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## **Editorial Note**

This edition of *Liwuram: Journal of the Humanities*, received over 80 manuscripts from different contributors across 46 institutional affiliations within and outside Nigeria. Out of this number, 71 essays were found publishable after subjecting all the manuscripts to a thorough peer-review. The selected papers deal with a wide range of subject areas in the Arts and Humanities, written through the linguistic medium of English, French, Arabic, Hausa, Kanuri and Fulfulde. This overwhelming response received from contributors is surely a reflection of the reputation and acceptability of the journal by the academic community.

Given the huge number of publishable papers received, the Editorial Board decided to have two concurrent numbers for the edition namely: Volume 22 No.1 (2021) and Volume 22 No.2 (2021). To this effect, the Editorial Board wishes to express its profound gratitude to the Dean, Faculty of Arts, Professor Mohammed Aminu Muazu for his unflinching support and determination to see that these two numbers of the edition materialized. We are equally appreciative of the patronage and confidence that our numerous contributors have in our journal, as well as the due diligence and professionalism of our reviewers and Editorial Advisors. We are also grateful to the immediate past Editor of the journal, Professor Sunday Enessi Ododo, as well as his predecessors, Professor Abubakar Abanga and Professor Bosoma Sheriff for their continuous support.

Thank you.

**Professor Muhammad Mai Abubakar**  
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## **SECTION ONE:**

### **LANGUAGE, LITERATURE AND CULTURE**



## **MONOPHTHONGIZATION OF GLIDES IN NIGERIAN FOOTBALL COMMENTARIES: A COMPARATIVE ASSESSMENT**

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### **Abstract**

This paper examines, by way of a comparative analysis, the phonologies of the English of selected Nigerian football commentators. Our motivation is to demonstrate that variations and alterations in Nigerian English speech production might more satisfactorily be explained in relation to the operations of the natural phonological process of monophthongization. Demonstrating this involves a qualitative description of variations of patterns of recorded speech data from Nigerian football commentaries. In other words, phonetic clarifications of patterns of speech observed are provided so as to heighten an in-depth understanding of the rationale of this investigation. Consequent upon this fact, our analysis focuses on a non-numerical data. This study is grounded on the natural phonological theory which emphasizes phonological processes and recommends that certain phoneme configurations are controlled by forces natural in individual speech performance. These processes can either decrease articulatory contrasts or strengthen certain segments either for the purpose of ease/simplicity of pronunciation (e.g., monophthongization) or clarity of speech. Findings reveal that, confronted with the need and the desire for ease of articulation, Nigerian football commentators usually monophthongise certain diphthongs in such a way that the substituted segment is perceptually similar to the original targeted diphthong. This phonological comportment is symptomatic of natural or innate reflections of human capacities, according to the theory of natural phonology.

**Keywords:** Natural Phonology, Monophthongization, Phonological Processes, Nigerian English

### **Introduction**

Processes, as is generally recognized, are usually described as “universal responses to difficulties presented by limitations of human nature” (Nathan, 1982, p.1). This paper demonstrates how within the rapid and connected speech repertoire of Nigerian football commentators, there is the encountering of complexities of sounds which results in the preservation of certain phonemes from being deleted or elided. This process is what is referred to as a substitution process. “The process or result of replacing one item by another at a particular place in a structure is what is referred to as substitution in linguistics” (Crystal, 2008, p. 463). In other words, there is the replacement of linguistic items with phonetically close phonemes in order to avoid deleting marked or problematic sounds, in this case, diphthongs. This is what Stampe means when he says that “certain processes apply to speech to substitute sounds that present difficulty to the speech capacity of an individual” (Stampe, 1979, p.1). Therefore, a substitution process such as monophthongization is a mending tactic employed by Nigerian football commentators for the purpose of ease or simplicity of articulation and clarity of speech. Such a process responds promptly to, for instance, complexities of sequences of segments, where we see the selection of phonemes to replace otherwise difficult and composite sounds like diphthongs and in some cases, triphthongs.

A monophthong is a vowel segment that involves the production of just one sound as opposed to a diphthong that involves the production of two vowel segments, hence the former is referred to as pure vowel, and the latter is referred to as an impure vowel or a glide. Producing diphthongs consequently, involves the spontaneous slithering of several speech apparatus from one vowel quality unto another vowel quality. Triphthongs or what is generally referred to as sound sequences are more complex than both categories of vowel sounds in the sense that they involve the movement from one sound quality to another and unto a third. Monophthongization can plainly be described as a process of sound change that involves a diphthong becoming a monophthong. That is, it can be likened to a shift from one sound segment to another. This usually occurs because speakers may erroneously recognize diphthongs as monophthongs. In other words, monophthongization is a phonological process that entails a speaker utterly weakening a diphthong to the point of losing it. Monophthongization implies “a change in vowel quality from a diphthong to a monophthong” (Crystal, 2008, p. 311). Consequently, symbols that previously signified glides now characterize single vowels. Monophthongization is “the process of sound change motivated by articulation through which diphthongs are simplified to long vowels” (Bussmann, 1998, p. 763). This process usually occurs because of differences in articulatory movements in such a fashion that, the frequency of the second sound segment is either lowered or eliminated. This subsequently results in the reproduction of only one segment. Thus, the diphthong is monophthongised.

This article makes obvious the fact that in Nigerian English speech production, in this instance, speech repertoire of Nigerian football commentators, phoneme oscillations might more adequately be explained in relation to the operations of the natural phonological process of monophthongization.

### **Previous Studies**

Studies under review in this segment are closely associated to our analysis as regards key issues like monophthongization and diphthongal challenges. There are nevertheless, definite areas of distinction between our study and those reviewed as regards theoretical foundations and methodological approaches. These differences eventually justify our analysis. The major purpose of Feldstein’s (2003) investigation is to reveal how “diphthongal reflexes of Slavic are explainable by the recognition of differing **monophthongization rules** as regards pure sonority contrasts and recognizing the differing northern and southern relative chronologies for monophthongization” (Feldstein, 2003, p. 247). This present study, on the other hand, focuses on challenges in diphthongal articulations rather than diphthongal differences and differing monophthongization rules that are peculiar to a specific language.

In a related study, Thomas looks at the monophthongization of /aɪ/ in African American English and demonstrates how it differentiates these dialects from the Standard American English. His major purpose is to show the differences between men and women in Chicago as regards the extent of /aɪ/ **monophthongization**. Such differences could suggest “greater social mobility for females, and greater in-group pressure among men resulting in a divergent use of monophthongal /aɪ/” (Thomas, 2013, p.450). While Thomas’ major objective is to demonstrate how there are differences in the articulation of the diphthong /aɪ/ in the speech of males and females, this present study discountenances the issue of gender and sheds light specifically on the problem of diphthong production.

Smitherman (2014) carries out an investigation to determine whether children with Cajun status use the phonological features of CE, non-aspirated plosives in the initial position of a word,

heavy vowel, nasalization, **monophthongization and glide weakening** on vowels more than children with non-Cajun status. Examining the number of occurrences and number of opportunities show that the former category of subjects produced all the aforementioned features more frequently than the latter category of students, that is, the children with non-Cajun status. Smitherman aims at showing how for instance, monophthongisation and glide weakening, are most likely to be heard in the vowel segments that children articulate while this present study uses speech production generated from educated Nigerian adults to show how certain segments are monophthongised for ease of production and clarity of speech.

This current study supplements results of the above-mentioned studies by demonstrating how within the rapid and connected speech repertoire of Nigerian football commentators, there is the encountering of complexities of sounds or vowel segments which results in the preservation of certain phonemes from being deleted or elided, by way of monophthongization of seemingly complex diphthongs.

### **Theoretical Background**

This study is established on the theory of Natural Phonology. This is “the oldest explanatory theory of phonology whose proposition is because sound patterns are governed by forces implicit in human vocalization and perception” (Stampe, 1979, p. 126). Essentially, natural phonological ideologies are both cognitive and phonetic. The universality of phonological processes upon which natural phonology operates, implies that processes are motivated in all human beings. It is a theory that seeks to examine how and why difficult sounds are substituted for easier alternatives within the speech of the native speaker of English and that of the L<sub>2</sub> learner of English. Also, it focuses on processes that alter complex structures and thus, produces explanatory models of linguistic behaviour as it relates to phonological structure, acquisition and alterations. Such processes are context sensitive and can either be lenitions and fortitions which are both geared towards phonetic simplicity and phonetic clarity respectively.

As a theory that functions with phonological processes, monophthongization, which is a substitution process for instance, “responds to those difficulties by substituting segments which ‘blend’ better into the sequence” (Stampe, 1979, p.23). In other words, monophthongization involves sound change whereby a diphthong becomes a monophthong. One vowel is thus substituted for another vowel sound.

Hence, monophthongization implies “a change in vowel quality from a diphthong to a monophthong” (Crystal, 2008, p. 311). It is a means through which diphthongs are simplified in the speech of both L<sub>1</sub> and L<sub>2</sub> speakers of English: It involves the total loss of the subsequent part of a diphthong in order to generate a monophthong. Bussmann explains monophthongization as “the process of sound change motivated by articulation through which diphthongs are simplified to long vowels” (Bussmann, 1998, p.763).

As a process that involves monophthongs, being formed or created out of already existing diphthongs, the process of monophthongization is common amongst Nigerian speakers of English language probably because several of these diphthongs are not found in the speech inventory of Nigerian indigenous languages or because of the complexities in speech organ manipulation which they encounter while trying to glide from one sound segment to another within the same syllable. When a diphthong is closely trailed by the neutral vowel, schwa, there are possible sequences of vicissitudes that are most likely to happen. For instance, a diphthong can be monophthongised by releasing the second phoneme while at the same time increasing

the initial component or constituent. Or the diphthong might be completely released for some other segment that appears less complex. A third and final possibility is retaining the gliding process from one vowel quality to another but changing the otherwise marked segments.

## **Methodology**

This research assumes a qualitative method. In other words, it works with non-numerical data. The qualitative nature of this study lies in the appraisal and description of configurations of spoken data. So, there is the deliberate effort made towards achieving the purpose of attaining a detailed understanding of our motivations as regards this scholarship. This investigation is based on spoken data from Nigeria second language speakers of English. In our study, the facts are already available and so analysis is geared towards making a critical evaluation as regards the phonological selections.

Nigerian Professional Football League TV commentaries of the NPFL TV are obtained, by means of an Iphone6 plus phone device, from the internet, and YouTube social media platform. The commentaries are derived from the 77<sup>th</sup> edition of the 2018 football tournament, which is also called the 2018 Aiteo Cup. The tournament began on the 9<sup>th</sup> of September 2018 and ended on the 24<sup>th</sup> of October 2018 and commentaries from the matches are selected from the First Round, Second Round, Group Stages, Quarter-Finals and the Semi-Finals. Matches were played in cities like Aba, Lagos, Kano and Gombe, all in Nigeria. Selected commentaries for this study include those that were run for ten teams namely, *Awka VS Hope of Glory; Enugu Rangers VS Niger Tornadoes; Delta VS Kogi United; Nasarawa VS Standard; Kano Pillars VS Sokoto United; Wiki Tourists VS Bayelsa United; Sunshine Stars VS Supreme Court; Abia Warriors VS Kano Pillars* and finally, *Enyimba VS kano Pillars*. Each match lasts a minimum of ninety (90) minutes and a maximum of one hundred minutes. Total duration of recorded speech data is approximately sixteen hours (16hrs.), produced by six Nigerian Professional Football League journalists and -in-play-match commentators. They include, Emmanuel Etim, Babajide Guerrero, Paul Bassey, Yubby Nduonofit, Onah Kosi and Mohammed Suleiman. In the succeeding analysis, all six subjects are labelled A- F respectively. They are all educated male analysts and their speech patterns can be likened to Ugorji's (2010) Acrolectal and Mesolectal usage because their phonological repository manifest little L1 influence, which is characteristic of graduates.

Subsequently, the corpus is generated and phonetically converted. Symbols used in transcription have IPA values which is that of Wells and Colson, as categorized by Awonusi et al (2015). The selected speech recordings of Nigerian football commentators are considered to be speech forms that are representative of educated English speech in Nigeria because of the presence of several phonological differential features or traits that mirror not only their level of education but also the nativisation of their individual phonological repository. Accordingly, transcribing our Nigerian English spoken data involves making use of simple/complex vowels and consonants in the Mesolectal/Acrolectal usage of Ugorji (2010). Several sound sequences are chosen and sequestered for thorough and repetitive listening so as to detect instances of monophthongised diphthongs within the speech repertoire. Results from our analysis contribute significantly to already existing knowledge on phonological analysis. Descriptions and phonetic explications of the researcher's insights and impressions as regards the findings signal the qualitative aspect of our analysis.

## A Description and Synthesis of Findings on Monophthongisation

The tendency for all six subjects to eliminate sequences of vowels in favour of a single segment is observed. This is because such complexities “require radical and precise movements of the articulatory which are rather difficult in speech of normal tempos” (Stampe, 1979, p. 24). For example, the change in quality from a diphthong to a monophthong is also confirmed in the speech repertoire of speakers A- F substantiating the claim that “Processes that apply in L<sub>1</sub> typically apply in L<sub>2</sub> as well affecting both perception and production” (Donegan & Stampe, 1979, p. 12). There is a consistency towards the preference for monophthongisation amongst the speakers based on the fact that there is some form of difficulty. Such a difficulty or challenge is common for non-native speakers, because producing diphthongs is a motor skill that requires the precise movement of the articulators from one vowel quality to another within the same syllable and without any form of discontinuity during the transition.

In the speech of commentators, A, B, C D and E, articulating the closing diphthongs, /eɪ aɪ oɪ / which all terminate with /ɪ/ and the closing diphthongs, /əʊ aʊ/ which both terminate in /ʊ/, resulted in the elimination of the latter phonemes within the same syllable and substitute the initial phoneme for a less marked one. This is seen in words like, ‘feint’ /femt/, ‘brace’ /breis/ and a phrase like, ‘boot it’ /bəʊt it/. Mousa (2015) presents Hung’s (2004) rule for monophthongization of diphthongs and states that it can be captured as a “Diphthong Reduction Rule” (Mousa, 2015, p. 9) that helps to aggregate such features of sounds involved in this process and their behavioural patterns. Consider the formulaic and algorithmic rule below which helps to understand the monophthongisation phonological process found within the Nigerian football commentator B:

Rule 1: VV → V / - / [+ Stop (+Back) or +Nasal]

The above rule is in several ways applicable to examples drawn from selected subjects, A-F. This rule maintains that a diphthong is reduced or condensed to a monophthong when followed by an obstruent (stop) or a sonorant (nasal). In order for this rule to harmonize with the examples drawn from our corpus, we are compelled to adjust the rule to read thus:

Rule 2: VV → V / - / [+ Consonantal or + Sonorant] \$

In the speech of speaker B (as is the case with several Nigerian L<sub>2</sub> speakers of English), the word, ‘close’ /kləʊz/, would involve initiating pronunciation by producing the schwa, /ə/. This would mean fashioning the lips to be slightly rounded, while anticipating a glide towards the terminal mid-high centralized phoneme, /ʊ/, where there is an obvious rounding of the lips. These movements which must occur simultaneously is problematic in L<sub>2</sub> speech production, although, there seems to be a slight difference in tongue positioning for both sounds. A consequence of this constraint is the phonemic reduction of the diphthong which is the approximation of a corresponding closer vowel. Nigerian football commentators A, B and D on several occasions, generally opt for the Mesolectal monophthong, /o/ in words like *coach, throw, going, control, post, elbowed, ago, goalless, over, know, behold, opener, whole, moment* and *flow*. This could be as a result of the fact that within the phoneme inventory of Nigerian indigenous languages, the feature of centrality is absent and so, producing a blend of central and mid vowels will require substituting the glide for a closer, less marked segment. This is what Stampe implies when he says that several processes apply to speech “to substitute sounds that present difficulty to the speech capacity of an individual” (Stampe, 1979, p. 1).

Observing the speech production of speakers, A, B, C, D, E and F leads us to submit that substitution process like monophthongization is a mending tactic utilized for the purpose of ease or simplicity of articulation. Expressing the above systematic phonological process, that is, Rule 2, in a formal and more explicit way will read thus:  $VV \rightarrow V / - / [+Consonantal] \$$ . That is, a diphthong becomes monophthongised when it occurs before a consonant (which could be either an obstruent or a sonorant) or at a syllable boundary position. Where VV stands for diphthong and V stands for the resultant monophthongised diphthong. Consequently, the mappings of the altered sounds can be seen in the following examples drawn from speakers A, B and C:

**Coach** /kəʊtʃ/ → [kɔʃ] where,  $VV^{(əʊ)} \rightarrow V^{(ɔ)} / - / +Cons -Voice^{(f)} \$$   
**Throw** /θrəʊ/ → [tro] or [θro] where,  $VV^{(əʊ)} \rightarrow V^{(ɔ)} / - \$$   
**Control** /kəntrəʊl/ → [kɒntrol] where within the second syllable,  $VV^{(əʊ)} \rightarrow V^{(ɔ)} / - / +Cons +Voice^{(l)} \$$   
**Post** /pəʊst/ → [post] where,  $VV^{(əʊ)} \rightarrow V^{(ɔ)} / - / +Cons^{(s t)} \$$

The diphthongal realization of the glide /eɪ/ in the speech of Nigerian football commentators involves a combination of the mid-high vowel, /e/ and the more lax centralized vowel, /ɪ/. Here, the movement begins from a close-mid front position to the short front vowel, /ɪ/ where there is the slender closing movement of the lower jaw and spreading of the lips. If this movement or glide is not successfully achieved, what is realized is the weakening of the second element to the extent that it takes on the articulatory configuration of the preceding element to produce the Nigerian English Mesolectal /e/. Thus, we see the prompt response to complexities of sequences of segment. Hence, a process like monophthongization is a response to “those difficulties by substituting segments which ‘blend’ better into the sequence” (Stampe, 1979, p. 23). Within our speech data, it is perceived that such substituted phonemes are replacements that have minimal deviations from the marked segments just as is observable in words like *straight*, *break*, *away*, *day*, *name*, *way*, *explain*, *late*, *play-on*, *claim* and *deflate* where we see the substitution of /eɪ/ for the Mesolectal /e/ in the speech repertoire of speakers A, B, C, D and E. Accordingly, the rule based phonological mappings of the transformed sounds are captured in the subsequent illustrations from speakers C and D’s speech productions :

**Straight** /streɪt/ → [stret] where,  $VV^{(eɪ)} \rightarrow V^{(e)} / - +Cons -Voice^{(t)} \$$   
**Break** /breɪk/ → [brek] where,  $VV^{(eɪ)} \rightarrow V^{(e)} / - +Cons -Voice^{(k)} \$$   
**Name** /neɪm/ → [nem] where,  $VV^{(eɪ)} \rightarrow V^{(e)} / - +Cons +Voice^{(m)} \$$   
**Late** /leɪt/ → [let] where,  $VV^{(eɪ)} \rightarrow V^{(e)} / - +Cons -Voice^{(t)} \$$   
**Claim** /keɪm/ → [kem] where,  $VV^{(eɪ)} \rightarrow V^{(e)} / - +Cons +Voice^{(m)} \$$

Notice from the above instances that monophthongization, an active, non-inhibited lenitive process often manifests in the spoken data of the football commentaries, based on the necessity for ease of articulation or speech organ manipulation. Hence, the consistent forfeiture of the subsequent component of the diphthong. Accordingly, “the innate elements in phonology are the phonetics (processes, constraints, or preferences) that press towards optimization and motivate substitutions” (Donegan & Stampe, 1979, p. 6). Our submission therefore is that, Nigerian speakers of English, in this case, football -in-play match commentators, respond to articulatory difficulties by making substitutions that assist in clarity of speech and ease or simplicity in pronunciation during rapid speech football commentaries.

The closing diphthong, /aɪ/ involves a glide from the monophthong, /ʌ/, which is a lax vowel having the tongue centrally positioned with lips in a neutral position. This directional

movement that gradually reduces in loudness is towards the more open vowel, /i/. The centrality component which initiates this diphthong is indeed a marked parameter for any Nigerian L2 learner of English compared with the parameter of tongue height. Consequently, as noticed in the corpora of this study, specifically in the speech production of speakers, A, B and C, in a word like, ‘snake’ /sneik/ (found in the phrase, ‘snake bite’), the otherwise complex diphthong is produced either as an adjusted diphthong, /æi/ or some other monophthongal alternant which indicates the replacement of the marked centralized phoneme, /ʌ/ and lengthening of the lax second element. What is eventually produced is phonemically transcribed as [snek]

When a diphthong is compactly followed by the neutral vowel or schwa, /ə/, the variation that is most likely to occur is the release of the second phoneme and the subsequent increase of the preliminary feature. In the speech production of speakers B, C and D, instances of words derived from the data demonstrate how several elements are monophthongised. Such words include, *years*, *scared*, *here*, *curiously*, *really* and *serious*. Here, the process entails a speaker completely weakening the marked centralized diphthongs, /ɪə eə/ to the point of dropping it. Consequently, these symbols that hitherto signify glides, now characterize the single Mesolectal vowel, /ɛ/. Articulating the diphthong, /ɪə/ for example, involves a gradual glide from ɪ → ə indicating a tongue position of frontal or anterior to a more central positioning. Configuration of the lips involves an alternation from a level of neutrality or spread to quite open.

