or small scales, organisations require appropriate management to set both long and short term achievable goals and facilitate modalities to actualise them. The problematic state of management in any organisation leads to the eventual collapse of such organisation.

According to Olatunji in Nwodo et. al. small scale enterprise is an enterprise that has relatively little capital investment that produces in small quantity and as a result control small share of the market with less than 50 employees”(69). Businesses with such employment ratio abound in Nigeria and Benue state in particular, and have profited many citizens and kept them away from indulging in social vices. Similarly, Nwakoby conceptualizes SMEs as “any enterprise employing between five and one hundred workers with an annual turnover of about four hundred thousand naira (₦400, 000)” (in Osamwonyi and Tafamel 195). While Adidu and Olannye acknowledged that there are plethora of definition of SMEs, they agree that two major bifurcations in such definitions exist with some defining it from the capital investment perspective while others do so from the management structure perspective respectively(in Alabi et. al. 93). Alabi et. al. further explicate that certain indicators are common between these two perspectives; the size of capital, number of employees and the annual turnover (93).

Similarly, the Nigerian Industrial Policy describes SMEs as “those whose total investment is between ₦100, 000 and ₦2 million exclusive of land but including working capital”(Alabi et. al. 93). However, Ezeife maintains that, although

Scholars use parameters such as number of employees, sales volume or turnover, capital scale to define SME but some of them rightly contended that these

parameters do not provide uniform benchmark for all industries at all time. For instance, what could pass for a big capital in food and beverage industry will certainly be small when compared to that in steel or aviation industry. Further, what is a big capital today may become small in five years to come. (in Nwodo et. al. 21).

These peculiarities inform the study of management issues deterring Theatre organisations in Makurdi from performing their roles as economic engines, and employment outlays in the state. Concomitantly, the National Council on Industry's (NCI) reclassification of industrial enterprise in Nigeria comprise the following:

- i. Micro/cottage industry: this is an industry with a total capital employed of not more than N1, 50 million working capital but excluding cost of land, and/or a workforce of not more than 10 workers.
- ii. Small-scale industry: an industry with a total capital employed of over N1, 50 million, but not more than N50 million including working capital but excluding cost of land and/or a workforce of 11-100 workers.
- iii. Medium-scale industry: an industry with a total capital employed of over N 50 million, but not more than N200 million, including cost of land, and/or a workforce of 101-300 workers (in Nwodo et. al. 22).

Theatre organisations in Makurdi metropolis fall under small-scale industry given the nature and scope of these industries. Theatre organisations refer to professional and licensed entertainment companies saddled with the responsibility of performing on hire or freelance /community services bases in any society of the world. There are highly creative industries with dance, music, drama and pyrotechnic displays and so on as their performance elements. In Makurdi, some of the existing Theatre organisations include Takuruku Entertainment, Sigwa Theatre Troupe, Heritage performing Troupe and Ebony Theatre Troupe, Viashima Theatre Troupe, Gbam Memorial Troupe, Asoshido Theatre Troupe, Aita Cultural Troupe and Afric Theatre Troupe. These Theatre organisations have staff strength of between the ranges of 20 to 50 with an investment capital of not more than ₦50 million. The popularity these organisations enjoy, level of patronage and survival of these troupes is predicated on the management approach adopted.

According to Oshionebo and Idebi "Theatre management is concerned with the theatre buildings and companies and how the artistic events, financial transactions, rentals and box office earnings are interrelated in the running of the Theatre" (41-2). Management in this context therefore, is "the process by which managers create, with their sole concentration on effective coordination, communication, division of labour, scientific management, short and long term planning"(42). Oshionebe and Idebi further posit that the arts administrator is saddled with the following tasks:

- i. Planning and organising logistics for events, programmes, performers/artists and other personnel
- ii. Using skills in arts-related law, accountancy, press liaison and public relations,
- iii. Working to secure funding for venues or specific events,

- iv. Writing or contributing to publications which accompany arts-related events and activities,
- v. Administrative, marketing and office management duties, etc. (23)

This paper contends that there are a number of challenges confronting the organisation of Theatre companies in Makurdi. The paper examines these challenges while also preferring solutions to them.