The glide, /eə/ involves a movement from an initial open-mid to a more open variability. Both diphthongs, /ɪə/ and /eə/ are substituted for the Mesolectal /ɛ/ or /i/ as the case may be, in all instances of monophthongised elements found within the spoken data, specifically in the speech production of speakers A-F. This resonates Donegan & Stampe’s position that, “processes apply in ways that follow from their nature... since processes represent responses to phonetic difficulties...it follows that a certain difficult representation undergoes a substitution and all other representation with the same difficulty will ceteris paribus, undergo the same substitution” (1979, p.136). Hence, we see the swapping of problematic sounds for easier and less complex phonemes in the speech of all the subjects, speakers A-F. Thus, this study proposes that natural phonology explains complexities faced in L2 acquisition and variations in speech that may not be ascribed to the concept interference. Accordingly, the rule based phonological mappings of the transformed sounds can be perceived in the following examples derived from our spoken data in the speech of speakers A, B, C and D:

- Years** /jɪəz/ → [jɛz] where, VV<sup>(ɪə)</sup> → V<sup>(ɛ)</sup> / - /+Cons +Voice<sup>(z)</sup> \$
- Scared** /skeəd/ → [skɛd] where, VV<sup>(eə)</sup> → V<sup>(ɛ)</sup> / - /+Cons +Voice<sup>(d)</sup> \$
- Here** /hɪə/ → [hiɛ] where, VV<sup>(ɪə)</sup> → V<sup>(iɛ)</sup> / - \$
- Curiously** /kjʊəriəsli/ → [kjuriəsli] where,
- a. VV<sup>(ʊə)</sup> → V<sup>(u)</sup> / - \$ (First syllable)
  - b. VV<sup>(ɪə)</sup> → V<sup>(i)</sup> / - \$ (Second syllable)
- Really** /rɪəli/ → [rili] where, VV<sup>(ɪə)</sup> → V<sup>(i)</sup> / - \$ (First syllable)
- Serious** /sɪəriəs/ → [sirɪəs] where,
- a. VV<sup>(ɪə)</sup> → V<sup>(i)</sup> / - \$ (First syllable)
  - b. VV<sup>(ɪə)</sup> → V<sup>(i)</sup> / - /+Cons -Voice<sup>(s)</sup> \$ (Second syllable)

Judging from all instances of monophthongised elements discussed, our analysis demonstrates what the theory of natural phonology proposes which is that “sound patterns are governed by forces implicit in human vocalization and perception” (Stampe, 1979, p. 126). That is, physical and perceptual limitations, as regards the monophthongisation of diphthongs are one of the

numerous factors clearly accountable for variations and deviations in human speech sound making. The use of natural phonological theory in this study “accounts for all kinds of linguistic performance and gives clues to the ways in which speakers of human languages actually organize, store and produce the sounds of different languages” (Nathan, 1982, p. 119). In this analysis or assessment, this assertion has been re-validated.

## **Conclusion**

The output of this investigation is that it provides phonetic explications regarding how and why Nigerian football journalists and in-play-commentators engage in the replacement or swapping of certain marked linguistic items with phonetically close phonemes. In other words, why the generality of Nigerian L2 learners of English behave in a certain way. We propose that this is usually done in order to evade deleting the marked segments, in this case, diphthongs. This is what Stampe implies when he states that certain processes apply to speech to substitute sounds that present difficulty to the speech capacity of an individual (Stampe, 1979, p.1).

Replacing or interchanging a diphthong with a monophthong spontaneously produces a prolonging outcome of the segment used to replace the complicated sound. In other words, attempting to generate centring or closing diphthongs results in simplification even as speakers tend to judge the starting point of a diphthong to be the vocal quality of the entire sound segment. Thus, “difficulties encountered in ... second language learning seem to bear out the natural phonology theory” upon which this investigation is hinged. (Nathan, 1982, p.1). In an attempt to avoid gestural movements or activities towards the mid-central location, there is the distortion of the original diphthongal vowel space. Dziubalska echoes our proposition about processes when she explains that they “manifest themselves in all types of phonological behaviour of language users [e.g.] in normal performance ... in second language acquisition ... casual speech ... emphatic speech ... resulting in sound change ... [which] also account for implicational universals by substituting the implying sound by the implied one”. (2011, p. 4).

Lastly, concentrating on the performance and the implementation of the abstract characterization and representation of structures of the various syllabic segments (diphthongs), helps in reducing difficulty with phoneme awareness amongst language learners.

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## FACIAL MARKS AMONG YORUBA STUDENTS IN KWARA STATE UNIVERSITY, MALETE

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### Abstract

The study is on facial marks among Yoruba students in Kwara State University, Maletе. Yoruba tribal marks serve as symbol of identity and beautification. So many factors have influenced the art and practice of facial marks which is now waning away. The aim of this paper is to redirect attention to that aspect of the Yoruba tradition of facial marks. The paper deploys mixed research methodology of qualitative and quantitative approach, which allows the researcher to make use of questionnaires, interviews, literary materials, internet resources for data collation and analysis. The non-probability sampling also known as incidental or volunteer sampling method is adapted due to the nature of the research undertaken. An eight-item research instrument (questionnaires) in English was administered to sixty (60) Yoruba students of the University. Factors influencing the decline in Yoruba tribal marks in this present era were also identified. The study is restricted in scope to 200 level students of Education entrepreneurship and Performing Arts of the University. Some of the findings established that, the age long tradition of facial tribal marks is going into extinction gradually. Respondents also mentioned the influence of education and body beauty awareness as factors inhibiting the practice. The research concludes that in some years to come, Yoruba tribal marks might bounce back and become fashionable like the foreign tattoo in vogue presently.

**Keywords:** Facial Marks, Culture, Tradition, Yoruba

### Introduction

According to Oduduwa Book of Records (2014), the Yoruba 'Ede Yoruba' is a language spoken in West Africa, mainly in Nigeria within the Africa continent. It identifies Yoruba as one of the oldest and largest cultural groups in Africa and one of the most populous single ethnic groups in Nigeria. It goes further to say that the Yoruba of Nigeria are found in the South West namely Ogun, Osun, Ondo, Ekiti, Oyo, Lagos, Kwara and parts of Kogi States with fragments in Edo and Delta States..

Kwara State University, Kwasu for short ,is a public university located in Maletе, Kwara State, Nigeria, established by the State Government in 2009 with over 20,000 students currently. This paper examines the declining art of tribal marks amongst the Yoruba, with a focus on the Kwara State University Yoruba students. Traditional tribal marks are facial scarification called *ila oju* in Yoruba language. Its significance and the process involved, the past and the present trends in the practice, were examined in this study.

Tribal marks in Africa is as old as culture itself. Culture is the sum total of an individuals, way of life which includes: language, food, music, dance, musical instrument, Costume, Architecture, arts and crafts, geographical location, mythology, physique of the people, values, norms, beliefs

and religion”. Adichie (2014) maintains that, “Culture does not make people. People make culture”. Tribal marks amongst the Yoruba ethnic group is a form of art which is a strong aspect of their culture, it was a thing of pride in those days to wear tribal marks, each style of marks can indicate the ward or compound, or which part of Yoruba land one is affiliated to. Tribal marks are a form of cultural expression and identity formation among the Yoruba people.

Yoruba also see the tribal marks and tattooing as a body beautification, sense of identification, and a language of expression within the culture. Once a Yoruba person with tribal marks is seen, the placement of an individual is easy because of the community or region that wears that particular style. However, this interesting feature of Yoruba physical appearance, is fast diminishing because of the extant laws and the Child’s Right campaign against the practice. Adetutu Alabi the famous Yoruba actress observes that ‘tribal marks are becoming increasingly restricted to people in the rural areas and that the Nigerian Government has moved to outlaw the practice, but many states are yet to approve the law’. Yoruba states have enacted certain laws that prohibit the use of the marks; violators are liable to fines or imprisonment. Adekanye further reveals that, in Oyo State for example, the prohibition of tribal marks is an integral part of the state Child Rights Law, a law that imposes fine or one month imprisonment or both for violation. The researcher is interested in the art of tribal markings because it is fading away gradually into insignificance. What was once seen as a sign of beauty, identity and heritage is now seen as a mutilation and something to be ashamed of. Among the Yoruba students in Kwara State University, Malete, it is uncommon to see facial tribal marks on students; this prompted the researcher to carry out this research. The practice is abhorred presently by Yoruba students interviewed. Adetutu Alabi a famous Yoruba actress claims that, the father of her child is ashamed to be seen with her because of her tribal marks.

### **Scope of the study**

This study is limited to examining the art of facial marks among Yoruba Students of Kwara State University it is further restricted to sixty (60) among the 200 Level students of the Departments of Performing Arts and Education Entrepreneurship to whom a questionnaire was administered.

### **Methodology**

The paper deploys mixed research methodology of qualitative and quantitative approach, which allows the use of questionnaires, interviews, literary materials, internet as sources for data collation and analysis. Materials from internet were also explored by the author. The population of this research was drawn from the Yoruba Students of Entrepreneurship Education and Performing Arts, a non-probability sampling approach was used in the administration of questionnaire to the students.

### **Tribal Marks of the Yoruba People**

There are various tribal marks by different ethnic groups within Yoruba nation. The Ijeṣa people are known by *pele*. *Pele* is a-four-horizontal-line; a-quarter-of-an-inch-long made on the cheeks both sides of the mouth. The Ondo natives of (Ondo State) are identified by half-an-inch-vertical lines on both sides of the nose down to the mouth (marks are thick and long). Other Yoruba groups have different types of facial marks; Ogbomosho natives of (Oyo State) are identified by multiple straight and curved lines (Gombo) on both sides of the face. Other sub-groups within Yoruba nation have only curved lines on both sides of their face. Even a particular mark may

have varieties among neighbors. For instance, *Pele* has about three versions: *Pele Ijesa*, *Pele Ekiti* (quarter-of-an-inch-horizontal-line) and *Pele Akoko* (about the same length, but comes in either vertical format); the style will depend on Akoko by Ekiti, Bini and Okun neighbours. The purpose of facial marks in the past was to identify each group within Yoruba nation. It was also used to beautify and to identify slaves. Thus the Yoruba have the following tribal marks *Abaja*, *Kẹkẹ* or *Gombo*, *Ture*, *Pele*, *Mande*, *Jambadi*.

### Methods of Marking:

The local tribal marks artists are in full control of their chosen medium: that is knives and herbal extracts from plants which are used in stopping the blood flow and darkening or lightening the marks when it is healed. The tribal markers are called *Oko la* in Yoruba language. There are two different **methods of marking *Ila* (marks) in Yoruba land**; the first is burning the skin with hot objects, while the second and commonly used method is cutting the skin with sharp instruments such as knives, blades and glass in some cases.. All these methods must be quite painful and unbearable for the children or adults who undergo the marking. The person who undergoes the marking will be held down firmly, by stronger male adults and the male adults.

The facial marks and the various types of body tattooing are designed to express the concept of traditional beauty, safety from oppressors, slave raiders and to have a sense of belonging and self-expression and identification of the geographical location that one belongs to. Some facial marks are done for religious purposes believed to grant spiritual power to children, and to protect a child from evil spirits and to stop death from taking a child. These tribal marks are done by incision, while tattooing is also done by incision and use of liquid plant like cashew to darken the area. The markers also rub native dyes from charcoal to prevent the skin from closing as the body tries to heal itself and the native dyes also help to stop bleeding. Tribal marks are permanent artistic identification of traditions or expressions on an individual made for life. It takes about seven days to heal and local medicine is rubbed on the marks to wade off infection and to give the marks the desired dark color when it is completely healed.



**Plate: 1. Act of marking**

Source:



**Plate:II. A Yoruba Woman with tribal facial marks**  
**Source:**

### **Reasons for the Use of Traditional Yoruba Tribal Marks**

- Yoruba tribal marks are specific identification and beautification marks for indigenes.
- The tribal marks are part of Yoruba culture.
- The marks also help in keeping mischievous children (ila Abiku) alive.
- Yoruba tribal marks are used to enhance the beauty of the wearer.

### **Factors Responsible for Making the Tribal Marks Insignificance**

In the 21<sup>st</sup> century the practice of tribal marks and traditional tattooing amongst the Yoruba speakers has waned into insignificance, partially abandoned and seen as archaic, barbaric, uncivilized and crude. Stigmatization has made people to see this aspect of tradition as primitive, barbaric, unhealthy and deforming. The age long tradition of facial tribal marks is going into extinction, becoming archaic; almost a taboo, old fashioned and will soon become a forgotten tradition or even a myth in some years to come. Some of the factors that have influenced and weakened the practice of tribal marks, include, modernity, negative residual effects of colonization, over emphasized westernized attitudinal change on culture termed as ‘Lonism’ . Some of the factors that have influenced the decline of Yoruba tribal markings include stigmatization, education, in built anger by the marked, aggression, exposure to internet, beauty pageant shows, modern day beauty yardstick of measurement, body makeup, plastic surgery, and purported health risks amongst others are some of the factors responsible for the burial of this timeless tradition. The responses from the administered questionnaire to students of Entrepreneurship Education and Visual and Performing Arts Student of Kwara State University, Malet on Yoruba tribal marks is quite interesting. The age range of the students from Kwara State University, Malet interviewed were between the ages of 18 to 37 years. All the sixty students that filled the questionnaires were Yoruba. The responses of the eight questions administered through a questionnaire to the interviewees was analyzed in tables 1, 2, 3, and 4

**Table 1**

**Question 1: How old are you?**

**Age Range      Number      Percentage**

18 Years old	30 students	50%
19-21 Years old	15 students	25%
22-24Years old	10 students	16.7%
25-28 Years old	4 students	6.7%
37 Years old	1student	1.6%

**Total-100%**

**Table 1: Shows the Age Classification of Yoruba Students response**

**Table 2**

<b>Question 2</b>	<b>Yoruba</b>	<b>Non-Yoruba</b>	<b>Percentage</b>
<b>Which ethnic group do you belong to?</b>	100	Nil	<b>100%</b>
<b>Question 3</b>	<b>Yes</b>	<b>No</b>	<b>Percentage</b>
<b>Do you have facial marks??</b>	17%	83%	<b>100%</b>

**Table 2: Shows the response of students to questions 2&3.**

**Table 3**

<b>Question 4</b>	<b>Yes</b>	<b>No</b>	<b>Percentage</b>
<b>Would you like to see the resurgence of Yoruba tribal marks?</b>	33%	67%	<b>100%</b>

<b>Question 5</b>	<b>Ugly</b>	<b>Beautiful</b>	<b>Percentage</b>
<b>How do you see Yoruba tribal marks?</b>	67%	33%	<b>100%</b>

<b>Question 6</b>	<b>Neutral</b>	<b>Unhappy</b>	<b>Happy</b>	<b>Percentage</b>
<b>To those without facial tribal marks, how do you feel?</b>	17%	<b>Nil</b>	83%	<b>100%</b>

**Table 3: Shows the response of students to questions 4, 5 &6**

**Table 4**

<b>Question 7</b>	<b>Happy</b>	<b>Unhappy</b>	<b>Neutral</b>	<b>Percentage</b>
<b>To those with facial tribal marks how do you feel?</b>	Nil	10%	7%	17%
<b>Question 8</b>	<b>Parents</b>	<b>Culture</b>	<b>Neutral</b>	<b>Percentage</b>
<b>Who can be held responsible for the tribal facial markings on their children?</b>	23%	75%	2%	100%

**Table 4: Shows the response of Students to questions 7&8.**

The general interpretation of the response of students from Kwara State University, Malete shows that the popularity or acceptability of Yoruba tribal marks is becoming insignificant (table 4). Taremba (2016) asserts that, in many ways modernization has changed the face of Africa, positively and negatively in equal measure. The researcher agrees with Taremba's view and observes that, modernization in form of exposure and awareness to Western beauty standards, body makeup, body enhancement, plastic surgeries, beauty pageant shows, stigmatization, residual negative effects of colonization, internet incursion, education, urbanization and technology amongst others helped in the timeless death and changed the perception of people to this age long tradition of Yoruba tribal marks.

## Conclusion

The world is a global village with access to technology and internet resources, education, body beauty and enhancements. Some Yoruba children and their parents are no longer interested in the age long traditions of tribal markings any more. The disadvantages of Yoruba tribal markings in the 21 century A.D. have overtaken the olden day's advantages. The tribal marks and its importance among students of Kwara State University, Malete has waned off and it is considered outdated. Culture is not static, since tribal markings is part of the cultural expression and artistic signature of Yoruba people. Yoruba people create their culture and there is room for modification in all aspects of culture. Yoruba facial marks can be modified to suit the taste of time, but not abolished totally, individual expression and freedom of expression matters in any given society or culture. The Childs Right Act, medical risk and stigma has also helped in the disappearance of tribal marking in some Yoruba States. People should be allowed freedom of expression and their free will to mark themselves tribally if they so wish. Western tattoo is a form of body marks. There is the foreign notion that everything from Africa is bad, barbaric and uncivilized. The author begs to disagree with this notion; Nigerians inclusive are tattooing themselves now, more than ever before because of exposure and socialization to Western culture, so why are ethnic tribal marks called scarification and tattooing is seen as beauty markings. Beauty is in the eye of the beholder, what is appealing to one, might be appalling to another. Yoruba tribal marks for now have lost its shine with students of Kwara State University, Malete, but who knows in some years to come the Yoruba tribal marks might bounce back and become a yardstick for beauty measurement as the tattoo culture is in the Western world today.

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## SOCIAL REFORMATION IN THE POETRY OF PETER ONWUDINJO AND AKACHI ADIMORA-EZEIGBO

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### Abstract

This paper on “Social Reformation in the Poetry of Peter Onwudinjo and Akachi Adimora Ezeigbo” studies the poets’ use of the creative medium of poetry to project a unique socio-political and sensitive reformatory concerns in Nigeria. In examining social reformation, the study focuses on Onwudinjo’s *Songs of Wazobia* and Adimora-Ezeigbo’s *Dancing Masks*. To interrogate the poets’ commitment in foregrounding social reformation in the selected poems, this study utilizes the theoretical perspective of Marxism. Through this theoretical lens, the study analyses the poets’ engagement with facets of reformation. This study has equally critiqued elements of literary style to illuminate the nexus between art and content in the projection of reformation, especially in the use of language. The experiences of the downtrodden facilitate the effectiveness of the poem as a potent weapon of reformation concludes that the texture of their poems radiates with revolutionary action against the predatory instincts of the capitalists/insensitive leaders.

**Keywords:** Reformation, Marxism, Masses, Socio-political

### Introduction

The term “reformation” is derived from the Latin word “reformare” meaning to “renew” “form again” or “to change”. Reformation is defined as “the act of reforming; the state of being reformed; change from worse to better; correction or amendment of life, manners or anything vicious or corrupt...” (qtd in free dictionary.com). Reformation is viewed as a doctrine that addresses fundamental social, religious, political, psychological and economic issues. It is a quest for development and social change in the face of poverty, exploitation and dehumanization. It could be viewed as the bedrock or cornerstone for development and consciousness-raising in the socio-political landscape of a country. To achieve reformation, there must be a confrontation with the past and a break from the psychological and physical barriers of change. The act or process of changing a religious, political or societal institution for the better is called “reformation”. Corruption, exploitation, lack of vision, oppression, injustice, abuse of privileges and the dissatisfaction of the people continue to be the bone of contention within most African nations, especially Nigeria. The inability of the government to curb these excesses usually results in civil unrests and wars.

Reformation in this context go hand in hand with a critical re-appraisal of socio-cultural values, in an effort to harmonize the past with the present in the interest of development and a more glorious prospect for Nigerians and Africans at large. Charles Nnolim (1999) posits that “We need utopian literature to fulfil man’s anticipatory longing, his labours, for rest after his toils, for reformation of an earthly kingdom into a heavenly kingdom” (12). The ultimate aim of a writer is to create a classless society; a society that envisages heaven on earth, freedom from racial, colonial and neo-colonial oppression. The poetry of Onwudinjo and Adimora-Ezeigbo is likened to what Frantz Fanon describes as the ‘fighting phase’ of colonial and post-colonial

literature, when the “native turns himself into an awakener of the people...” (2). The poets are engaged in articulating and responding to the burning concerns and turbulence of the 21<sup>st</sup> century. Nietzsche sheds more light on this when he avers that the “society needs an elite that will set a pattern and curb the thoughtlessness of the masses” (quoted in Nnolim, 51).

Thus, disillusionment, disenchantment and loss of confidence in the leaders by an alienated and subdued people continue to engage the attention of writers and critics of African literature. This ideological background rightly corroborates an earlier view expressed by Emmanuel Ima Usen (2006) who asserts that “... writers have consistently addressed their works to the historical, social, political, and economic problems of their societies. ...since they operate in an oppressive system; their works are preoccupied with themes like...protest, conflict and violence” (10). The poetry of Peter Onwudinjo and Akachi Adimora-Ezeigbo are vindications of the above delineations. The poets demonstrate the inherent languid nature of poetry in exposing socio-political ills and charting a reformatory agenda for the society. In understanding Onwudinjo and Adimora-Ezeigbo’s poetry, Ademola Dasyuva and Jegede Oluwatoyin in *Studies in Poetry* state that “African poetry shows ideological commitment to the prevailing socio-political and economic changes.... the poems show open criticism to the political leadership and support for the masses...” (140). The poets have exercised the social power under their control to register their grievances and malcontent with the socio-political conditions of the people. Corroborating this, God’sgift Uwen and Eno Nta in their study on Nigerian English usage in literature: a sociolinguistic study of Wole Soyinka’s *The Beatification of Area Boy*, explores the use of literary work to condemn the ills of the society among people communicated through a domesticated version of English. According to them Soyinka’s “irregular deployment of dramatic and lyrical poetry [is intended to] provide comic and psychic relief” (60). The poems “generate the intended musical and recreational effect for social solidarity and bond ... [and the] renditions narrow the social distance between the participants with the common experience of a society that demeans them” (61).

### **Data Presentation and Analysis of the Poetry of Onwudinjo and Adimora-Ezeigbo**

Marxism is an approach to the study of literature which draws from the ideas of Karl Marx and Frederich Engel as articulated in the works, the *Communist Manifesto* (1848) and *Das Capital* (1869). Marxists are of the opinion that means of production are in the hands of the bourgeoisies who have continuously enslaved the proletariats through economic policies and deceptive ideology. To further place Marxism in a historical context, Bressler’s detailed explanation is quite instructive and would be necessary to quote at length. He states that Marxism:

...exposes the dominant class, show how its ideology controls and oppresses all action of the working class, and finally highlights those elements of society most affected by such oppression. Such analysis, hopes the Marxist critic, will lead to social change, to revolution and to rise of socialism (121-122).

According to Marxists, literature reflects those social institutions out of which it emerges and is itself a social institution with a particular ideological function. The poetry of Onwudinjo and Adimora-Ezeigbo is a direct reaction to the social upheavals in the society as seen in the #ENDSARS protest. The poets acknowledge the fact that Nigeria is their home and believe that the people have to fight doggedly to make this home a haven. The deployment of Marxist approach accentuates and amplify the consciousness of the poets that their poems are creative means of reformation of a debased society.

The commitment to confront the perennial problem of corruption and visionless leadership has been a driving force of reformation for African poets. Many scholars and critics have identified corruption and failed leadership as the bane of development in Africa. In their poetry, Onwudinjo and Adimora-Ezeigbo recreate the debilitating reality which, particularly Nigerians have had to live with, in a world where inequality, exploitation, dehumanization and oppression are institutionalized. Their poetry is a call on all reasonable Nigerians to rise up and challenge those depraving habit that cripples the people's dream and aspiration and inhibits our chances of creating an egalitarian society. In Onwudinjo's "Thief of Thousand Thieves", the poet persona's condemnatory tone interrogates the abuse of power in the society. He depicts the politicians who plunder and steal from the public treasury as insensitive. The poet persona asseverates:

when the ants left  
dongle politics came  
ushered in by Ali Baba  
the gap toothed chief  
of thousand thieves  
who sold Wazobia into slavery  
and called creditors  
to knock at our doors  
each time the people sound  
in the mortar (Onwudinjo, *Songs of Wazobia*, 13)

The poem graphically portrays man's inhumanity to man in a frightening magnitude. The above extract metaphorically refers to the influx of criminals who pretend to steer the ship of the state. These leaders end up enslaving the people. This pathetic situation is further felt in the lines: "thieves of thousand thieves/who *L*Aminated all the trees/into his pocket, with/simulated smiles that fawn/like siren songs..." (*Songs of Wazobia*, 13). The poem criticizes the endemic corruption, loss of vision and inept leadership that has brought shame to the Nigerian Nation. It captures the deceitfulness of post-independence leadership seen in the metaphor of "simulated smiles that fawn/ like siren songs". Expressions like "dongle politics", "thief of thousand thieves" that make a "sinner look like saint" speak directly to the loss of vision and failure of leadership and implicitly call for reformation in the polity. This ideology is in line with Marxism. Marxism as a literary theory is poised at shaking the masses out of complacency into active participation in the socio-political activities in the society. The thought behind Marxist criticism is that works of literature are mere products of history that can be analyzed by looking at the social and material conditions in which they were constructed. It is in this regard that Chinweizu et al (1980) note that "the function of the artist in keeping with our tradition and needs, demands that the writer, as a public voice, assume the responsibility to reflect public concerns in his writings, and not pre-occupy himself with puny ego" (19).

The tone of protest in the poem "The Problem with Wazobia" is garbed with anger and hatred for the political class. The poet metaphorises the socio-political circumstances of the post- independence nation to that of a predator and a prey. It is in the contention of the poet persona that

This world is a battle ground  
it is like the battle  
between the driver and the octopus;  
if the driver does not sink his teeth

in the brain of the octopus  
the octopus will strangle the driver (*Song of Wazobia*, 16).

Although “Octopus” is a sea creature with eight long tentacles, it is metaphorically used by the poet to show a world where the powerful always subdue the weak: “it is a world of/man must wak”. The poet frowns at the artificial boundaries that have been created as a result of vain and selfish living. He goes further to posit that

the problem with Wazobia  
is that of stolen mandates  
this land of 36 clans  
is a wilderness of darkness  
because those who should plant street lights  
have stolen all the lamps (*Songs of Wazobia*, 16)

The poet strongly disapproves of the stealing in the 36 clans metaphorically referring to the 36 states in Nigeria. There is no room for criticism in this kind of government which is in line with Niccolo Machiavelli’s political assertion that “men must be either won over or destroyed” (1995, 25). With a deft manipulation of words, he condemns this act of sabotage as he makes reference to the painful history of Nigeria and Africa at large. For this poet persona feels that

wazobia is like okpija,  
bad fish that eats itself  
why do we blame chiefs of old  
that sold people long ago?  
are the modern ones  
doing any less (*Songs of Wazobia*, 16)

The poet’s allusion to “okpija” denotes a gothic and sadistic society. It would be recalled that okpija was a gory place in south eastern Nigeria where sordid ritual killing for wealth was reported to have been perpetrated by the rich.

By his allusion to this recent atrocity, the poet refuses to be silenced by the ongoing decadence and atrocity bedeviling the society. His deployment of rhetorical questions is an obvious call for reformation in the society. The poet believes that freedom can be achieved through sensitization of the masses. His poetic style is inevitably shaped by his sensitivity to the socio-political conditions of the masses. In the last two lines of the poem: “why do we blame chiefs of old / that sold their people long ago? / are the modern ones doing any less”? Onwudinjo sees no difference between the exploitative indigenous traditional heads in the colonial era, who sold their people into slavery and the post-independence leaders who, through corruption, perpetuate same by driving their people into poverty and migration. It is in capturing the inefficiency of post-independent Nigerian leaders that Emmanuel Obiechina (1993) states that the “the new political class proves unequal to the challenges of nation building and incapable of providing moral and civic responsibility” (21). The poet deploys scatological language to unmask the injury the leaders has inflicted on the masses. Contemporary leaders have refined old methods of corruption and dehumanization by forging new chains to bind the masses than the physical fetters of colonialism. The attitude of contemporary leadership betrays subconscious motivation towards self-aggrandisement. Marxists understand that with the political class there is an emphasis on the accumulation of capital to the detriment of the proletariat who form the work force of the working class. It is hoped that, since profit is the

motivation of the capitalist, the working class will be increasingly dispossessed and placed on the borderline of relevance.

No statement of Marx has been quoted more frequently than the famous assertion “the emancipation of the working class is the work of the working class itself” (Bressler, 122). Marx’s is of the opinion that the oppressed masses are mostly the working class, and every weapon to curb the excesses of the ruling class is in their hands. The situation comes to the fore during the #ENDSARS protest, when the masses decided to take the law into their hands in order to curb the excesses of our corrupt leaders. The anger of the poet against present generation of political leaders is more poignant in “Tufia Politician”.

Tufia! Politicians  
Tufia! Corruption  
Tufia! Violence  
wetin concern me  
with politics of corruption (*Songs of Wazobia*, 18)

The poet as a social critic frowns at “politicians”, “violence” and “corruption”, which have become associative elements in contemporary Nigerian society. The repetition of Igbo exclamation “Tufia!”, which is an expression of disgust and rejection helps to articulate the poet persona’s complete dissociation with the visionless leaders and their legacies in modern times. In the sarcasm which follows, the poet expresses his sense of disgust and damnation for what we may refer to as a cursed generation of leaders: “so let the politicians fight/let the slaves slaughter one another/and let the spirit of the land /separate them...” (*Songs of Wazobia*, 18). In itself, the entire poem is an indictment of the political class. Marxism offers the masses a chance and a plan for changing the society from injustice and discrimination as a result of class struggle. It is that plan that Frantz Fanon seems to specify when he asserts that for the people to be liberated, they must be ready to use “... all means and that of force, first and foremost” (1967, 48). Truman Nelson affirms Fanon’s view in declaring that “the right and duty of the oppressed to go against the oppressor is unquestionable” (1968, 21).

Onwudinjo’s “Tufia Politician” is therefore, a call on the masses to wrestle against those forces that hold them in servitude. The poet persona makes this call for civil disobedience as he assumes the voice of the spiritual power of the gods when he states:

Listen to me  
my people of Wazobia  
it is the land that speaketh  
  
pay no heed to the saber-toothed tigers  
who devour my people,  
wolves in flowing bed sheets  
tigers in three piece suits:(*Songs of Wazobia*, 19)

The masses are advised to be weary of this ‘wolves in flowing bed sheets’ that ‘dribble’ them ‘with empty slogan’ and rape them of their birthright. The people are deceived with ‘peanuts’ and ‘toothy smiles’ to buy their votes and mandates. Like all contemporary Nigerian poets, Onwudinjo’s major weapon of reformation is the word. His words are imbued with sarcastic fervor and commitment for the all-important task of social criticism and societal reformation. After concluding the voting exercise, the leaders become a thorn in the flesh of the people.

Reading “Tufia! Politican” from the Marxist perspective, one would realize that it is a desperate shout of defiance against the leaders. It can be interpreted that the poet persona, one of the subjugated citizens, is calling on the others to take revolutionary action against the agents of destruction in their society. But a tone of bitterness and sarcasm follows this call for resistance, when the poet persona realizes that the dispossession of the people comes as a result of complicity and mutual corruption. He explains that

but when I remember  
that it was you  
that sold your freedom  
for a glass of wine,  
and brought ant-infested faggots  
into your house,  
I kept my cool  
because you have made your choice  
between an empty stomach  
and a bellyful of poisoned food;  
  
you sold your birthright to swine  
now you are reaping fangs  
that tear the flesh  
and crush the bone (*Songs of Wazobia*, 20)

In the lines above, the poet persona uses allusion to metaphorise the complicity of the people in their own dispossession. In a sarcastic manner, the poet persona thinks that the people have sold their own birth rights as citizens and co-operated in their own damnation. But reformation is a motif which should be given a serious attention to revamp the debilitating structures in the society. The poet thus treats the subject with optimism as he hopes that the current re-orientation programme and new realities will change the mindsets of well-meaning Nigerians. For the poet persona, reformation is impending:

but time is coming for rescue  
the day of joy is near  
when I will come  
to free my people  
and break their bonds at last,  
(*Songs of Wazobia*, 21)

Drawing from the ideology of New Criticism which advocates a close reading of a literary text, it is implicit in the text above that the poet is the conscience of the society. He is advocating consciousness raising and calling for revolutionary action against the grip of vain leaders. The poet deploys images that interrogate the notion that the masses are weak and can be easily exploited.

The poet attacks the unbridled acquisitiveness of the political class that has brought this new state of grief and disillusionment in “Covens of Conspiracy”. According to the poet persona:

every night  
they congregate

in covens of conspiracy  
witches and wizards  
and all men of fraud  
who aim  
to wear the crown  
without the cross (*Songs of Wazobia*, 23)

The text illuminates how the masses are treated. The woeful tale of embezzlement of public funds and appropriation of the country's national resources for private enrichment is heavily demonstrated by the poet. We are told that

they come  
from the posts of greed  
to haggle and scheme  
to jostle and to plot,  
twisting and turning  
to sell the people's mandate  
to the highest bidder... (*Songs of Wazobia*, 23)

Failed leadership is a major problem in our society. The poet creates a poetic universe where corruption, bad leadership and institutional breakdown have led to leadership absurdities which constitute a major bane of societal reformation. Onwudinjo exposes through the poet persona the conscienceless quest for power and wealth and how abysmally poor the nation has denigrated. The poet exposes how the leaders feast on the people once given the mantle of leadership. The leaders "haggle" and "scheme", "jostle" and "plot", "twisting and turning", "flipping" and "flopping" to select their cronies instead of being elected through popular mandate. The arrogance of the leaders is very glaring in the lines below:

how much will you pay  
for the head of John the Baptist?  
we will bring it,  
on a platter of ululation;

we are ready to sell even  
the bowl of the holy meal;  
if you can fill our bloated bellies  
with bags of ghana-must-go;

we are here to haggle and bargain;  
everything is up for sale,  
nominations  
primaries  
general elections  
all guber, \* slots, (*Songs of Wazobia*, 24)

The influx of visionless people to the political landscape of Nigeria has intensified the poet's desire for the reformation of the polity.

To this extent, the poet further utilizes imagery that articulates the insensitivity of people in government and the impoverished masses. It is in this regard that Obiechina (1993)

asserts that “since the time of Machiavelli, the politicians have been seen as half whimsical and half dangerous animal...something to be despised and feared at the same time” (95). The appropriation of the political machinery for personal benefits, obsession for money and godfatherism in Nigerian politics are what Onwudinjo’s poet persona vehemently abhors. Expressions like “bloated bellies”, “ghana-must-go” and “haggle and bargain” suggest the vanity and commercialization of the governance in Nigeria. This poem, like others, draws the attention of the masses to the anomalies that have become a norm in the politics of the Nigerian nation. Implicitly, the poet calls such consciousness that will reform the corrupt country. From the Marxist perspectives, the poet has not only exposed the pathetic conditions of the masses; he is also calling for resistance against the persistent and heartless looting of the public treasury. Marx and Engel put it thus that “the proletariat have nothing to lose but their chains. They have a world to win” (47). Also, the codemixed title “Tufia Politician” (Ibo and English) and the line “...ghana-must-go” are sociolinguistic reflections of the Nigerian people. God’sgift Uwen and Edadi Ukam aver that such expressions in Nigeria stimulate readers to “develop desirability in the learning of and knowledge of other languages and cultures” (95). Such form according to God’sgift Uwen arise “from the shared situational knowledge, and sociocultural and sociolinguistic backgrounds” (124). The poetry of Onwudinjo also unmasks the ideological standpoint of Ngugi who suggested that the genuine task of every Marxist writer is to identify himself in the class struggle and engineer the workers on the right and revolutionary attitude towards reclaiming their rightful possessions; a situation that will see to the birth of the new future and new social order devoid of exploitation and unproductive.

Just like Onwudinjo, Adimora-Ezeigbo also employs satiric weapon to lend vigour to her reformatory crusade in Nigeria. The poet bemoans corruption and failed leadership in the society. Corruption, actually the greatest problem of the age, found ample manifestation among the most powerful members in our society. To further buttress the cancerous nature of corruption in Nigeria, Achebe rhetorically asks: “Why is it that our corruption, gross iniquities, our noisy vulgarity, our selfishness, our ineptitude seem so much stronger than the good influences at work in our society? Why the good among us seem so helpless while the worst are full of vile energy?” (24) Nigeria’s rich natural resources are carted away; embezzlement of the public treasury has become the order of the day and contracts are awarded to mediocre contractors. The poet persona is calling for a realistic re-definition of social values in the country. In “Weird World”, Adimora-Ezeigbo bemoans the activities of the political class and frowns at the impending disaster threatening the new social order. The atmosphere has been desecrated with a life threatening events as follows:

Disaster looms  
Greenhouse gases soar like eagles  
Global warming monster  
Stalking the earth,  
Air rises, gas-laden. Death in dispersion,  
Clouds of poisonous smoke roam  
The globe groans, extinction bound (*Dancing Masks*, 18)

The poet reiterates the spirit of survival wearing out because of the despoliation of the environment/global warming which is as result of corruption and poor leadership. Ezeigbo holds that the masses, who are supposed to benefit from the activities of the leaders, are made to face a harsher reality. The poet persona observes that

Terror surges in the absence of shelter;

Pollution uncoils like a deadly snake  
In a macabre dance choreographed  
By power drunk-realms  
As fatal emissions suffocate life,  
Like formalin on impaled cockroaches (*Dancing Masks*, 18)

The deployment of expressions like “absence of shelter”, “pollution uncoils”, “macabre dance” and “power realm” portray a corrupt and venal society where there are divisions between the bourgeoisie and the proletariat. The poem metaphorises the impending disaster or life-threatening events in Nigeria. Marxism believes that in the ongoing struggle, values and beliefs are conditioned by social and economic wellbeing and not scripted by any *deus-ex-machina*. In Adimora-Ezeigbo’s curiosity, she discovers that “Life leans on a skeletal motion/Time crosses the abyss of hope/Helpless, poor nations await the guillotine” (*Dancing Masks*, 18). The poet sees the oddities of real-life experience as a tortuous nightmare metaphorically described by the poet as a weird world.

The condemnatory tone of the exploitation of the masses in “Inequality” strongly shows the schism between the rich and the poor. The poet profusely deploys the use of poetic forms like proverb, anecdote, and witty saying to challenge and interrogate poor leadership, marginalization and corruption. The poet writes

They say all men are born equal  
Some say all fingers are not equal  
But no finger is a master of its destiny

I perch on the earth  
which you have colonized  
My life is hell  
Yours is heaven  
I squirm in a heap of burnt ashes  
You roll in a nest of feathers  
(*Dancing Masks*, 42)

The pathetic and harrowing experience of the masses juxtaposes with the lives of the rich. While for the people “life is hell”, the leaders are in “heaven”, “the people squirm in the heap of burnt ashes”, “the leaders roll in the nest of feathers”. This situation is further expressed in the lines below: “My children circle the streets with begging bowls/Yours ride luxury cars and spend millions you stole/My children shelter in a rat hole/Yours settle in perfumed exotic spaces” (*Dancing Masks*, 42). The binary opposites of words like “begging bowl/luxury car”, “rat hole/exotic spaces” underscore the prevailing divide in the society. The masses languish in poverty while the rich swim in affluence. Consequently, the people are reduced to human scavengers feeding from the crumbs of the rich men’s table.

From Marxist standpoint, Adimora-Ezeigbo states in *A Companion to the Novel* that “...in this struggle, the writer usually pitches camp with the poor, oppressed masses, thereby making them to triumph over their enemies” (42). The poet persona refused to be subdued because he sees himself as the “... viper that will bruise the feet” of the leaders. The poet persona holds that

My cross I will bear  
But you will share its scourge  
Rain will fall all night  
To usher you to a blazing pyre at dawn  
Nothing but ashes will tell the tale  
Of a once gorged stomach  
I am the viper that will bruise your feet (*Dancing Masks*, 42)

The poet rains abuse on the leaders in defence of the masses whom she sees as unjustly vilified by the government and their cohorts. Corroborating the views of Adimora-Ezeigbo on the social division in the society, Simon Obikpeko Umokoro (1998) states that “In this division, proletariat literature is approved as progressive while the so-called bourgeoisie literature is condemned as reactionary. This is to reinforce the position of the proletariat and to undermine the position of the bourgeoisie in the struggle”. (63). The poet persona’s submission in the above extract is not only anchored on detonating the patriarchal landmines but also the class division in the society. The poet hopes this will bring the much-expected change in the society.

In “Murder of Conscience”, Adimora-Ezeigbo interrogates with rage, the need for a revolutionary action against the murderers of conscience; the leaders. The work illuminates the deceptive nature of the leaders whose desire to steal and plunder public treasury is top in their agenda. It is against this backdrop that the poet writes:

Murderer of conscience  
Soul mortgaged  
As you turn the other way,  
Not the other cheek.  
Arise, you who sit on the fence  
Instead of preaching defense;  
You are always on the defensive  
The cock that perches on a rickety fence  
Is in a permanent state of unrest  
As the fence dances, so does the cock (*Dancing Masks*, 30).

The persona is not only exposing the deceptive practices of the leaders but also biting the sensibilities of the complacent, indifferent, docile and beleaguered people to stand up and reform the society. Adimora-Ezeigbo writes to raise the consciousness of the oppressed to the evil in the society and suggest ways of tackling them. In Marxist perspective, the poet has succeeded in leaving an ineffaceable revolutionary imprint on the minds of the masses. Again, the persona screams

Time for action!  
Break the bonds  
Of fear and isolation  
Support with your strength  
Victims of power  
And the families  
Turn your apathy to empathy  
Fueled by fumes of anger...  
Against all crimes  
Cry for justice in the land

Heal those who are  
Wounded by the cruelty of others  
Especially the victims  
Of war and violence  
So that the oil of peace  
Will anoint our homeland (*Dancing Masks*, 30).

From the extract above, the inevitability of reformation in the society is evident in the poem. Expressions like “time for action”, “cry for justice in the land”, “heal those who are /wounded by the cruelty of others” are veritable gears of reformation of the society. In line with Marxist commitment, Adimora-Ezeigbo’s poetry is a psychic appeal on the masses to curb the excesses of the leaders or any capitalist Dr.iven ideology.