Issues in the Management of Theatre Organisations in Nigeria

A major management challenge confronting theatre organizations in Nigeria and Benue State in particular is lack of a formidable management structure. Many theatre organizations rely on daily extemporization in pursuant of set goals. Often times, the owners of these companies double as both the artistic, technical director and manager of their companies. Perhaps, this problematic may be premised on undefined areas of specialization in our institutions of higher learning, and lack of adequate and or sufficient funds to engage the services of resource persons with formal training in these and other areas. The enormity of each task makes the jack of all trade master of non to be unable to actualise set gaols since he/she is not proficient enough to carry out all tasks at the same time. Even in instances where these roles are properly shared, the owners of such companies seldom allow administrative staff to do their job. This therefore, creates friction between the management of Theatre organisations thus hindering the smooth running of the organisations.

Another management challenge hindering the growth and development of Theatre organizations is lack of a designated performance space and secretariat and or office. Stephen enumerates the basic elements of arts management to include:

- i. Creative raw materials (idea, play, music, etc.)
- ii. A person or persons to give life to the creative materials (such as actors, dancers, singers and so on)
- iii. A place to present material (such as a theatre, a church and so on)
- iv. An audience to witness the production during performance
- v. Adequate funding to achieve the artistic and administrative goal. (45-6)

Ironically, private theatre organizations rely on outdoors performances, a situation where they wait or source for invitation to perform in occasions and celebrations. With this perception, the major concern therefore is to secure a mini office apartment where they can be easily located and booked for performances. In worst case, some organizations do not have a defined office space thus; the residence and or abode of the owner of such organizations are used. With this predisposition, issues of improper documentation and record keeping hinder the smooth running of the organization. It also points to why many SMEs go extinct after a period of time. Asika agrees with this view thus “the history of small scale businesses, in many countries, especially Nigeria is replete with instances of firms which became extinct or stunted after an era of relative affluence in which they had attained leadership positions in their respective industries” (in Alabi et. al. 95). Afric and Sigwa Theatre Troupes are examples of Theatre troupes that have gone extinct in Makurdi. Such

sudden extinction is informed by the inability to properly manage these organisations in the manner that staff get regular pay, and that they are booked for performances on a regular basis, records of performances and financial transactions are properly kept and no staff is denied of their benefits. When this is not the case, staff begin to look for more functional organisations, thus leading to the collapse of the organisation that employed them.

Similarly, it is rare for Theatre companies to organize box office performances and invite members of the public to watch. Therefore, with the absence of a designated performance space it becomes commonsensical to see these troupes rehearsing in public places, thus contravening the secrecy that is associated with the practice and or rehearsing or preparatory stages of performances. Leon provides a generic, non-specific resume of the fundamental challenges confronting the expansion and economic growth of SMEs. In this postulation, Leon maintains that:

In spite of the vital roles of small and medium scale enterprises in the economic growth and development of a nation, the effectiveness of these enterprises is still hampered by many factors such as;. Inadequate capital (finance); poor record keeping; poor or wrong location; poor planning; inadequate infrastructural facilities; and lack of skilled manpower etc. (in Alabi, Awe and Musa 93)

As the popular axiom says “the way you present yourself determines the manner in which people treat you”, the poor organisational quality of theatre organisations and the locations of some organisations in remote areas also account for their level of patronage. Perhaps, this may be the reason why the price for performances are allows negotiable. While they have fixed prices for performances often determined by the nature of occasions and locations to be performed in, such prices are still negotiable perhaps because of the lack of a standard operating system which patrons are aware of.

With regards to paucity and or lack of funds, many Theatre practitioners are unable to gain access to loans provided by government and other financial institutions. Lack of sufficient awareness creation and or sensitisation on how to acquire loans, and their operational and or working modalities, lack of collateral, the commensurability of patronage and returns and the time frame to offset such loans are some factors deterring some Theatre entrepreneurs from developing and venturing into entrepreneurship activities. In cases where such loans are taken, many aspects of the established organisation are sabotaged in order to minimize cost and accrue enough savings. The implication of this as stated earlier is reflected in low performance output and the dwindling fortunes of some Theatre organisations today.