The principal weapon for reformation of post-independence Nigeria also finds expression in Adimora-Ezeigbo’s poem entitled “Season of Carnage” where the persona raises vital queries and amplifies crucial fears about the brutality and killing by the government. The poet persona muses that “Muffled wails from croaky throats/As head hunters went berserk in broad daylight/A macabre show beckoned a conniving audience/...Skulls cracked like oil-bean pod (*Dancing Masks*, 46). The poet deploys sarcasm to interrogate the brutal killing of innocent citizens in Aluu and the oppression and exploitation of the masses by the political class. The vociferous denunciation of this carnage is intensely captured by the poet in the following lines:

Adieu, oh hapless victims of Aluu  
Infamous predators now in flight  
Running from their accursed shadows  
Could they escape the rage of unseen avengers?  
What if the walker outpaces the runner?  
What if justice absconds in cowardly frenzy?  
What if truth and decency stand on their heads?  
    Let the people march in anger  
        for Mubi scape-goats  
    Let them lead a revenge team  
        to appease the Aluu victims (*Dancing Masks*, 46)

The last four lines serve as an important indicator of the poet’s desire for a revolutionary action against the “infamous predators” metaphorically referring to the leaders. Rhetorical questions are deployed by the poet to bite the sensibilities of the people and perpetrators of the dastardly act. The infamous predator symbolizes the oppressor while the unseen avenger represents men bereft of livelihood. With the subjugated masses joining forces in the frontal assault, it is only a matter of time for the formidable walls of capitalism to crumble. The main desire of the poet is to reform this depraved society. Ifemesia Iferentia in “Art as Custodian of Conscience” states that “In a sadistic society where oppression, deprivation, and dehumanization form the bulwark of society’s super structure.... The artist’s sublime task is to put out the pillaging flame first: then later, he can write queasy love ditties to his estranged heart throb” (18). The masses need to be educated on how to fight corruption. Already, the foundation of capitalism is being shaken. With the subjugated masses joining forces in the frontal assault, it is only a matter of time for the formidable walls of capitalism to crumble. Onwudinjo and Adimora-Ezeigbo employ stylistic machineries in their poems to reinforce their quest for the reformation of a debased society. A writer’s style according to Geoffrey Leech may be regarded as “an individual and creative use of the resources of language which his period, his chosen dialect, his genre and his

purpose within it offer him” (xi). The deployment of allusion, imagery, sound devices are used by the poets to reinforce their quest for reformation. The poets enhance their thematic and artistic vision through the effective deployment of language. Language in their poems is premised on the framework of lampooning and satirizing the political situation in Nigeria. Marxism is considered appropriate for this paper because it establishes the artistic vision of the poet under study as implicated in the poetry of Onwudinjo and Adimora-Ezeigbo. The poetry of Onwudinjo and Adimora-Ezeigbo can be viewed as a tool of gaining freedom from the shackles of dehumanization, injustices and oppression. Their poetry displays a commitment to social issues and expose the sharp class difference which often results in social unrest and tension. The #ENDSARS protest is an ardent reflection of what the poets have been propagating and inculcating in the minds of aggrieved Nigerians as a result of the heinous practices by the political class or corrupt leaders who perpetuate and perpetrate injustice in the cosmic reality of our immediate environment. It is believed that if adequate measures are not put in place to cushion the effect of this heightened exploitation by the big-wigs, the #ENDSAR protest might snowballed into a violent revolution.

In conclusion, Onwudinjo and Adimora-Ezeigbo make us to understand that the capitalist strives to reduce the people to a sense of nothingness, oblivion and impotence. This is the internal “rust” that threatens the growth and development of the personal dignity of Nigerians. It is this inherent suicidal tendency of an oppressive and dehumanizing society that pushes the people to the point of spiritual waste and destruction. For Onwudinjo and Adimora-Ezeigbo, such a scene becomes the point of departure from which they struggle to salvage the dignity, selfhood and personhood of the oppressed in a depraved society. The poets acknowledge the fact that Nigeria is their home and believe that the people have to fight doggedly to make this home a haven. Finally, the study recommends that more research be carried out on the works of the poets, drawing insight from other literary theories.

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## AHMED YERIMA'S *OWIWI*: REENGAGING THE CRISIS OF METAPHYSICAL ABSTRACTIONS IN NIGERIAN LEADERSHIP CHANGE AND POLITICAL STRUGGLES

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### Abstract

Reading through Yerima's *Owiwi*, one may be tempted to see a metaphysical struggle between perhaps Yoruba beliefs in the supernatural and a social reality that demands freedom from the influence of such supernatural. But, beyond this surface reality of the struggles for freedom from such metaphysical presence and order, is the ever-constant sociological struggle for power/dominance that propels the dramatic conflict in the play. Unfortunately, there is a close relationship between the sociological struggle for political power and metaphysical abstractions: that it seeks to enlist and appropriate the existence of the metaphysical force in its scheme to exert awe-inspiring authority that commands submission. But, often, the one who wields political/social authority does not necessarily have the supernatural authority. In which case, there is seemingly an essential need to renegotiate the balance of power, its capacity and limit, between the two spheres of influences. At the points of such renegotiations, agreements or covenants are often uncritically signed. These agreements are frequently not kept leading to open fights and mutual destructions of the parties. The above scenario plays out in the agreement between Oba Idele and the witches at the point of his coronation rituals in *Owiwi*, and it is also a clear representation of the political reality of leadership negotiations of power within the Nigeria political space. In this paper, the crises within the demand of the change of such initial agreements and its attending resistances are presented as two tales but the same myth in critical perspectives.

**Keywords:** Metaphysical, Myths, Animism, Yoruba, Political-Power, Authority

### Introduction

At the first reading of Ahmed Yerima's *Owiwi*, all that seems to confront one is a play that is perhaps full of metaphysical abstractions. In fact, at that first reading, to us, the play appears not to have any touch with contemporary realities, at least not with the Nigeria reality of 2015, which is the year of its publication. The play only seems to re-echo Taylor's submission on Animism (a word whose meaning seems to strike a chord with Yerima's representation of magical/metaphysical reality in *Owiwi* in our minds). For instance, in his book entitled *Primitive Culture*, Taylor is said to have described animism "as the general belief in spiritual beings" and called it a minimum definition of religion (Americana, 2003, p. 888; Awolalu et.al 1979, p. 22). He is also said to have further held that "animism was the core of all religion and that, no primitive or crude society had not been found which did not exhibit such a belief in spirit" (Americana, 2003, p. 888; Awolalu et.al 1979, p. 22). Of course, the world of *Owiwi* looks so primitive and animistic.

We may also need to understand that the term spirit, according to Taylor applies not only to the gods and divinities, but also to souls of the living and the dead. It is said that the belief in spirits arose because the primitive men wondered about the phenomena of death,

dreams, trance states and other seeming mysteries for which they attempted to find an explanation (Americana, 2003, p. 888; Awolalu et.al 1979, p. 22). This animists' world is essentially the world in *Owiwi*.

But then, is it only the "primitive men" that belief in such mysteries and realities? And if they are the only generation that held such beliefs, what is the import of Yerima's *Owiwi* in 2015 to us as contemporary men within a presumed seeming different mysteries and realities? It therefore appears to us that there is a danger of oversimplification if we presume that the metaphysical realities of *Owiwi* are slightly or totally divorced from our contemporary or modern realities. For instance, if we may also return to abstract Oscar's (1995, pp.4-5) submission on such animism here, particularly in relation to man's engagement of the divine essences to solve his existential problems, we might be able to rationalise that the desire to court the supernatural to solve human problems is not just the challenge of the primitive men. It is purely existential and it is therefore probably contemporary as well. It is also perhaps the same desire that has sustained the quest for a sort of mystical experience described by Nabofa (2007, p.138) as a spiritually significant experience that is based on "intuition, contemplation or meditation of a spiritual nature" where a man seeks "an awareness of the ultimate truth which is inaccessible to the understanding of rational reasoning". He also claims that it is the source of man's sense of "the attainment" of the knowledge of "the supreme and perfect knowledge which philosophy calls truth and theology" and "acknowledges as God" (Nabofa, 2007, p.138).

But then, within contemporary discourse of drama, especially in the frame of Brechtian tradition of epic theatre and that which is loosely referred to as radical drama or literary engagee, how can we categorise and place the message of a play like *Owiwi* that is essentially enmeshed in pure ritual mysteries and metaphysical abstractions? Of course, at the point a question like this is raised, one equally has to be mindful of not attempting to impose his interest or seek his interest from the script. Yet, what is Yerima's interest in *Owiwi* within the contemporary reality of leadership crisis of the call for a 'change' in the wake of 2015 general election in Nigeria, the year of the publication of the play, (or is Yerima unconcerned about the crisis?) and the existing call for dramas of social change of the likes of Osafisan, Obafemi, Sowande, Onwueme and others? Thus, in this paper, what is it that speaks radically to the need for a social transformation of Yerima's society in *Owiwi* becomes an issue for us as we reengage the play over again to analyse it.

We are indeed apprehensive of uncritical mysticism when it comes to the issue of man's 'destiny' in relation to certain literary historical heroic figures whose destinies were destroyed as a result of basing the judgements for their actions on metaphysical/spiritual pronouncements and considerations as can be seen in the play. For example, we have often wondered endlessly about how things would have turned out for the classical characters like Oedipus if he did not consult the Delphic oracle about his essence and future? What would the story had turned out to be if he did not try to run away from his presumed father to where he met Laos and killed him? Our minds will also shift to Odewale and we would wish he was warned not to consult the oracle or act on what the oracle revealed to him? On many occasions, we will also attempt to query the reasons the oracles did not reveal the total truth about the presumed destinies of these dramatic characters to them?

Equally is the pathetic case of Pentheus in the *Bacchae* by Euripides! That fine and intelligent character that has resisted the temptation of the mysteries of Dionysus is eventually entrapped by the sight of thunder, smokes and fire. Consequently, he agrees to go and see the mystery of Dionysus, but unfortunately, he did not return. His mother, Agave, under the

influence of the orgies of the spirits of the mysteries of Dionysus, cuts his head off. What would the story had been if he did not seek the mysteries of Dionysus? It is in the search for the answers to these questions over the years that we again come to read *Owivi* where we see another sets of characters trying to seek the help of metaphysical powers from different oracles for a secured future, purpose and destiny. Of course, the lives of these characters eventually confirm our apprehensions of such uncritical seeking of oracles and the metaphysical in taking existential actions. But our fear is not just because of Yerima's characters in *Owivi*: it is perhaps because we can see the political class and individuals in leadership in Nigeria seeking and entering into different forms of covenant with oracles and metaphysical forces to win and remain in power perpetually. In the process they enter into uncritical agreements that entangle them and their future like those classical characters.

It appears that they often want to break themselves from such covenant or agreement, but it is not always without a price. One immediate example that comes to mind readily is the case of a former Governor of Anambra State, Dr. Chris Ngige. In this paper, Dr. Chris Ngige's story will be taken as the first leadership metaphysical tale that we will now proceed to tell and compare to the second tale, the tale of Oba Idele in Yerima's *Owivi*. We will compare the two tales to foreground the need for a change of leadership focus and desire in Nigeria. Of course, it is also at the point of such comparism that we may begin to see *Owivi* beyond mere metaphysical struggle for power negotiation; as the metaphysical becomes a veritable tool for sociological struggle for power in order to control the destiny of the "others" and wield power just for the sake of power without corresponding responsibility to the citizenry. However, as it will then be argued in the paper, the two leadership metaphysical tales are to be seen as mere myths of the futility of all other human exertion of the will to capture, foreclose and dominate the future of the 'others' as such is known to often end in mutual destruction and annihilation of the parties, which is also the case in *Owivi*.

### **Chris Ngige's Political Crisis Tale versus Oba Idele's Myth of Metaphysical Transcendentalism in *Owivi***

The story of the abduction of a sitting governor of a state and his subsequent rumoured voluntary resignation sounded just like any classical comic relief in a tragic story. Perhaps, it is a version of a Nigeria leadership tragic story! Such is the story of Dr. Chris Ngige, the former governor of Anambra State. Dr. Ngige served as the governor of Anambra State from 29 May 2003 to 17 March 2006. He is said to have been "elected governor of Anambra State in controversial circumstances" (See [https://en.wikipedia.org/wiki/Chris\\_Ngige](https://en.wikipedia.org/wiki/Chris_Ngige)), but that he quickly broke ranks with his political godfather, Chris Uba, brother of Andy Uba, after an unsuccessful attempt on 10 July 2003 to have him removed from office, through a fabricated letter of resignation which the state assembly accepted. It is said that Ngige's 33 months in office were characterized by populist programmes, especially road construction, leaving him in good standing with the electorate (See: [https://en.wikipedia.org/wiki/Chris\\_Ngige](https://en.wikipedia.org/wiki/Chris_Ngige)).

Now, behind the 10 July 2003 removal saga is the tragic comic tale of Chris Uba organizing an "official hotel arrest" (or properly put, abduction or kidnap) of the governor, Ngige, on the charges that he had voluntarily resigned from office. However, the story is that Ngige refused to honour the agreement he had with Chris Uba before he was sponsored and elected the governor of the state. Unfortunately, the abduction of the governor, the chief security officer of the state, was carried out by the full complement of Nigeria Police force led by one Raphael Ige, an AIG, who claimed that he was acting based on a presumed order from above (See: [nm.onlinenigeria.com/templates/](http://nm.onlinenigeria.com/templates/)?). In the real tale, it is alleged that Chris Uba took Ngige

before a now popular Shrine in Okija where the duo entered a covenant that Ngige would be answerable to him and his demands in the government house. However, on his assumption of office, Ngige decided to pursue a populist agenda that endeared him to the general masses. He is said to have reneged on his agreement with his own form of “Kingmakers”. He had agreed with them to always serve their private needs and demands before his election. Now, he wanted to pursue his plans and agenda for the people. The “kingmakers” did not accept that. They therefore arranged his abduction. In the process, they submitted his purported letter of voluntary resignation to the state house of assembly and the deputy governor was asked to assume office as the substantive governor.

The whole saga of the governor’s abduction and purported resignation looks like a creepy fairy tale. The whole country was taken by surprise. And such is also the plot of *Owiwi!* At the point of his coronation as King, Oba Idele is expected to take an oath of leadership before the three dominant gods of the land in a ritual of promise (Yerima, 2015, pp.82-85). Idele, after his traditional last obeisance before the representatives of the three gods, asks them to name what they need from him. Ifaoseke, the representative of Orunmila says “...Orunmila wants nothing from you beyond the observance of its festival dates” (Yerima, 2015, p.84). Saura who represents Esu wants Idele to:

“...Respect the worship of Esu, continue to grant him and his women acolytes the one night in the rainy season where they can commit havoc without redress on the village. Look the other way, and your reign will even be better than your father, Oba Agboluaje” (Yerima, 2015, p.84).

Of course, this request is terrible – that the king should look the other way when the acolytes of Esu “commits havoc without redress on the village”, yet Oba Idele accepts just because he ‘has to reign as king.’

However, it is the request of the witches that really nails and seals the issue of desperation on the part of Oba Idele to be crowned a king: The witches through their leader, Fadelola, demands for a month every year to reign as king while Oba Idele steps down to allow them to reign:

Fadelola: We greet you, royal one. We greet our fathers; Orunmila and Esu.

All we want is one month of the year.

Idele: One month?

Fadelola: You as king will reign for eleven months, and for one month, we shall rule with all the powers of a king. You will give me, the Iya Agba, the horse whip of the king. The Opa Ase, too. We shall not reign as Regent, but as king.

Idele: (*Confers with OTUN and other kingmakers.*) Granted. Your wish is granted. May I kneel now?

Ifaoseke: Yes. Come closer. (*He beckons to IDELE to kneel. IDELE kneels.*)

*IFAOSEKE, SAURA and FADELOLA place their hands on IDELE's head. Slowly, lights fade* (Yerima, 2015, pp.84-85).

It is unbelievable that Oba Idele will agree with the request of the witches, but he does. He agrees to step down from his throne. He accepts to hand over the total power of his kingdom to the witches for a complete full month every year without really counting the cost. That is also what is claimed in the case of Dr. Chris Ngige. It is said that he has even signed the letter of his supposed resignation before he was elected to the office. The agreement is said to be that the moment he reneged on his promises to the “kingmakers”, the letter would only be appropriately dated and he, Chris Ngige, would be deemed to have appropriately voluntarily resigned as the governor of the State.

So, just as Oba Idele, before the representatives of the gods, agrees to step down for the witches to reign for a full month every year, Ngige had equally signed a pact with the “gods of Anambra State politics” to step down from his office anytime they felt he had reneged on his vows by pre-signing his “voluntary resignation letter”. To make the vow to carry its full metaphysical weight and importance, the pack is said to have been sealed at the notorious “Okija Shrine”. This was done to invoke the full metaphysical force that is believed to have such powers to paralyze and totally demobilize anyone who defaults. Idele also makes his vows before the three representatives of the gods of the land like Ngige.

Not quite long, the two characters, Oba Idele and Ngige find grounds to break their vows. In the case of Oba Idele, when the time comes for him to step down for the reign of the witches, Fadelola approached him to step down but he did not:

Idele: You have heard it. The Iyas demand that they must rule this kingdom, my kingdom, for a month, starting tomorrow. Last night, Iya Fadelola appeared to me, dressed in agbada, sokoto and with shoes to match, demanding for the crown. A classic case of madness ...

Idele: ...no, I shall not give up my crown, not for a day or even a second. I see your wickedness knows no limits. Fadelola... Iya Agba Eye, I shall not give you the crown. Do your worst (Yerima, 2015, pp.89-96).

A lot must have gone on underneath before the crisis eventually bursts into the open. As can be seen, the witches have been making moves to actualize their dream and demand of reigning for a month before Oba Idele finally brings the case to his council of chiefs. And, like many of us, one of his chiefs, Osi, could not understand or rationalize the reason the king and the elders agree to the request of the witches in the first place.

Osi: And grown-up chiefs agreed to that? Custodians of the traditions agreed to that? (Yerima, 2015, p.89).

Part of the issues is the curiosity to know the state of the mind or the consciousness of somebody like Dr. Chris Ngige, an accomplished medical doctor, at the point he was alleged to have signed the pact that led to his abduction by the forces like that of the witches in *Owivi* for his failing to honour his oath to and before them. To imagine that grown-up men and supposed custodians of the rule of law would descend to such level of infamous actions betrays every sense of decorum and minimum expectation of civility.

From the moments Oba Idele openly dares the witches, the battle line is not just drawn; the battle begins in earnest. Idele is locked in a battle of survival and power with the witches. Of course, he and the witches are eventually mutually destroyed. And the destruction is occasioned by each presuming that he or she has the monopoly of metaphysical power to annihilate the other successfully. Unfortunately for them, the depth of metaphysical mysteries is presumably like an un-channeled path in a void. In essence, if Chris Uba and his men, the police AIG and all other forces that were involved in the abduction saga of Ngige could imagine the outcome of their schemes, the embarrassment and the disappointment, perhaps they would not have gone ahead to stage-mange the charade called voluntary resignation of the governor! The country would have been spared of that eerie tale.

### **Lessons from the Animistic Tales and the Myth of Leadership Change in *Owiwi***

Since the time of the breaking of the story of the abduction of Governor Chris Ngige and the spooky tale behind it, a lot of such stories of oath-taking and eerie covenants at different and terrible shrines, in the desperation to gain political power among the Nigerian political class, have continued to come to the open (See *The Punch* “Editorial” of July 14, 2009). With these issues, it then seems plausible to imagine that Ahmed Yerima must have been perplexed, like Osi in *Owiwi* of his creation, to imagine that grown-up men and women will not mind selling their souls and conscience in ridiculous metaphysical covenants/agreements at different shrines and before different oracles to gain power.

Unfortunately, just like Oba Idele and the other classical characters who sought the secret knowledge of such oracles, the political class’ recourse to metaphysical mysteries, to pure primitive animistic culture, privileging its tenet and demand above what may be seen as the demand of a good conscience and rational systematic judgement, in contemporary times like ours, is a sure testimony to the observation that it is our needs and fears that interpret the world (Nietzsche cited Schacht 1983, pp. 8, 125). It is also an unfortunate pointer to the fact that political leadership in Nigeria is still tied to unnecessary metaphysical abstraction that is devoid of serious scientific thinking that is expected of functional contemporary leadership.

Idele for the fear of not being crowned as the Oba accepts the irrational request of the witches and Esu. He probably has hoped that he will renege on the promise once he is crowned as the king. We can reason that this assumed thinking of Oba Idele is equally (presumably) the thinking of Governor Chris Ngige at the point he was seeking to be the flag bearer of his party, the Peoples Democratic Party (PDP) for the governorship election. He probably must have thought that he would simply renege on his agreement with his own Esu and witches as led by Chris Uba. However, as could be seen from the dramatic characters in *Owiwi*, the first tale, Oba Idele, Fadelola, Paga and Adunni, to the political gladiators like Ngige, his then god father, Chris Uba and the AIG with his men, in the second tale, the trust in the immutability or the transcendental status of the force of the metaphysical to secure political power and the destiny of men is misplaced.

Whatever punishment or sanction that “Okija Shrine” was expected to impose on Ngige for breaking his oath to Chris Uba and others failed. Equally, Fadelola, Paga and Adunni are eventually consumed in the chain effects of the curse of the one they assumed is a mere mortal with no spiritual significance. It therefore appears that we often do not understand or appreciate the enormous possibilities that lie in the powers that we already possess without deferring to Esu, the witches or any political god father. If the masses will realise that they are the force of every political power and sovereignty, if equally genuine men who are interested in

seeking political power and office for service to the nation could realise the power of the people, there will be no place again for political jobbers and opportunists who call themselves god fathers in politics.

## **Conclusion**

If any African country is sincere with the call for political leadership change that is sure to promote the transformation of the polity, it is pertinent for such to jettison unnecessary and excessive faith and reliance on metaphysical mysteries to solve leadership, social and economic problems of the nations of the continent. As seen in *Owiwi* and in the tale of Dr. Chris Ngige, metaphysical powers have their limits and they are sure to fail at critical moments. Therefore, it is high time we began to embrace scientific approach to leadership and political power negotiation in Africa.

Thus, people who aspire to leadership should be bold and courageous enough to reject irrational agreements, pacts and oaths that are sure to compromise them as seen in the two tales: in the lives of Oba Idele and Ngige. We need to know that what is at stake is beyond the end; it equally involves the means to it. In political leadership and power negotiations, the means can compromise the end once like Idele or Ngige, we are not mindful of the sanctity of the process.

One thing seems clear in these two tales; man only seeks metaphysical powers to dominate the others. He seeks such force to wield enormous power of life and death over them. He is desperate to pay any price to gain such power as he is seemly ready to do anything to have the power. However, experience has shown from the time of such classical heroes like Oedipus, Pentheus, Odewale, Kunrunmi and the others that seeking metaphysical mysteries and oracles are like holding a double-edged sword by its blade, in which case, head or toes, humanity seems to be the loser. One of such desirable political change that we need in Nigeria is to embrace scientific and pragmatic leadership. We need to abandon excessive faith in seeking the mysteries of the force of the metaphysical to solve our problems as a nation. This is what Yerima seems to be saying in *Owiwi* by allowing all the hope reposed in such metaphysical powers to fail its adherents.

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## GRIEF AS A MANIFESTATION OF TRAUMA IN KAINE AGARY'S *YELLOW YELLOW* AND HELON HABILO'S *OIL ON WATER*

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### Abstract

Since the discovery of crude oil in the Niger Delta region of Nigeria in the late 1960s, exploration of oil has resulted to degradation related issues such as gas flaring, oil spillage and indiscriminate disposal of industrial effluents. The current crisis of environmental pollution has gripped the attention and aroused the concerns of many today. The purpose of this paper is to examine the extent of psychological damage the degraded environment has brought upon the selected characters in Kaine Agary's *Yellow-Yellow* and Helon Habila's *Oil on Water*, revealing forms of grief, as traumatic manifestations. The paper asserts that anticipatory and acute grief in the forms of hopelessness, helplessness, fear and guilt brings about trauma in the character. The paper adopts the approach of content-based analysis based on the ecological and psychological excerpts culled from the texts with reference to trauma. The paper concludes that degradation threatens the peace of most characters in the texts and brings out new aspects in their personalities as a result of anticipatory and acute grief. From all indications, it is apparent that grief as a result of trauma can be test of true personality and affects the society in general.

**Keywords:** Grief, Manifestation, Environment, Pollution, Ecology, Trauma

### Introduction

This paper examines the concept of grief and its psychological implications in Kaine Agary's *Yellow Yellow* and Helon Habila's *Oil on Water*. While studies have shown that these novels reflect the ecological devastation of the Niger Delta region, significant research has not been conducted on the nexus between the ecological realism of the novels and the various forms of grief which the characters experience. This paper contends that the characters in the novel experience different forms of grief and this can be largely situated within the context of environmental despoliation and the consequent despair that emanates from it.

Kaine Agary has written only one novel; *Yellow-Yellow* while Helon Habila has written four novels and a collection of short stories entitled: *Prison Stories* (2000). His novels include; *Waiting for an Angel* (2004), *Measuring Time* (2007), *Oil on Water* (2010) and *Chibok Girls* (2017). This study focuses on characters in Agary's *Yellow-Yellow* and Habila's *Oil on Water*. The choice of these novels is based on the fact that the novels are set in the Niger Delta region and depict characters that are adversely affected by the degradation of their ecosystem with particular reference to oil spillage, gas flaring and the indiscriminate disposal of industrial effluents. These issues affect their psyches in negative ways and can be conspicuously identified in their grief.

This work adopts the psychological approach with the focus on trauma. The psychological approach to literature is concerned with an enquiry into the minds of writers and characters to understand why they think or act the way they do. Psychological theory is employed in literary texts to search for truth in the subconscious states of writers and characters, so as to understand life.

Psychological criticism traces its origin mainly to Sigmund Freud (1856-1939). Freud postulates that the most distinctive tie that binds human kind is that the mind, psyche, and personality of man are made up of conscious and unconscious components; and that man's behaviour and conscious states can be explained and understood only by reference to the unconscious sources of certain motivations and factors he is exposed to (3).

The term trauma, according to Ruth Leys, was defined "originally as the term for a surgical wound, conceived on the model of a rupture of the skin or protective envelope of body resulting in catastrophic global reaction in the entire organism" (19). However, the term trauma in Freudian theory has now come to describe the wounding of the mind rather than the body, as a result of an unexpected and shocking pain.

Josef Breuer and Sigmund Freud, in their joint research on the nature of trauma, point out that "any experience which calls up distressing affects- such as those of fright, anxiety, shame or physical pain- may operate as a trauma of this kind; and whether it in fact does so depends naturally enough on the susceptibility of the person affected" (6). They go further to say trauma can be derived from both "irreparable loss of a loved person and the social circumstances" (10). Breuer and Freud are of the opinion that trauma includes any distressing situation caused by environmental factors, which affect the psyche of the individual involved. The trauma might be sociologically, politically, or economically induced. Cathy Caruth validates this, as she argues, "If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is, the specific point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experience precisely meet" (3). Caruth's argument points out the significant relationship between the Freudian concept of trauma and literature, and how the traumatic theory offers critics a basis and framework to effectively tackle deep psychological insights of characters.

This paper identifies with the postulations of Freud and Breuer to explore trauma in Agary's *Yellow-Yellow* and Habila's *Oil on Water* with an emphasis on grief. In *Yellow-Yellow* and *Oil on Water*, most characters' attitudes and behaviours change as a result of trauma-induced grief and this is the crux of this analysis.

### **Studies on Agary's *Yellow-Yellow* and Habila's *Oil on Water***

The last decade has witnessed a rise in eco-fiction and eco-criticism in African literature. Tanure Ojaide, Ebi Yeibo, Ibiwari Ikiriko, Ogaga Okuyade, Kaine Agary, Helon Habila and many others have contributed immensely in this regard. Several reviews are centred on the issues of ecological degradation and militancy in Agary's *Yellow-Yellow* and Habila's *Oil on Water*, and critics have outlined varying effects of the relationship between man and his environment.

Chinonye C. Ekweme- Ugwu emphasizes the fact that the Niger Delta predicament has been a subject for many literary artists of the twenty first century and justifies the novelists' concern when she implies that:

An ecological study of a number of novels and other literary modes set in Nigeria's Niger Delta reveal realities of dilapidation of the physical environment, occasioned by the activities of petroleum energy exploiters. In Isidore Okpewho's novel and a host of others- Helon Habila's *Oil on Water*, Kaine Agary's *Yellow-Yellow* and Bina Nengi- Ilegba's

*Condolences* to mention but a few, crisis, insurrections and counter- insurrections are a product of thoughtless exploitation and degradation of the natural Niger Delta ecosystem (131).

She goes further to assert that:

Every other issue: despoliation of the environment, poverty, disease, illiteracy, corruption, militancy or violence, is attributable to the one problem with the involvement of the companies, all foreign with their engineers and their host country's government allies. This representation of an assemblage of stakeholders in the impasse is a testimony of the global nature of the critics (132).

Ugwu is of the opinion that most novels set in the Niger Delta area relate to the environment's predicament which is caused by exploration of the resources. Ugwu expresses the terrible physical effect the exploration of resources by the oil companies has on the region. She expresses her dismay concerning the damaged area, but her paper does not examine the physical and psychological impact of these nefarious activities on the characters. The present work seeks to fill this gap as it focuses on the psychological effect felt by the indigenes of the region.

Michael Janis portrays degradation in Agary's *Yellow- Yellow* as a rise from undue exploitation of the Niger Delta environment. Janis notes that Zilayefa "is an ordinary, intelligent young person encountering the difficulties of growing up.....in a region racked by neo-colonial exploitation, above all the environmental degradation and social destruction penetrated by western oil companies" (1).Janis exposes the effect of degradation in the Niger Delta and also depicts the main character's life as affected by this exploitation. He further reveals neo-colonisation as a new form of colonization, a home-based exploitation by the government and the oil companies.

Mbaiver Nyitshe agrees with Janis' depiction of home-based exploitation when she asserts that "in *Yellow-Yellow*, the exploitation is localized as the oil companies and the foreigners who control them exploit both the resources and people of the Niger Delta with the active support of the government and its security personnel" (86). Nyitshe's and Janis' papers, only study exploitation without highlighting the psychological effect it has on the characters in *Yellow-Yellow*.

Kingston Onyijen claims that Agary's *Yellow-Yellow* explores the damage wrought on the plants and animals by human technological activities. He goes further to say that the author uses the text to give us her view of the world around her. He argues that in "*Yellow-Yellow*, the novelist focuses her artistic lens on the Niger Delta of Nigeria. Her efforts show that the ecosystem and environment of the region has been destroyed as environmental degradation and violence are noted" (134).

Onyijen concludes that Agary reveals the "destruction of the arable farmlands, crops, fishes in the water ways and animals as a result of oil spills"; saying that the novelist has been able to create for us an eco-fiction through the temporal and spatial setting of the novel. (134). Onyijen brings to light the negative impact these activities have on the aquatic life and how it has led to the destruction of plants and animals. The work focuses on the effect of these activities on the environment but not on the fictional characters psychologically.

Still on the issue of the state of the Niger Delta region, Sunny Awhefeada decries the rate of devastation in the Niger Delta region as one of the worst the world has ever seen. He pinpoints the excesses of the multinational companies and the government and opines that: “the region’s experience of oil boom easily translated to doom... has brought varying degrees of ecocide pointing in the direction of Armageddon” (195).

Affirming the position of Awhefeada, Biodun Jeyifo explains that the Niger Delta region is “the most oppressed and marginalized group in neo-colonial Africa.” (23). Jeyifo’s position further agrees with the views of Macaulay Mowarin who opines that the focus on the Niger Delta literature is “on the environment’s despoliation and the endemic poverty ravaging the ecological devastated but oil and gas rich region which is under the grip of internal colonialists” (212). Both studies focus on how the government has raped the region of her possession. Their papers also examine the ecological damage caused on Niger Delta environment. But the effect of the damage on the characters’ psychological state is not discussed. Numerous critics have applied a feminist approach to Agary’s *Yellow-Yellow*. For example, Eseoghene Ojaruega remarks:

By adopting a female character as the centre of attraction around whom most of the novel’s actions unfold, Agary invests her own work with a feminist temper. The reality she claims to represent artistically depicts the female populace within the Niger Delta Region (rural or urban) as twice a victim. First, she suffers the general denigration as a member of the “weaker” sex, and secondly, as a citizen faced with the challenges of survival and self- actualization within a marginalized and grossly neglected region. (161)

Ojaruega exposes the disheartening effect of the Niger Delta situation as it affects the females in the novel. The choice of female characters as the main characters shows that degradation only worsens their position as the weaker sex. Zilayefa and Bibi are characters who represent how the dreams of women in the Niger Delta are shattered. Enajite’s review takes a feministic turn and tries to expose the effect of the degradation from the perspective of gender.

The same could be said about Precious Ona, who argues that:

Oil wealth encourages men in the region to take advantage of their perceived economic buoyancy by engaging in sexual intercourse with many girls often without protection.... The Delta’s oil economy has generated several moral contradictions by creating a class of the rich who flaunt their wealth and gain access to an extensive network of female sexual partners. Agary portrays more on this point using the character of Admiral who fell in love with Zilayefa and impregnates her.... Agary believes strongly that the environmental predicaments contributed to social and economic deprivation, further complicating the development situation of women in the region. (35)

Ona’s paper explains how the environmental degradation has contributed to social and economic deprivation, and further complicates the development of women in the region.

Habila’s *Oil on Water* has also attracted critical attention.

Sokari Ekine and Firoze Manji in their reading of Habila's *Oil on Water* opine that:

A great reading of Helon Habila's *Oil on Water*, reveals that it is impossible to separate the actions of the oil multinationals operating across the Niger Delta from the actions of the Nigerian government. Hence, in exchange for the oil removed from the Niger Delta, the oil companies, with the support of the Nigerian state, have left behind ecological disaster, reducing the whole towns and villages to rubble, causing death by fire and pollution by the guns of the Nigerian Military... (27)

Sokari and Firoze implicate the multinational oil companies as the cause of the Niger Delta disaster. Through their actions on the lands in the Niger Delta, the Rivers, farmlands and the air have been polluted leaving the area in a dilapidated state.

Aligning with the assertions of Sokari and Firoze on the issue of exploitation, militancy and degradation, Ray Ekpu says that "The story of the Niger Delta people is the story of a paradox, grinding poverty in the midst of vulgar opulence. It is the case of a man who lives in the bank of a river and washes his hands with spittle: It is the case of people who live on the farm and die of hunger" (10). Ekpu uses the metaphor of a man living by the river to compare the condition of the average inhabitants of the Niger Delta region, implying that though the wealth of the nation comes from the region, it cannot be proud of a single bore hole or well where the people can fetch good water to drink. The paper brings to play the negative effect of the oil boom on the region. Kimiebi Ebienu states that "The unabated marginalization, disempowerment, segregation suppression and repression of hitherto peaceful agitations are inevitable hence, the radical activities that characterize the region" (13). The position of Ebienu is that, protest and agitation in the region are inevitable; it is something that cannot be curbed in as much as the above issues are not addressed amicably. Ebienu justifies the need for agitation by the Niger-Delta militants.

Commenting on *Oil on Water*, Margaret Busby asserts:

Helon Habila's *Oil on Water* captures the extent to which the oil industry has been associated with corruption, violence and bloodshed, wreaking ecological devastation on the Niger Delta region and its fishing and farming communities, which benefits little from the enormous profits involved, fuelling ethnic conflict and guerrilla activity. At the same time as local lives and livelihood are constantly endangered, the kidnapping of foreigners for a ransom has proliferated over the years, with opportunists collaborating with self-selected fighters.

Busby shows how the effect of the degradation has led to devastation of the aquatic life of the villages and how it has further led to other negative social vices on the environment.

Finally, writing on economic exploitation of the Niger Delta region in *Oil on Water* and similar texts, Terhema Shija opines: "Tanure Ojaide's *The Activist* (2006), Kaine Agary's *Yellow-Yellow* (2006), and Helon Habila's *Oil on Water* (2010) tell us stories about the desecration of the environment and the economic exploitation of the Niger Delta region of Nigeria, a situation which has given the rise to militancy in the area" (7). She goes further to say "These novels describe incidences of lynching, kidnapping, mob actions and oil bunkering. The authors also create heroes and heroines in their novels to grapple with the intellectual and

political dynamics of the area; thereby increasing the Eco- critical consciousness in literary discourse” (7).

Shija’s paper concludes that it is as a result of the abandonment and neglect of the region that the youths took to militancy as an avenue to register and express their displeasure against the federal government. Shija like others examines the degradation of the environment in terms of the social and political unrest in the region, downplaying individual trauma.

Meredith Coffey review is highly pertinent as it involves a comparison of the two texts under study using a similar psychological approach. Coffey examines the psychological dimension in *Oil on Water* and *Yellow-Yellow* of two specific female characters in relation to resistance. She looks at these characters from the point of feminism and explores the events that lead to their actions at the end of the novels, examining the reasons for resistance by giving insight on the minds of the characters. Coffey compares the Escravos demonstration to two specific characters in *Yellow-Yellow* and *Oil on Water*:

While neither *Yellow-Yellow* nor *Oil on Water* depicts women’s collective action as the Escravos demonstrations, both texts depict female characters who exercise to survive and even improve their circumstances against the odds. In so doing, I hold, they make the case that, although their characters’ modes of resistance do not occur on a scale of the Escravos protests, they still play an important role in shaping the on-going critics...The most Dramatic instance of resistance in *Yellow-Yellow* appears at the novel’s climax when Zilayefa decides to end her three- month pregnancy by secretly inducing her own abortion, Zilayefa knowingly risks her life to avoid bringing a child, who would be the result of wealthy men taking advantage of its mother into a world with such injustice... (50-84)

Coffey argues that Boma “is in fact, the novel’s only character who demonstrates every form of resistance and survival, emblemized by her joining a small insular religious community she encounters on the fictional Irikefe Island, located in the rural Niger Delta” (84). Coffey, explores the struggles the two women face in *Oil on Water* and *Yellow-Yellow*. Boma and Zilayefa’s resistance spring up from their personal lives. Zilayefa resists becoming like her mother while Boma resists rejection by moving out of Port-Harcourt and going to Irikefe to start a new life. These actions happen during the time of despoliation, degradation and militancy and are significant in the novels. Coffey’s work critically looks at the extent to which Zilayefa and Boma view their resistance as a struggle against hegemony. Coffey’s analysis is related to this one, in that she focuses on the psyche of two characters and their motifs for resistance in *Oil on Water* and *Yellow-Yellow*. Her concentration is on resistance as an act of nationalism; a major point of departure from the present work, which underlines the characters’ unconscious or semi-conscious responses to environmental changes.

Critical reviews on Agary’s *Yellow-Yellow* and Habila’s *Oil on Water*, show that scholars have studied Agary’s *Yellow-Yellow* from the angle of feminism, and degradation and also discussed Habila’s *Oil on Water* as regards the issue of degradation and militancy, but no one has attempted a psychological study of the characters as pertains to trauma and extreme displays of grief. Thus, this study focuses on filling the gap in the scholarship.

What is clear from available studies on the texts is that scholars have engaged them mostly from the ecocritical perspectives without fully considering the psychological impact of

ecological devastation on the characters. This paper builds on this lacuna in scholarship and establishes the place of grief in the novels as a way of exploring the psychological effects of ecological neglect, exploitation, and oppression.

### **Forms of Grief in Agary's *Yellow-Yellow* and Habila's *Oil on Water***

The degradation of the Niger Delta environment by means of pollution has brought deep concern to the people of the oil rich region. This issue of degradation has affected the indigenes both physically and psychologically. One of the main psychological effects is grief.

Grief is a psychological reaction to the loss of a loved one or any irredeemable possession. It can be severe or mild depending on the psyche of the bereaved at the time of the loss. Alan Wolfeit defines grief as "an emotional suffering caused by death or bereavement" (26). He adds that grief is "an internal meaning given to an external event" (26). Wolfeit in his definition infers grief to mean a sociological event which leads to a psychological outpour.

Kathrin Boerner *et al.* say grief refers to "the emotional experience of the psychological, behavioral, social and physical reactions the bereaved person might experience as a result of this death" (1). They go further to assert that "grief is caused by death of a loved one, loss of your health or the health of someone you care about, end of an important relationship one has, loss of a job, or financial security, loss of a dream to reach an expected goal and trauma which causes one to grieve about sense of safety and security which one used to have" (1). The following causes of grief Boerner *et al.* mention are responsible for the grief the characters in *Yellow-Yellow* and *Oil on Water* feel.

Grief can be in different forms; the two forms include the anticipatory grief and the acute grief. Anticipatory grief, as the name implies is a form of grief which is not sudden or quite shocking after a loss. Knight Aldrich defines anticipatory grief as "any grief occurring prior to a loss, as distinguished from grief which occurs after a loss" (4). Similarly, Vanderlyn Pine posits that "Our notions about anticipatory grief suggest that people who work through the grief of loss while it is still potential are better able to cope with death because in effect, they have resolved their grief in advance" (31).

Aldrich and Pine are of the opinion that when an individual loses a close relative and is aware of the impending loss, the grief becomes anticipatory. For a loss to be anticipatory there must be fore knowledge about the loss. In most cases, People who suffer from anticipatory grief cope better than those whose loss come suddenly. The minds of the bereaved are already prepared for the loss. There is a heightened concern for the dying person, rehearsal and preparedness for the death and attempts to further adjust to the consequences of the loss.

Anticipatory grief according to Garand *et al.* is "described as a range of intensified emotional responses that may include separation anxiety, existential aloneness, denial, sadness, disappointment, anger, resentment, guilt, exhaustion, and desperation" (159).