Another problem confronting the management of theatre organisations today is the type of talent and or artists engaged or employed and the major artistic preoccupation of such enterprises. Evidently, the creative tilt of owners of Theatre organisations is dance and choreography in Makurdi. This has limited their performance options to dance alone and in very rare cases dance-drama. Purely wordy or dialogical dramatic and musical performances are hardly part of

organisational performance list. With variegated names which ends with “performing troupe”, “theatre and entertainment troupes, one would think that they have a potpourri of performance options which patrons can select to suit various purposes. However, with a worrisome number of these artists who do not have formal Theatre training; except an apprenticeship training within the performing troupe that later employs them, the total performer and or artist which is expected of every Theatre artist is eluded, thus the lopsided nature of performances. In addition, the technical aspect which handles the aesthetic beautification of the performance is approached with levity. However, beyond artistic opulence design improves firm performance by changing the value of outputs (goods and services produced), costs of inputs (resources used in production), and the efficiency with which inputs are turned into outputs. In view of the inability of most Theatre organizations to meet the technical prerequisite for productions, achieving maximum impact in providing an aesthetically pleasing experience is deterred. This also has negative impact of patronage as patrons tend to engage other troupe once the performance of the company which they hired falls short of their expectations.

Unfavourable competitive atmosphere is another considerable factor. Currently, there is a stiff competition between existing between private Theatre organisations and the State Council for Arts and Culture. It is commonsensical to see both sectors scrambling to be booked for performances. Because patrons have this knowledge, they intentionally negotiate the price for performances with the mind-set that if one private troupe refuses their offer another and even the State Council for Arts and Culture will accept the offer at a very low rate. This has affected the status of Theatre organisations in the state and their generation of income.

A final challenge is the practice of boycotting performances. This is a situation where artists organise themselves off the books and without the knowledge of the management of their company to perform in occasions. In such instances, the financial gains are shared between themselves. The company therefore, losses financially and patronage as well; this is because once an artist is contacted to engage the company for a performance he/she calls out to friends within the company or from other companies to take the offer thus denying companies of patronage.

Mitigating Management Challenges in Theatre Organisations

A well organised institution and or organisation is capable of attracting patronage at standard rate. This implies the full establishment of Theatre houses or spaces by entrepreneurs where the general public can be treated to variety of theatrical performances intermittently in the state. It will increase patronage and income because of the standard which establishing a full company attracts. A Theatre organisation without a designated performance space and or house where rehearsals and performances would be carried out is not professional in nature and character. Such make-shift arrangements make mockery of the Theatre profession. The use of rented cubicles within the metropolis as secretariats requires intense advertisement for people to know the location while a

Theatre house advertises its. Theatre organisations must therefore, strive to establish performance spaces through the acquisition of soft loans.

With regards to challenges of funds, government's interest in this sector in recent times can be leveraged on by Theatre entrepreneurs to establish full scale organisations that will stand the taste of time. Okereocha maintained that:

The future of small and medium scale enterprises sector looks promising. Of late, local and foreign financial institutions, government agencies state governments and well-meaning individuals have been focusing attention on the sector. The World Bank has in a bid to help close the funding gap for small and medium scale enterprises, approved \$500m (21.7b) life line for the sector in Nigeria. This is coming on the heels of similar intervention by central bank of Nigeria, which has launched ₦220b small and medium scale enterprises (SMEs) fund. (In Alabi et. al. 96)

The acquisition and utilisation of these loans can however, not be possible without adequate awareness creation, sincerity and due process. Efforts must be made to ensure that the right persons have adequate access to these loan schemes and are appropriately bonded and protected by the contract law. Constant monitoring of both the loaning and utilisation process must be done. This will lead to the establishment of a formidable performance space where the preparatory stage and or process of performances can be concealed from the public. It will also lead to more income generation because Theatre companies can carry out both indoors and outdoors performances.

Artists' must be sincere in handling offers made to them by patrons. They must inform the company's management of an intending job and or performance contract and insist that the company performs in such occasions or celebrations as the case may be. This will enable the company to generate enough money to pay workers and sustain its existence.

It is also pertinent for Theatre entrepreneurs to undergo formal training in leadership and management to enable them harness the human and material resources of the company towards the achievement of set goals.

Conclusion

The management of Theatre organisation is a herculean task that requires proper and or formal training in the act of leadership and management. With the number of challenges confronting management practice of Theatre organisations in Makurdi it is appropriate to state that these organisations fall below the expected standards. There are evidences of continuous patronage of existing companies; however, they can only maximize optimal patronage if they set the right standards and live up to them. This would require cooperation between existing companies, the establishment of designated performance spaces, sincerity, proper record keeping, and engagement

of all the required staff. The actualisation of these would enhance the performance of Theatre organisations while also increasing their income.

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