Characters who express anticipatory grief in *Oil on Water* are Rufus and Doctor Dagogo. Rufus' reaction after he finds out Zaq is going to die of dengue fever is anticipatory. He feels very bad and cries privately for fear of losing Zaq and tries to protect Zaq from every form of danger. This is seen in the novel where he seeks permission from Major to take Zaq to Port-Harcourt for proper treatment immediately. Rufus learns about Zaq's illness condition from

Doctor Dagogo, in these words: “Your friend, I am sorry to say, is dying...there’re plenty of bugs flourishing here. And he was pretty in a bad shape to begin with. I suspect his liver is gone already” (*OOW* 141-142), but at the later part of the novel when he returns and learns about Zaq’s death, he does not grieve so much due to his prior knowledge about Zaq’s impending death. He grieves quietly and only pays a visit to Zaq’s grave. He says: “although the Doctor had prepared me for this, ... I still felt totally disoriented by the news of his death... I wished I had a bottle of his favourite Johnnie Walker so I could pour him a libation” (*OOW* 224-225)

Doctor Dagogo is another character who expresses the anticipatory grief. Doctor Dagogo, as an enlightened individual tries to educate the villagers on the dangers of oil exploration. He takes samples of the soil, writes to NGOs and confronts the oil companies over the impending danger. He grieves over the villagers’ ignorance and tries to avert the disaster. He tries his best to educate them but still blames himself for not doing so much. Dagogo does not act surprised as soon as the livestock, plants and villagers begin to die. The losses are not sudden and as a doctor who has been in the village for five years, he has witnessed enough deaths to last him a lifetime. But he grieves over how the villagers’ immune systems deteriorate with new records of various fevers. Doctor Dagogo as a bystander, shares in the burden of pain the victims of trauma go through. As the villagers die from dengue fevers in the region, Dagogo as their doctor and a member of the community tries to protect the villagers and the rate of sudden deaths and tries to contribute the little he can by educating, diagnosing and treating the villagers. He laments on how troubling the deaths have become to him. He narrates, “Well, I did my duty as their doctor. I told them the dangers that accompany that quenchless flare, but they wouldn’t listen... more people fell sick, a lot died. I watched the night markets fold up and the council meeting cease... Almost overnight I watched the whole village disappear” (*OOW* 145).

The second form of grief is the Acute Grief which is also known as the complicated grief. It is a long-lasting grief which has a very strong effect on the victim’s personal life. Toftagen *et al.*, outline some features of acute grief by saying that: “Individual signs and symptoms of complicated grief may include feelings of guilt over the death; constantly replaying the circumstances of the death in their mind; imagining that they could have somehow prevented the death if they had done something differently; and feeling numb, shocked, or in disbelief over the death” (331-332). For the purpose of this study, the features of grief to be examined are fear, hopelessness, helplessness shock, guilt.

Habila's *Oil on Water* and Agary's *Yellow-Yellow* explore the destruction of the Niger Delta environment and its people by the agglomeration of oil companies and the government which causes severe psychological and physical pain on the indigenes of the region. Although oil resources in the region have generated wealth for the ruling elites and multinational corporations, on one hand, it has triggered untold sufferings for the oil producing communities on the other. This has resulted in violent outcomes such as militancy which threatens the security and harmony of the region

Fear is complemented with helplessness and hopelessness for the characters in *Oil on Water* and *Yellow-Yellow*. The government and the multinational companies abandon the indigenes and leave them to face the wars between the militants and the federal army as they lament over their losses. They lose their means of livelihood, children’s dreams shatter and there is constant mourning and weeping. The children in Irikefe Island who have dreams of going to school no longer have the means to do so. Some teenagers forfeit their dreams of finishing school to join the deadly militants to struggle for the wellbeing of their bedeviled region. The situation traumatizes both the children and their parents. The case of Michael and his father, Tamuno in

*Oil on water* is a typical example of how the hope for education in the region has become feeble. The oil spillages pollute the rivers, the soil, and damages schools and houses in the region. This is why Tamuno begs Rufus and Zaq to take Michael to Port- Harcourt; in order to protect him from joining the militants. He sees Rufus and Zaq as the only hope for his son's survival and realization of the dream to become a good citizen. The Niger Delta predicament creates a dreadful mental picture in the psyche of Tamuno, which makes him realize that, any child who stays too long in the region has a tendency to join the militants and meet his end. Tamuno begs Zaq and Rufus: "But see, wetin [Michael] go do here? Nothing. No fish for river, nothing, I fear say he go soon join. I no wan. Na good boy. I swear you go like am. Intelligent. In fit learn trade or driver. Anything. Na intelligent boy, in fit read and write already even though him school don close down him remember how to read" (*OOW* 36).

The indigenes lose many relatives every day to the militants and to chaos between the federal government and militants. The government and militants accuse some village leaders unjustly of conniving with the militants and the federal government. In *OilonWater*, federal Government army officers, arrest Chief Karibi and take him to Port Harcourt to defend himself. When some army officers take him away, some women cry for fear of Chief Karibi being killed and this portrays the helpless situation the indigenes find themselves in; "in the distance, the woman wailed at the top of her voice, calling to God over and over! Tamuno! Tamuno!" (*OOW* 12). From the text, Rufus does not give feedback to the readers on the happenings after Chief Karibi's arrest for fear he might have been killed in Port Harcourt like Chief Malabo who suffers a similar fate.

The main character in *Yellow-Yellow*, Zilayefa, faces similar issues as Michael in *Oil on Water*. Her dream is to make sure she does not drop out of school to achieve this aim. The loss of her mother's farmland makes her dreams of furthering her education shaky. Zilayefa realizes this and plans to leave the village in a search for greener pastures rather than wasting away in the village as some of her friends are pregnant. As things get more difficult, Bibi, Zilayefa's mother, lets her relocate to Port Harcourt to work and save some money for her education. Zilayefa reveals that:

The day my mother's farmland was overrun by crude oil was the day her dream for me started to wither, but she carried on watering it with hope. The black oil that spilled that day swallowed my mother's crops... By the time I finished school, my mother did not have enough for university. I could not even take the qualifying examinations because she did not have registration fee...We heard that the oil companies had educational scholarships for Niger Delta indigenes. The problem was that we never got more information after that announcement...(YY 10-11)

Three incidents which put Zilayefa in acute grief are her dying dream of going to school, inability to qualify for school scholarship and the loss of her mother's source of livelihood. These incidents bring on panic, mood swings and acute feelings of loneliness. Zilayefa laments about the hunger in the village, the sufferings of her people despite being the country's largest source of revenue. The gradual change she encounters brings psychological pain to her as she sees innocent children die from pit latrines due to poor infrastructure in the area. The people not only lose their resources but they lose their sources of livelihood which means they lose on all sides. Zilayefa compares life in the past before the discovery of oil to life after the discovery of oil. All these events make her want to leave the village as soon as possible.

Some other features of acute grief include feelings of shock and guilt. Indigenes of the Niger Delta region grieve over the gradual changes that occur and express their regrets at being blessed with such resources. It is evident that the discovery of oil brings untold hardship

Other past events in *Oil on Water* bring misery and grief to the lives of the characters. Chief Ibiram breaks down as he narrates the past events surrounding the effect the federal government and the oil companies have on their lands. He grieves over the death of Chief Malabo, their most respected chief and leader in their village. Chief Ibiram's narration is so touching that it gives insights to the psychological state of mind in the region. He painfully grieves over the death of Chief Malabo. It reveals to the reader a happy time in the lives of the villagers before the emergence of oil companies in the region. It should be noted that grief is an effect of trauma and what affects one person affects the whole community. Chief Malabo's death has psychological effects on Chief Ibiram and the other villagers. They become shocked, uneasy and decide to abandon their homes for safety. The grief chief Ibiram goes through brings feelings of disbelief, shock, sadness and insecurity to his psyche as Rufus expresses Chief Ibiram's grief in these words:

Chief Malabo, whenever they went to see him, told them not to give in, not to worry about him- but they could see how he was deteriorating every day. And then they went to see him one day and were told he was dead. Here Chief Ibiram paused in his story, his voice breaking. They were given his body, which was wrapped in a raffia mat and a white cloth and told to take him away. Just like that. The following week, even before Chief Malabo had been buried, the oil companies moved in. They came with a whole army, waving guns and looking like they meant business. (*OOW* 41)

From the above, the readers get a clear picture of the torture Chief Ibiram feels while chief Malabo is in detention. It is tortuous to see how his health deteriorates before the federal government releases his body to his people in a miserable "raffia mat and a white cloth". Also, it is tortuous that he has not been buried for a week before the federal army and the oil companies take over the land. All these events results in Chief Ibiram's breakdown while narrating to Rufus.

The above, shows how shabbily the federal government treats the people of the Niger Delta region. They do not care about the welfare of the people whose oil they utilize and lands they destroy. Chief Ibiram's narration typifies the happenings in the region. The federal government treats Chief Malabo like a common pauper and prisoner till he dies eventually. This goes to show the wicked nature of the Nigerian government and oil companies who do not feel the people have rights over their lands. The soldiers' invasion with guns and assumed fake contract exposes the length the government can go to achieve their aims. Chief Ibiram laments further this ill-treatment and worries over the homelessness of the indigenes and how nomadic their lives have become due to the fear of the Federal army and the militants' presence in the region. "We left we headed northwards, we lived in five different places now, but always we have had to move. We are looking for a place where we can live in peace. But it is hard. So your question, are we happy here? I say how can we be happy when we are wanderers without a home" (*OOW* 41).

Since the discovery of oil in the Niger Delta region, there has been poor management of the oil wells/rigs and this makes the indigenes of the region live nomadic lives. The federal army and militants constantly harass them; most times the federal army and militants accuse

them of conspiring with the government and militants. Chief Ibiram and his people represent one out of many other villages on the creek being affected by degradation of the environment.

In *Yellow-Yellow*, Zilayefa's mother finds herself in such a situation when she loses her farm to the oil spillage. The loss is sudden and shocking; she decides to look for another piece of land to farm. The spillage destabilizes her, and Zilayefa recounts:

The black oil that spilled that day swallowed my mother's crops... She was able to find new farmland in another village, but it was not the same. Some who owned land they were not using would allow others farm on it until they needed to use it. ... She rowed her canoe There and back every day with unwavering determination. (YY 10)

Boma in *Oil on Water* is a character who is a victim of the Niger Delta predicament, and her trauma embraces both shock and guilt. Her face is scarred in a petrol explosion and this affects her psychologically; her once angelic and beautiful face is damaged. Boma's case is one out of many cases of grief resulting from oil explosions. She is no longer a confident young lady and according to Rufus, her husband, John marries her out of pity. As the novel progresses, John leaves her and she falls into depression as a result of rejection and loneliness in her world of misery. She grieves over the sudden disappearance of John and how empty life without him has become. John leaves Boma probably to either join the militants or rob a bank. He leaves the home out of frustration. Boma is one out of many wives who lose their husbands to militants and become miserable. The scars on her face and John's abandonment daze her. These unfortunate events bring feelings of sorrow, agony, and unwarranted self-condemnation, therefore, affecting her behaviour and outlook on life. She blames herself for her husband's sudden disappearance from home when she says "maybe if we had children? A nice little boy to make him feel proud. It is my fault, I kept telling him to wait, wait...I know it is this face" (OOW 104). Her grief is complex and does not go easily as the events which surround her grief are unexpected and pathetic.

The narrator, Rufus, who is Boma's brother, records the grief of both Boma and her mother. He laments the panic attacks and worries Boma has, when he says: I have never seen Boma so broken, so defeated, as on the day she told he had gone" (OOW 104). And he expresses the psychological effect of Boma's scarred face on their mother when he says: "Whenever, they met, mother always broke down at the sight of her daughter's once pretty face, now a total scabrous mess. The last time, she'd run into the room and cried and cried, and eventually Boma had joined her and they had cried together, till their voices went hoarse and they couldn't cry anymore" (OOW 103).

Rufus narrates the psychological torture he goes through after he sees Boma's face in the following words: "After visiting my sister at the hospital, [I was] unable to sleep, haunted by the image of burned flesh and the smell of petrol that clung to the hospital walls and corridors,..." (OOW 127).

The scar on Boma's face affects Rufus and his mother psychologically. Boma's case exposes some of the dangers living in such a region. The burns on her face reduce her self-esteem to the barest minimum. Therefore, she believes John; her husband cannot stand seeing her face. This disturbs her mind and makes her miserable, numb and even more conscious of the scars. The collective psychological torture Rufus and his mother face on account of Boma's face can be backed by Judith Herman's assertion that "The study of psychology is to come face to

face with human vulnerability in the natural world and with the capacity for evil in human nature. To study psychological trauma means bearing witness to horrible events...the victim, on the contrary, asks the bystander to share the burden of pain” (7).

The bystanders refer to the close relatives or the whole community who go through psychological pain with the main victim. Rufus and his mother are bystanders who are affected by Boma’s situation. When the victim heals, the bystanders heal too. Towards the end of the novel, as soon as Boma finds a home at Irikefe, she becomes happy and Rufus finds peace knowing his sister heals. Similarly, Zilayefa in *Yellow-Yellow* is a bystander, as she laments on the height of suffering her village members go through when she confesses: “My ears still rang from maternal wails piercing the foggy days when mothers mourned a child lost to sickness or the deceptively calm waters that lay hungry below the stilts latrine...” (YY 39). Zilayefa grieves heavily over the losses in the community. But unlike Boma and Rufus, there is no happy ending for her. Her guilt is unending because the calm water that swallows children is “the same water that receives the waste rejected by body in its attempt to cleanse it” (YY 39).

### Conclusion

Both Agary’s *Yellow-Yellow* and Habila’s *Oil on Water* portray characters who grieve over the present pathetic conditions of the Niger Delta region. It should however be noted that characters react differently when they find themselves in similar situations. Oil spillage, gas flaring and disposal of toxic effluents on the environment brings feelings of fear, hopelessness, helplessness, shock and disillusionment. The grief the inhabitants of this once pristine region feel is best imagined when compared to the pain of ecological disaster and despoliation of their environment and source of livelihood.

This paper’s main focus has been to show the connections between the ecological reality of the Niger Delta and its effects on the characters in the novels. Drawing from this, discussions have revealed the various forms of trauma and induced grief in the novels. It is anticipated that further research on the other forms of trauma would be done in order to show the connections between the Niger Delta situation and the way its people are presented. The Niger Delta region needs urgent intervention in so many ways. The hue of neglect, grief, pain and loss of a way of life has necessitated this study with the hope that, somebody, somewhere may hear this cry and perhaps, act before it becomes too late.

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## **ESTABLISHING THE THEMATIC STRUCTURE AND INVESTIGATING THE MOST PROMINENT THETA ROLES USED IN HAUSA LANGUAGE**

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### **Abstract**

This study focuses on the thematic structure of the Hausa verbs to find theta roles in the Hausa language. The study tries to answer the research questions; “What are the thematic structures of Hausa verbs?” and “What are the prominent theta roles in the Hausa language?” It examines the arguments on thematic structure of Hausa verbs and also finds the theta roles assigned by the Hausa verbs to their arguments along with the most prominent theta roles used in the Hausa language. The data came from two interviews taken from two native Hausa speakers, which consists of 40 minutes conversation having 121 sentences in natural spoken version of the Hausa language. Each verb phrase in the data is thus examined and studied in detail in terms of Argument/Thematic structure in order to find theta roles in Hausa language. Thus, in this regard, each verb phrase (in a sentence) has been examined with the help of Carnie’s theoretical framework (Thematic Relation and Theta Roles: 2006). The study finds that the Hausa language has all (09) theta roles which have been proposed by Carnie (2006). It has been found that six prominent theta roles out of nine are used prominently in Hausa. The six prominent theta roles in Hausa language are: agent, theme, beneficiary, instrument, locative and goal. Theta role of Force has also found from the data.

**Keywords:** Hausa Language, Syntax, Semantics, Theta Role/Thematic relations, Prominent Theta Roles

### **1. Introduction**

Theta-role ( $\theta$ -role) is a bundle of thematic relations associated with a particular argument (Carnie, 2007). The verb phrase in the following example has three arguments and five thematic relations associated with them. Yusuf gave a gift to Abdu. (Yusuf is an agent who is doing an action of giving a gift to Abdu. It is also a source in the sentence; the context of the sentence shows that “a gift” goes from Yusuf to Abdu. Thus, keeping this reason in mind, Yusuf is also a source in the above sentence. The theme of the sentence is “a gift” which undergoes an action in the sentence; it is being given to Abdu. “Abdu” is a person who receives a gift from Yusuf. Abdu is therefore recipient of the gift in the sentence. Abdu is also a goal in the sentence; a gift comes from Yusuf to Abdu. Abdu is the termination or destination of the gift to reach. Thus, the three arguments (Yusuf, a gift and Abdu) have five theta roles in the above sentence). Carnie (2006) defines Theta- Criterion as that Lexical information. According to his Theta-Criterion Theory, each argument is assigned one and only one theta-role and each theta-role is assigned to one and only one argument. Carnie says theta role is a semantic relation between the argument and the predicate (verb phrase). Through verb we can come to know what relations they have, and also how arguments are related to the predicate in the sentence. Radford (2009) defines that the theta-roles are used to describe the semantic roles played by arguments in the sentences. We can illustrate this definition in the following examples: · [The police] arrested [him] (Agent) (Theme). In this example the argument “the police” has the role of an agent who is doing an action of arresting “him”. The second argument “him” has the role of theme which undergoes

an action of being arrested by the police. In this way the arguments have an agent and a theme theta relation with each other in the sentence. Theta roles are the names of the participant roles associated with a predicate: the predicate may be a verb, an adjective, a preposition, or a noun. The participant is usually said to be an argument of the predicate. The aim of this study is to analyse verb phrase in Hausa language in terms of Argument structure, Theta roles and the prominent theta roles used in the Hausa language. It aims to see the structure of arguments (Noun phrases: subjects, objects and other nouns) in the Hausa sentence, and also to see the thematic structure which shows thematic relations of theta roles.

## **2. Related Studies on Argument Structure**

Luuk (2009) argues that the predicate/argument structure of natural language is much more complex than that of first order predicate logic. According to Jackendoff (1999) language has five fossils; by language fossils he means to say language structural features. He finds that linguistic predicate/argument structure has universal approach in natural language syntax. He argues that linguistic arguments are universally marked by determiners, possessors and word order constraints, while linguistic predicates are universally marked by the tense, mood, aspect, voice and also word order constraints. Besides, Verhoeven (2014) studies thematic prominence and animacy asymmetries cross linguistically in four heterogeneous languages namely Greek, German, Chinese and Turkish. Others studies (Jackendoff, 1987, Grimshaw, 1990; Dik, 1978; Lavin and Rappaport, 2005) maintained that agent theta roles are higher than others because of the animacy effects. On the other hand, Harley (2012) studies external arguments (subjects) and the Mirror Principle. He asks two research questions: 1) what are arguments? 2) How are they suppressed? According to Mirror Principle (Baker, 1996), morphological derivations are syntactic derivations; meaning that morphology leads to syntax. He says applied arguments come structurally between external and internal arguments. These arguments are beneficiaries and always come with ditransitive verbs; can be seen in the Hiaki language. The causative verbs introduce external arguments in Hiaki, and applicative morphemes introduce internal arguments. According to Rude (1996), applied arguments are structurally lower than external arguments, and structurally higher than internal arguments in a sentence.

### **2.1 Related studies on Hierarchy of theta roles**

Bierwisch (2006) studies the thematic roles and their universal, particular and idiosyncratic aspects. He says arguments are placed hierarchically in different languages. Theta roles are assigned according to the structure of expressions and theta roles can also be content based. His hierarchy of the theta roles is: Agent > Recipient > Experiencer/Goal > Instrument > Patient/Theme > Place. William (1987) however, says that there are three species of theta role assignment namely internal theta role assignment, external theta role assignment and predication. External arguments are subjects, internal arguments are objects and predication is the action in the sentence. He introduces the concept of Implicit Arguments which are not assigned any theta roles in the sentence. Hovav (2004), on the other hand, studies the thematic hierarchies which he says is a ranking of a set of semantic roles. He says there are problems in the thematic hierarchies, because it is not universal; different writers give different hierarchies. a. Agt > Th/Pat > G/S/L (Baker 1996) b. Agt > Exp > Th (Belletti & Rizzi 1988) c. Agt > Ben > Rec/Exp > Inst > Th/Pat > L (Bresnan & Kanerva 1988) d. Agt > Pat > Rec > Ben > Inst > L > Temp > (Dik 1978) e. Agt > Exp > Inst > Pat > G/S/L > Time (Fillmore 1971) f. Agt > Dat/Ben > Pat > L > Inst/Assoc > Mann (Givon 1984) g. Act > Pat/Ben > Th > G/S/L > Ben (Jackendoff 1990) h. Agt > Eff > Exp > L > Th > Pat (Van Valin 1990). It can be seen that all of the above writers/linguists propose different hierarchy of the theta roles.

## **2.2 Thematic Relation and Theta Roles**

One way of encoding selectional restrictions is through the use of what are called thematic relations. These are particular semantic terms that are used to describe the role that the argument plays with respect to the argument. This section describes some common thematic relations (this list is by no means exhaustive, and the particular definitions are not universally accepted). The initiator or doer of an action is called the agent. Agents are most frequently subjects, but they can also appear in other position. Arguments that feel or perceive events are called experiencers. Experiencers can appear in a number of argument positions including subject and object: Entities that undergo actions, are moved, experienced or perceived are called themes. The entity towards which motion takes place is called a goal. Goals may involve abstract motion: There is a special kind of goal called recipient. Recipients only occur with verbs that denote a change of possession: The opposite of a goal is the source. This is the entity from which a motion takes place: The place where the action occurs is called the location: The object with which an action is performed is called the instrument: Finally, the one for whose benefit an event took place is called the beneficiary: Notice that any given DP can have more than one thematic relation. In the following sentence, the DP Ali bears the thematic relations of agent and source (at the very least). Ali gave the books to Yusuf. There is not a one-to-one relationship between thematic relations and arguments.

## **3. Methodology**

This research work is a qualitative research (Creswell, 2014). The research methodology comprises the following: research design, and data collection.

### **3.1 Research Design**

The research design used in this research work is exploratory and descriptive (Creswell, 2014) and it uses qualitative method (Creswell, 2014). The natural Hausa language (spoken/oral form) has been selected to study nature and function of the Hausa verbs. This research design helped us study verbs, its types and the theta-roles assigned by the verbs to their arguments in Hausa language. The argument structure of the Hausa verbs has been established with the help of the Carnie's theoretical framework.

### **3.2 Data Collection**

The data for the study comes from the native Hausa speakers who have Hausa as their first language or mother tongue. The data have been collected through two informal interviews. Interviews have been taken from the two native Hausa speakers. The researcher asked them questions informally regarding their different things in order to make them confident enough to speak more freely and frankly about their lives in a natural way. The questions were regarding their personal lives, education (from primary to university life), their current position and status, their family, their present life, previous life and future goals and intentions. The participants were given free atmosphere to speak freely in a natural way as if they were talking to each other without being noticed and recorded. There were two interviews and each was taken separately. The first interview comprises of (76) sentences in the (22) minutes and (49) seconds time. The second interview consists of (45) sentences in (17) minutes and (09) seconds time.

#### 4. Data Analysis and Discussion

The sample of selected data have been selected and analyzed with the help of Carnie's theoretical framework (Carnie, 2006), which is also used as analytical framework in the current study. It has tried to explore the Hausa verbs and its types and also to see their functions, positions and importance in the sentences. It has been attempted to see how Hausa verbs assign different theta roles (also called theta relations) to their arguments (NPs) in sentences. The argument structure of the Hausa verbs has been established to see the theta-roles and the most prominent theta roles with Hausa verbs.

##### 4.1 Theta Roles/Thematic Relations in Hausa

###### *Agent*

An agent is the entity who initiates or performs the action expressed by the verb. This also denotes the thematic relation which the argument causes the action with deliberation and volition (Radford, 2009). The examples (01) and (02) below establish the Argument Structure of the verb and analyze the Agent theta roles assigned by the verbs to their arguments. Consider the following illustrations:

- 1) Malami ya-a kama makararru  
teacher 3MSG-PAST catch late comer.PL  
'The teacher arrested the late comers.'
- 2) Larai ta-na dafa wake  
Larai [Personal name] 3FSG-CONT cook beans  
'Larai is cooking some beans.'
- 3) Dalibai su-n cika tukunya  
Student.PL 3PL-PAST fill pot  
'The students filled up the pot.'
- 4) Larai naa can suna dafa wake da mahaifiyarta  
larai be there 3PL-CONT cook bean with mother.of-  
3FSG  
'Larai is there cooking beans with her mother.'

In sentence (1) above, the noun *malami* 'teacher' has the agentive role, due to the fact that 'he' is the one who arrested the student who came late. From sentence (2), the argument-NP *Larai* in the subject position is the agent in the sentence, because 'she' is the doer of the action expressed by the verb *dafa* 'cook'. But in sentence (3) above, the existence of NPs *Dalibai* 'students' and *tukunya* 'pot' is required by the argument structure of the verb *cika* 'fill'. Thus, the doer of the action of the verb *cika* is in plural form *Dalibai* 'students'. But in sentence (4) in the original data, the agentive role is not limited to *Larai* alone, due to the appearance of PVP *su* (third person plural) which indicates that the cooking is not doing alone by the noun agent *Larai*, but rather she was considered to be a core-agent of the activity of the verb *cook*.

###### *Theme*

Carnie (2006) defines the theme is the person or thing which undergoes the action expressed by the verb. A theme can be either animate or inanimate. Here the action expressed by the verb

goes directly to the theme, because nothing comes in between the verb and the arguments. Consider the illustrations below:

- 5) Gwamnati ta-a gina rijiyoyi bara  
Government 3FSG-PAST build well.PL last year  
'Government built some wells last year.'
- 6) Malami ya-na karanta littafi a aji  
teacher 3MSG-CONT read book in class  
'The teacher is reading a book in the class.'
- 7) Amma yara su-na yanke ciyayi  
but children 3PL-CONT cut grass.PL  
'But the children are cutting grasses (at the farm).'

Considering the sentences above, it is evident that the verb *Gina* 'build' is used with common noun *Gwamnati* 'government' and *Rijiyoyi* 'Wells' in sentence (5), but the direct object *Rijiyoyi* have the thematic function of theme. Thus, the theme of the sentence (6) above is *Littafi* 'book', because it receiving the action performing by the argument-NP *Malami* 'teacher' (the reader). In sentence (7), the existence of the arguments *yara* 'children' and *ciyayi* 'grasses' is required by the predicate *yanke* 'cut'. The arguments are naturally in different semantic relationship with regard to the aforementioned verb (*yanke*), but the argument '*ciyayi*' is the theme theta role in the sentence.

### **Goal**

Goal is the entity towards which the activity expressed by the verb is directed or it is the location towards which the entity moves or where the action is directed, whether the entity reaches the position or not is irrelevant (Radford, 2009; & Carnie, 2006). Consider the illustrations in (8, 9 & 10) below:

- 8) Yara su-n tafi makaranta da safe  
children 3PL-PAST go school with morning  
'The children went to school in the morning.'
- 9) Mu-n nufi gida daga makaranta  
1PL-PAST headed home from school  
'We headed home from School.'
- 10) Gwamnati za ta aika kaya Kura  
Government FUT 3FSG send goods Kura [Name of place]  
'Government will send foods to Kura (local government).'

In sentence (8), the verb *tafi* is used to indicate distance from where the noun agentive *Yara* 'children move towards the theta role of Goal *Makaranta* 'school' Like previous sentences, in sentence (9) there are three arguments: *Mu* 'we', which is the agent, *Makaranta* 'school' which is the source, and the last one is *Gida* 'house' which has the theta role of Goal. For the discussion of the last example, sentence (10), the argument *Kura* (name of place) has the theta role of Goal, because the place (*Kura*) is the destination or direction of the goods which should be sent by the Government.

### **Experiencer**

The experiencer is the entity that experiences some psychological state expressed by the verb. The experiencer receives emotional or sensory, and experiencer can be a human being or non-human (Radford, 2009 & Carnie, 2006). In previous section the thematic relation of the goal, theme and agent arguments that are found from the data have been discussed. In this section the thematic relation of Experiencer has been discussed in relation to the data obtained from the interview. Thus, the illustrations below are the examples of experiencer theta role which selected from the data:

11) Mutane su-na son noma  
 people 3PL-CONT like.of farming  
 ‘People like agriculture.’

12) Musa ya-a yi tunani mai kyau  
 Musa [personal name] 3MSG-PAST do think owner beautiful  
 ‘Musa thought well or Musa had a good think.’

From sentence (11 to 12), the thematic relation of experiencer is discussed with reference to verb *So* ‘like’ and *Tunani* ‘thinking’ in relation to various arguments. In sentence (11) above, the subject noun *Mutane* ‘people’ experienced the action of the verb *So*, therefore they have the theta role of experiencer. With regard to example (12), the verb *tunani* ‘think’ is appear to be one-place argument predicate. Thus, in (12) the subject NP argument *Musa* has the role of experiencer argument.

### **Benefactive**

Beneficiary is the entity for whose benefit from the action expressed by the verb. In other word, beneficiary is the one whose benefit an event that took place (Carnie, 2006). In this section, due consideration is given to the thematic role of Benefactor or beneficiary that gathered from the data of the current study. The following examples were selected from the interview:

13) Muna yin karatu saboda iyayen-mu  
 1PL-CONT do read because parent.PL.of-1PL.  
 ‘We are studying for our parents.’

14) Malamai su-n siyo-wa dalibai kyaututtuka  
 teacher.PL 3PL-.PAST buy student.PL gift.PL  
 ‘The teachers bought gifts for the students.’

15) Yara su-n wanke motar Nura  
 Children 3PL-PAST wash car.of Nura [Personal name]  
 ‘The children washed Nura’s car.’

With regard to sentence (13,14 and 15,) the argument-NP *iyaye* ‘parents’ has the thematic role of beneficiary in sentence (13) above. Similarly, in sentence (14) the argument-NP *dalibai* ‘students’ has the role of benefactor. Considering the sentence (15) the argument-NP *Yara* ‘children’ in the subject position and the doers of the action expressed by the verb *wanke* ‘wash’ which benefited by the object argument-NP *Nura*. Thus, *Nura* benefited from the action performed by the students, so that has the theta role of beneficiary.

### **Locative**

The thematic relation of the argument locative is the place in which the action or state expressed by the verb is situated. In other words, locative is the place in which something is situated or takes place or another entity may be found (Carnie, 2006). The theta role of locative argument is presented below:

- 16) Gwamnati ta-na gina sababbin gidaje a Kura  
 Government 3FSG-CONT build new.PL.of house.PL in Kura [Name of  
 place]  
 ‘Government is building new houses in Kura.’
- 17) Su-na karatu a aji  
 3PL-CONT read in class  
 ‘They are reading in the class.’
- 18) Dalibai su-na kama fara a makaranta  
 student.PL 3PL-CONT catch grasshopper in school  
 ‘Students are catching grasshopper in the school.’

Starting from sentence (16) to sentence (18) the thematic relation of locative argument highlighted using different verbs, in sentence (16), the noun *Kura* denotes the theta role of locative argument. But in sentence (17) the verb *karatu* ‘reading’ is used to feature the thematic relation of locative from the data. In sentence (17), there are two arguments which are in different semantic relation with the aforementioned verb, but the object NP *Aji* ‘class’ denotes the location of the activity of *karatu*. Similarly, in the last example, sentence (18), the NP *makaranta* ‘school’ denotes the theta role of locative argument.

### **Instrument**

The theta role of instrument denotes the entity used for the accomplishment of the action expressed by the verb (Carnie 2006 and Radford, 2009). The arguments instrument found from the data are few as compare with the aforementioned thematic roles, but still could be considered as one of the prominent theta role in Hausa language based on the data collected from the interview. Consider the following illustrations:

- 19) Mu-na sare bishiyoyi da gatari  
 1PL-CONT cut tree.PL with axe  
 ‘We are cutting trees with axe.’
- 20) Manomi ya-a kashe maciji da fatanya  
 Farmer 3MSG-PAST kill snake with hoe  
 ‘A farmer killed a snake with hoe.’
- 21) Malami-n yaa buɗe aji da  
 mukulli  
 Teacher-DEF 3MSG-PAST open class with hammer  
 ‘The teacher opened the class with a hammer.’



### **Force**

Thematic relation of Force is like instrument, but it cannot be manipulated; because it can include things like earthquake, flood and so on. Consider the example below:

25) Ruwa ya-a tafi da motoci  
Water 3MSG-PAST go with car.PL  
'Rain took away the cars.'

In sentence (25), the direct object *Motoci* 'cars' are affected by the action of the NP-argument *Ruwa* 'rain' which has the theta role of Force. Because the action of *ruwa* cannot be manipulated.

### **5. Conclusion**

The number of theta roles differs from language to language; every language has certain number of theta roles and thematic relations assigned to their arguments in sentences. This study tried to analyze and investigate the prominent theta roles with the help of the theoretical framework proposed by Carnie (2006). It has been found from the data that the Hausa language has all the theta roles which are proposed by Carnie (2006). The data (121 sentences) in this research study show that the Hausa language has all (09) theta roles (what Carnie has proposed) and some strange cases. Carnie's nine proposed theta roles are: agent, experiencer, theme, goal, recipient, locative, source, instrument and beneficiary. Out of these nine, six theta roles have been found most prominent in the Hausa language. By prominence we refer to the most frequent and most higher theta role from the collected data. The six prominent theta roles assigned by the verbs to their arguments are: agent, theme, beneficiary, recipient, locative and goal. Hausa language is one of the languages which are known as agreement languages (Chomsky, 1995). However; this is not the final one; future study is to be carried out to find the exact hierarchy of the theta roles in Hausa language using other theories of thematic role.

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## A CRITICAL ANALYSIS OF CREATIVE WRITINGS OF SELECT NIGERIAN MILITARY WRITERS

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### Abstract

In the words of Carl Sagan, "writing is perhaps the greatest of human inventions binding together people who never knew each other, citizens of distance epochs." (Contact: 1985: 48) Scholarly materials in the military are always classified. This is because information is based on the need to know for effective management. This is different from the normal civil dissemination of the principle of "Right to Know". Creative writing in the military is given little or no attention because of the importance attached to the security profession such that military professionals have little or no time to think outside the box. However, some military writers have produced few literary works about their civil background in relation to some personal virtues demanded by the military profession. The contents of such publications will continually greatly help the common man in the street to know and comprehend more about the virtues of the military. In this study a highlight of some writings of the Nigerian Military is given. This is followed by a critical analysis of the contents of these writings.

**Keywords:** Literature, Indigenous, Oracle, Rumbles, Performance, Court Martial

### Introduction

The word Literature can be used to describe any particular writing that is mainly focused on the use of language. It basically expresses the mind of the writer. In this regard, Literature through its main genres of prose, drama and poetry has served as veritable medium for educating, entertaining and informing people across different generations. Its role also includes sustaining cultural and moral values in the society.

African literature has through the ages been able to express African realities. It has also come of age where three Africans from three different nations have won the Nobel Prize in Literature at different times. Wole Soyinka from Nigeria won the Award in 1986, Nadine Gordimer of South Africa won it in 1991 and Abdurrazak Gurnah the Tanzanian born writer also won it in 2021.

A great number of literary scholars and enthusiasts now study African Literature with new and infectious enthusiasm: This being a deviation from the myopic perspective of our colonial masters who saw Africa as the Dark Continent. Because of their negative perception of Africa that is not based on thorough understanding of African cultures.

Creative writings in general are different from academic projects where published works must meet certain known aesthetic and critical standards of assessment of authenticity of integrity and acceptability. In the words of JOJ Nwachukwu- Agbada: *Literary arts can be used to draw society's attention to its numerous ills. Through fiction, poetry and drama, most writers voice societal inadequacies such as corruption, excessive materialism amongst others* (A Handbook).

Creative writing in the military is given little or no attention because of the restricted nature of military materials. Therefore, the purpose of this article is to critically analyse the creative works of some select Nigerian military writers. Only few selected works would be considered among the arrays of literary materials for emphasis because of the limited accessibility to the various books. The article will cover fundamentals of military writing, poetry, prose and drama.

### Conceptual Clarifications

**The Concept of Literature:** The word Literature is taken from the Latin word “Lito Litari Lito fum” i.e to write. In the past, anything written was regarded as literature eg History, Mathematics or Geography. Later people decided that everything will not be called Literature and that is why it is now restricted to a particular style of writing. That is any writing that is focused on the use of language. Thus, it can be defined as “Language well used”. Literature has been described as: *An imaginative and artistic writing which performs the role of entertainment, education and instruction* (Onukaogu and Onyerionwu 2009. 23)

**African Literature;** In the words of Niyi Osundare: *We felt there was something wrong in a life spent singing other people’s songs, reading other peoples’ history as told by them. Meanwhile the very existence of our own was loudly denied.* (Anyadike and Ayoola 2012. 301)

All through history, creative writers and historians have been known to bring their imaginative vision and critical skills to bear on the important events in the lives of the people. That is why literature has continued to function as the mirror of the society. The military society is no exception to this assertion.

**Military Literature:** The style and audience of military Literature is different from other forms of military writing. This is because the content of military writing is restricted to the knowledge of military strategy. The contents of military literature should therefore be able to discuss the civil background in relations to the personal military virtues of the writer. The contents of the publications should continually greatly help the common man in the street to know and comprehend more about the virtues of the military; its pain and gains, its services to individuals, communities and the nation at large.

### Fundamentals of Military Writing

Scholarly materials in the military are always classified. This is because information is based on the need to know for effective management. This is different from the normal civil dissemination of the principle of “Right to Know”. In this regards all military publications, pamphlets, books, precise and journals all have security classification at the top and bottom of the page. The strength of this classification ranges from restricted, secret, top secret, to confidential depending on the grade of information.

Public Relations departments are often established in military locations for the passage of the right to know information to the civil populace. This is done via Press Release on either print or electronic media or both. In this regard there is the requirement for joint cooperation between the military public relations department and journalists. This will allow for accurate and timely passage of information to the people for necessary action.

In his last book on mother earth titled, “There Was a Country”, (Achebe 2012; 57) encapsulated the role of writers thus: *My own assessment is that the role of the writer is not a rigid position and depend to some extent on the state of health of his or her society.*” *In other words, if a society is ill, the writer has a responsibility to point it out. If the society is healthier, the writer’s job is different.*

Indigenous books by military authors in Nigeria started with the writings on experiences during the first coup d’etat in 1966. One of such books is “Why We Struck” by Major Adewale Ademoyega, a publication regarded as one of the most authoritative books on the first military take over of government in Nigeria. The second sets of publications were book written by officers on their various experiences during the Nigeria Civil War 1967-1970. Such as, “My Command” by Olusegun Obasanjo, “The Nigerian Revolution and the Biafran War” by Alexander Madiebo and the “Tragedy of Victory” by Godwin Alabi Isama amongst others. These writers were among the principal actors of the contents of their books. They therefore had a clear understanding of the subject matter. The focus of these works was based on the participation in the civil war and related activities by the various authors.

### **Epoch of Literary Publications**

Literature is a blank word used to refer to all literary works of Arts. In this regards literature or literary arts comprise novels, plays and poetry. As Nadine Gordimer posits;

Writing is always and at once an exploration of self and of the world; of the individual, and the collective. Writers in Africa have interpreted the greatest events on our continent since the abolition of regimes (Nadine 2006. 35).

The military society is not left out of active participation in the art of creative writing. An anthology of Poems by soldiers of the Nigerian Army titled. “**Voices from the Trench**” (1978) edited by Mamman Vatsa can be considered as the first indigenous literary publications by military writers in Nigeria. It was a free verse poetry book dedicated to the living and the dead soldiers who fought to keep Nigeria one. The poems are the products of men whose lives have been devoted to training of approaching arts directly.

The poems dealt on so many aspects of life, from home training penned down in headings like; “Things My Mother Asked of Me,” to the definition of a soldier in the “Soldier’s Song”, to “Advance in Contact” and to death in “Do Not Mourn Me”. These selected aspects can be described as the vicious circle of a soldier’s life. Captain Yakubu in “Things My mother Asked Me” said:

Four things I ask of you my son

Move fast from falsehood  
Keep on praying and working  
Worship neither poverty nor riches  
Feed only on food that is needful. (p142)

This poem reminds the individual of home training and the bond between children and parents. The poem brought out the necessity for integrity, spirituality and diligence. These are the basic ingredients for success in life.

In “The Soldier’s Song”, by Colonel MJ Vatsa:  
I am only five feet six tall man  
Wearing khaki olive green  
Carrying on automatic gun  
The harm of which to me is well -known  
I know I have to be loyal and bold...(P137)

This poem defines the soldier and the professional requirements. It also points to the fact that the soldier is responsible for his actions. They must therefore be disciplined at all times.

Major PO Attu in, “Advance to Contact” enumerates clearly the vulnerability of man during hostilities. Furthermore, is the volatility of the situation which changes as often as the weather from a morning victory to the agony of an enemy defeat.

“We moved ahead/ The mountain ahead of us/ Grew big with every step/ as does a pregnant woman/ Everyday/ We died and lived/ till the end...(p43)

There are so many poetic devices embedded in these lines such as imagery and pictures, simile, hyperbole and rhythm. It has a great descriptive attribute.

### **Contemporary Authors and Poems**

The doyen of indigenous military poet is Christopher Okigbo (1932-1967). He is widely acknowledged as an outstanding post colonial English-Language African poet and one of the major modernist writers of the 20<sup>th</sup> Century. He was field commissioned with the rank of Major in the Biafra Army during the Nigeria civil War. He was described as the most widely translated of all Nigerian poets.

Okigbo’s collected poems titled “Labyrinths” with the Path of Thunder was published post-humously in 1971. The ‘Thunder’ reveals the tyrannical spirit bedeviling the nation after independence. Thunder can break-earth, bind me fast/ Obduracy, the disease of elephants... Let them remember thunder, when they share the meat. Okigbo was warning the nation of the consequence of perceived future corruption.

**In Everyone Gone Mad**, published in 2006, Mathias Efeovbokhan, a retired Major General reflected on the day-to-day experiences of military men and their families. The Lamentations of the Army Officers Wife;

I suffered long absences from  
My loved one...  
I must learn how to manage  
Lean budgets...  
Yea it is a tough job  
Yea it is a tough job...(p20)

The absence of officers from their families makes every soldier’s spouse to become a virtuous wife and strategists in domestic affairs. The soldier’s wife is the toughest job in the military.

One common attribute of all these poems is the descriptive fidelity thus wielding great emotions. The feelings aroused pointed out that courage is required to face the calamities of life in all situations. This can be seen in the unique talent and artistic vision displayed in the various poems.

In his Book: “**Harmonious Literature**” (2020) Oladele Babajamu, a retired Colonel, advises the youths to always think on how to add value to the society in his poem titled, “Think Contribution”:

Life is full of competitions  
So, in all your actions  
Always think contributions ...

Take responsibility  
Don't become a liability  
But apply your ability

The world needs contributors  
But many are mere spectators  
Never be a perpetrator  
But join the liberators...(p54)

The lines are loaded with rhymes and the stanzas have fine rhythms without losing the intended message by the poet. In a society where youths don't get their desired jobs because of lack of opportunity or little vacancy, many have become addicted to watching home videos and the various football leagues on the internet. Some wasted their precious times browsing endlessly on various social networks. Thus, the relevance of these poetic lines. The contents of the verses by these military authors are not basically war related in all situations. After all, these poets are also the products of the society.

### **Prose Writing**

Military authors like all other writers are equally gifted with the talent of prose writing in form of novels, short stories and novella. They have been able to use their creative abilities to take advantage of an unhealthy past or event (History) recreate or reconstruct it (Literature) in order to educate, inform or enlighten the contemporary society for a better tomorrow. Some use their cultural background, training and operational experiences to create interesting fiction.

Oladele Babajamu in his book, “**The Intervention of the Oracle**” (2018), provides some insight into the Yoruba culture and belief in seeking solution from Orunmila, the god of divination in the affairs of men through the Oracle. Ayanmon the protagonist lost his father on the day of his birth. Consequently, he faced a lot of challenges in life without any meaningful achievements. The final solution to Ayan's problem was later traced to the initial revelations at his birth by the Oracle. The story is a confirmation of the Yoruba adage that, “Fate has no remedy.”

**Victor Chinedu Ndulue**, a retired Colonel from the Nigerian Army Armored Corps and a veteran writer, authored “**Rumbles in the Old Academy**” in 2014,. His book contains a converse picture of academy life with a slight touch of fiction. In his commendation, Brig Gen Ishaya Bauka, wrote “An insightful and entertaining presentation of the academy as a golden

gateway to a glorious destiny. A story with evocative details that vitally bring out the importance of discipline, determination and perseverance.”

### **Military Playwrights**

Drama is one of the major genres of literature. It is written in a style that would allow for stage performance. These plays are usually written out as script or a written version of a play so that it is read or performed by actors for an audience on the stage.

Among the veteran of military playwrights in Nigerian was **Elechi Amadi** (1934-2016), an author of plays and novels that are generally about African village life, customs, beliefs and religious practices before colonization. Amadi served in the Nigerian Army and retired at the rank of Captain. Amadi's first novel, "The Concubine" (1966) was made into a film and directed by accomplished Nollywood film director Andy Amenechi in 2007. His other drama works are "Isiburu" (1973), about a champion wrestler who was ultimately defeated by the supernatural power of his enemy; *Estrangement* (1986) and *the Woman of Calabar* (2001).

**Mallam Usman Baba Patigi (Samanja)** is a popular Hausa writer and actor from Patigi in Kwara State. He served in the Nigerian Army from 1967 to 1985 as a Signaler. His plays are centered round his character's antics and mixes comedy and drama to entertain the audience. The stage setting is a barrack background that illustrates various situations of an unconventional escapade from trouble. His stage name "Samanja" is derived from the title of the rank of Sergeant Major. The drama series was meant to enlighten the civil populace on the regimentation in the military.

**"An officer and a Gentleman"**: a play on Military Court-Martial written by **Lt. Col. RSB Bello-Fadile** in 1992. The play was based on an allegation that during the recording of the Military History marks, Capt. Walters altered a Cadet's mark. Investigation was carried out and charges prepared. The play is intended to give officers and men of the Armed Forces an idea of some salient aspects of Court Martial procedures. Each stage of a court-martial is carefully presented with style and simplicity such that the whole complex process becomes crystal clear.

In **Orangun, Iye-Oro**, Oladele Babajamu projected the bravery, wisdom and patriotism displayed by Orangun Oshasunle Ogo. The book is about her encounter with the white District Officer and the Nupe feudal Lord over the attempted introduction of women taxation by the colonial authority. The story clearly proves that wisdom is superior to physical strength.

In a book titled **"Native Authority"** in 1933 every woman was requested in Oro-Ago kingdom (now in Ifelodun Local Government Area of Kwara State) of Nigeria to pay tax. There was a unanimous uproar from all women in the land. They asked the big question, "What shall women sell to get two shillings?" Then came the challenge of who would convey the displeasure of Oro women to the District Officer. This play is woven around the heroic act of Orangun, the woman of courage and boldness who presented a convincing argument against the introduction of the payment of tax by women.

## **Conclusion**

Literature from different generations and segments has continued to function as the mirror of the society. Military authors like other writers in Nigeria are equally gifted with the talents of producing works in all the three genres of literature

They have been able to use their creative abilities to take advantage of an unhealthy event and panel beat in form of literature to educate the contemporary society. The major sources of their inspiration being their cultural background, training and war experiences to create stimulating fictions

The contents of these publications will continue to greatly educate readers in Nigeria and other countries of the world to know more about the virtues of the military, its pains and gains, its services to individuals, communities and the nation at large.

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## UNEARTHING THE EXPLOITS OF MATRIARCHY IN IFEOMA OKOYE'S *THE NEW BUSINESS WOMAN*

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### **Abstract**

In most African traditional societies, women are generally epitomized as weak and hence are subjected to marginalization, deprivation, oppression, humiliation and subjugation as portrayed in the roles assigned to them in the male authored literary texts. This study attempts to critically discuss the concept of matriarchy, its challenges and adversities. Using content analysis approach of qualitative research method, the study highlights the activities of the female character Mercy, in Ifeoma Okoye's *The New Business Woman* to capture her exploits. It provides an insight into interpreting contending issues as regards why men vastly outnumber women in leadership positions, if women are physically, mentally and emotionally able to lead and whether women should be encouraged to take leadership positions. The theory of womanism is adopted for the analysis. The study revealed that women are adorned with potency, vigour, unique and modest reasoning in deciphering issues in their families as well as society at large and therefore should be encouraged to take leadership positions.

**Keywords:** Women, Leadership, Position, Matriarchy, Feminism.

### **Introduction**

Matriarchy is a form of social organization in which the mother or oldest female is given the privilege to be the head of the family. Matriarchy, according to Fatima Binta Ibrahim is a reaction to the "reoccurring decimal that inhibits the women's capacity to enjoy their human rights where power and supremacy have been arrogated to men" (475). The struggle by women to be domestically, financially and economically independent is emphasized as being matriarchy. The word matriarchy, for an organization politically led by females, especially mothers, who also have control of property, is often interpreted as the opposite of patriarchy. While patriarchy is the rule of males over the female as characterized by the male dominating system, matriarchy, is the struggle of the female in the unequal class position. Matriarchy, hence, becomes the weapon for female politics in search for a new identity. Patriarchy and matriarchy are simply indicators of the division of labour in the stereotyped societal manner. Patriarchy is the rule of the father over the mother as characterized by the male dominating system where the female is subordinate (Fatima Binta Ibrahim 475), while, female power is just like the air, though everywhere but it's hardly noticed, its quiet ubiquity acts like a camouflage.

Margot Adler describes matriarchy as the government by mothers or government and power in the hands of women (13). The women occupy the ruling position in the family. The women's power is equal or superior to men's. A society can be called matriarchal when descent, inheritance and succession are in the female line and when the authority over the child is wielded by the mother or her relatives. Kinship is exclusively acknowledged in the female line in a matriarchal society. A matriarchal society practices visiting marriage. The men live in the clan-house of their mothers and visit their wives, and the visit is restricted to the night. A matriarchal man never regards the children of his wife as his children, because they do not share his clan-name. They are only related to the women whose clan-name they have. Matriarchal man, however, is closely related to the children of his sister, his nieces and nephews. They have the same clan-name as he. His attention, his care for their upbringing, the personal goods he passes on: all this is for the niece and nephews. Biological fatherhood is not known, or is paid no attention. (Goettner-Abandroth 6)

In the process of taking a political decision, no member of the household is excluded. Every decision is taken by consensus. Women are greatly respected in matriarchal societies. Chinweizu, however asserts that a society cannot be strictly matriarchal or patriarchal, rather, it can have matriarchal and patriarchal subsystems and these usually complement each other. He explains matriarchy as a form of social organization in which the female head (matriarch) exercises dominant power while the male head is her lieutenant who operates its formal machinery of authority. The patriarch is the head while the matriarch is like the neck that controls that head. The patriarch, who is a one-man ministerial cabinet which helps the matriarch exercise her monarchical powers, is the figure head, with more of the aura of authority. A matriarch can quietly veto any of her husband's decision which do not suit her, though feminist deny matriarch power. The penultimate power and structures of authority may be in the hands of the patriarchs, but the ultimate power lies in the laps of matriarchs hence the saying "mother is supreme". (110 – 114). In most patriarchal societies, "women seem to be judged more harshly than men". African traditional society has been conditioned to think of power as male and that a powerful woman is an aberration. As a result, she is policed. People tend to ask "is she humble? Does she smile? Is she grateful enough? Does she have a domestic side" (Adichie 4). Women suffer all kinds of oppression sexual, religious, cultural, political, social and economic.

According to Akachi Adimora-Ezeigbo, no group or class has been more designated or muzzled than woman in any society. No part of the world is exempted from this 'crime' against womanhood, although some societies and cultures are guiltier than others (73 – 74). This may be probably because the world is unfortunately patriarchal. Every female including the most uncompromising feminist traces her origins, her genealogy from the male line, hence the surname of every female is patronymic. The debasement of the female image is as old as the Bible and Koran, and has other origins in pre-historic literature and mythology (Nnolim 144). The feminist theorists also address the use of masculinized language like "God the Father" which is looked upon as a way of designating the sacred, as solely men. Biblical language in other words glorifies men through masculine pronouns like 'he' and 'him' and address God as a 'He'.

In most traditional societies, people as a result, devalue womanhood and regard woman as the 'second sex' according to the French feminist existential writer, Simone de Beauvoir. She argues that French culture and Western societies in general are patriarchal. The men define what it takes to be human. The female is always secondary or nonexistent. She believes that women are not born inferior but rather are made to be so (Dobie 105). Her *The Second Sex* is a cornerstone of twentieth century feminism – owing to its powerful and controversial impact on

feminist thought. It examines “several literacy work and shows how literature has functioned so as to propagate and uphold misogynist myths of womanhood” (Goring et al 210). It provides the vocabulary for analyzing the social constructions of femininity and a method for critiquing the constructions.

Germaine Greer’s *The Female Eunuch* portrays how society socializes and conditions the female to see herself as an incomplete and inferior human being which makes her lose faith in her sex, while the male is brought up to be strong, proud of himself and to view himself as superior to the female. Adimora-Ezeigbo laments that: from childhood, the female is confronted with her insignificance and her subservient role in society. She internalizes these images that condemn her to a life of perpetual dependence and diffidence. Some of her “sisters” are confined in the home or if they ever venture out of the door, they are compelled to cover themselves like masquerades – apparitions that frighten innocent children in broad daylight. (74)

Women have the tendency to keep quiet and suffer in silence. Society has always prescribed silence, reticence, complaisance, patience and gentleness as the greatest virtues of the feminine gender, thus creating an object that Virginia Woolf derogatorily described as “The Angel in the House” in her *A Room of One’s Own*. Culturally, agencies of socialization hand over sex-role stereotypes from generation to generation. Socialization therefore, influence sex-role stereotypes from early childhood when female children role-play nurses, while the males play hunters (Nwosu 40).

### **The Theory of Womanism:**

The theoretical premise of this research is hinged on the theory of womanism. Alice Walker coined the term womanism in her collection of essays titled *In Search of Our Mothers’ Gardens* in 1983. Her first entry describes womanist as the opposite of girlish (which means frivolous, irresponsible or not serious). Womanism is derived from the black folk expression of mothers to female children, “You acting womanishly” indicating outrageous, audacious, courageous or willful behaviour. The four adjectives refer to doing something that is not easy, with strong determination and a lot of motivation. ‘Wilfull’ is emphasized because for so long, many black women have not been considered to be in possession of their own free wills. Womanism is associated with being responsible and in charge of the fate of black women.

Walker defines womanism in her second entry by referring to the different types of relationship that can occur between women. Womanists should love other women, and cherish their nature. She is not hostile towards men in as much as she pleads with her women to love one another because of the fact that they are females. Womanism, infact, supplies a way for black women to address gender oppression without attacking men. She states clearly that womanists are not separatists, but rather traditionally universalists. She illustrates this by means of the metaphor of the garden in which the women and men of different colours coexist like flowers in a garden yet retain their cultural distinctiveness and integrity. There is an indication that tolerance is desired for a peaceful co-existence of both male and female. In the third entry, she defines womanist associatively. She enumerates what womanists love. Womanists love struggle, which probably means that they do not give up too easily in their striving. Walker includes music, dance, love, food and roundness as symbols for the worldly, bodily pleasures in life as well as the moon and the spirit as symbols for the spiritual dimension of our being. The fourth and last entry consists of the statement “womanism is to feminist as purple to lavender” (Walker xii). She indicates that womanist is a synonym for a black feminist. Her reason for the choice of colour purple and lavender is not known. She lays so much emphasis

on the beauty. As an ardent feminist, she states that "black women are the most fascinating creations in the world" (Walker 251) regardless of the fact that they are victims of both racism and sexism.

On motherhood, Walker portrays being a mother herself as well as her own mother, whom she associates with flowers.

Like Mem, a character in *The Third Life of Grange Copeland*, my mother adorned with flowers whatever shabby house we were forced to live in ... whatever she planted grew as if by magic, and her fame as grower of flowers spread over three counties. Because of her creativity with her flowers, even my memories of poverty are seen through a screen of blooms – sunflowers, petunias, roses, dahlias, forsythia, spirea, delphiniums .... (Walker 241)

This image of a garden full of flowers lies as the basis of the title essay, *In Search of Our Mothers' Gardens* (which is also referred to as womanist prose) and has become very important in Walker's womanism as the symbol for her universalist attitude. The theory of womanism is black oriented. The womanists are accommodationists and not separatists. They desire a peaceful co-existence of both men, women and children. They advise black women to address gender related issues without attacking men. Walker's lesbian love is however not acceptable to most African scholars.

### **Synopsis of *The New Business Woman***

"The New Business Woman" is one of the nine short stories contained in Ifeoma Okoye's *The Trail and Other Stories*. The text embodies the burden of widows, the issues revolving around them and their individual experiences in a patriarchal society. In *The New Business Woman*, Okoye presents women as capable of doing that which men can do. Mercy is optimistic and wishes to continue from where her husband stopped. Her husband died of hepatitis and she resolves to run his Peugeot Spare Parts Store, a business that is regarded as "a man's business", which no woman has ever ventured. Adim advised her to "give the store out for rent and use the money to start a woman's business" (60). Mercy, who has already made up her mind, insists she will be happy to be the first woman in the business.

She is discouraged and humiliated because she is a woman, who wants to explore. Odo, her husband's sales' officer, becomes very aggressive. He quits without notice because he will not work under a woman, who is doing "a man's business". Mercy remains positive and refuses to give up. At the end she meets Ezelue, who promises to assist by sending Innocent to teach her the trade.

### **The Prevalence of Patriarchal Distinction in Okoye's '*The New Business Woman*'**

In most African traditional societies, a male child is so much valued that its birth is the major determinant of a wife's absolute endorsement in her family and lack of it marks the genesis of her forfeiture (Worguji 137). Despite the subjugation and enslavement faced by African women, Uto-Ezeajughu strongly believes that "women have the capacity to become architects of their own destinies and decide whether to be included or excluded in the scheme of things" (150). Ifeoma Okoye provides an insight into the efficacy of female gender. In her *The New Business Woman*, she expresses through her female character, Mercy, a picturesque view of the capability

and transcendence of women. She offers a suitable platform for the comprehension and clarification of some contending arguments on whether women should be engaged in some types of vocation or not. Okoye presents Mercy as a widow, whose husband left a Paugeot spare parts store. Mercy represents a woman who is determined to explore. She wants to run her late husband's business but Adim gives reasons why she dares not venture as seen in the dialogue.

I don't want to close it down, Mercy said. I'll run it myself. You have no idea whatsoever how to run the business, Adim said. It's a man's business, not a woman's. I don't know of any woman in the business.

I'm happy to be the first. If you run the business, you're going to lose money and it will eventually collapse, Adim said. I'm to give you a piece of advice as a trusted friend of your late husband's. The best thing to do is to sell the business, give the store out for rent and use the money to start a woman's business. I can help you sell off the spare parts in the store. I can help you find a good man, someone who will pay the rent regularly. (60)

Okoye probably uses Mercy to convey that a business is a business and therefore should be gender neutral. She portrays the first form of reputation depicted in the text as seen in Mercy's response, "Thank you sir, for your kind advice... I'm sorry but I have made up my mind about the business and I don't want to go back on my decision" (60). Her resolution indicates outrageous, audacious, courageous and willful attitude in line with the theory of womanism. Despite her state as a widow, she prefers to be a victor rather than a victim. She decides to be in charge of her own destiny (Nweke 201). Typical of a womanist, she talks to Adim without being hostile. In a very polite manner, she makes her points and believes strongly as she affirms; "I'm going to run the business myself and I'm going to succeed" (60).

Female marginalization in Africa is not in doubt, but Okoye carefully illustrates that women including widows in African cultural milieu can do a lot by themselves to solve their problems. Immediately Mercy realizes, she could succeed without Adim and Odo, "the myth of male superiority automatically disappears (Chukwuma 25). Unlike most widows, Mercy changed her ideas and beliefs into achievement. She has a vision. Her positive thought and confidence ensure her accomplishment. Okoye bestows on her a skill of entrepreneurship. Having disregarded the outdated, imbedded socio-cultural doctrine that women are born inferior (Orabueze 118), Mercy goes to her husband's room to search for the business records. She studies it carefully. She studies Odo's monthly returns and compares her husband's records with Odo's. She discovers that the shop has not yielded much for two months after the end of the burial ceremony. Based on the fact that the 'liberated' Nigerian woman is better than her pre-colonial and colonial counterparts, she has the benefit of formal education (Chiluwa 113), Mercy could dictate the obvious discrepancy. The disparity between the two sets of accounts is very clear and instructive.

The issue of whether a woman is physically, emotionally and mentally able to take a leadership/managerial position is clarified in Mercy's decision-making capabilities. She considers herself a success rather than a failure. Her response demonstrates assertiveness despite Adim and Odo's effort to belittle her because of her sex. The repetition of "woman's business" however seems to provide answer to such questions as why men outnumber women in leadership/managerial positions. Odo insists without reservations, "I hear you want to run the business yourself... I don't want to work under a woman. This is not a woman's business" (60). Okoye uses this medium to expose some ideological statements or social conventions that

depreciate African women and “render them less significant than their male counterparts” (Ezenwa-Ohaeto).

It may be pertinent to ask if gender should be a proper yardstick for measuring capability? Can't a woman as man be innovative and creative? Chimamanda Adichie is of the opinion that a man can be physically stronger than a woman, but physical strength may not be the ultimate attribute for leadership (48). Mercy is not given an opportunity to try or learn the skills of the new business. She is barricaded from making an attempt because she is only a woman. This may be a calculated attempt for the writer to present a female character who will not only depend totally on men for sustenance but also to debunk the assumption that some vocations or businesses are strictly for men. Mercy vehemently maintains; “I will not sell it to Adim or to you or to any other person. I assure you it will not collapse” (63). The assurance in the statement obviously confirms that success is sure.

Mercy's exceptional determination to succeed, is highlighted in her discussion with Ezelue;

I want to attach myself to you as an apprentice, Mercy said. I want to learn how to deal in motor spare parts. How long do you think it will take you to learn the tricks of the trade?

About two months. I learn very fast. I'm going to work hard.

... How will you earn money for your food if you close the store? ... I will get a loan from the bank.

... You have no property and you're a woman.

I will look for someone to lend me money ...

I can pledge my husband's car, or at the worst, I'll sell it and use the money for food. My husband bought a new Peugeot 505 saloon a few months before he died. (65)

Okoye, through this dialogue, carefully reveals the other side of African woman. This also implies that a woman, if given the chance, may know the way as (Maxwell) writes that “a leader is one who knows the way, goes the way and shows the way. Impressed by her zeal, Ezelue promises to help her succeed. He will send her Innocent for three months, so she will learn the tricks of the business from him. The novelist portrays Ezelue, Afueke and Innocent as part of the few African men who believe “there's a problem on gender today and we must fix it” (Adichie 48). Ezelue admires Mercy's courage and wishes his two daughters could grow up to be as self confident and enterprising as she is. If Mercy's action could inspire Ezelue “to dream more, learn more, do more and come more” (Quincy Adams) she can take a lead.

## Conclusion

African women, in line with womanist theory, have very strong determination and do not give up too easily in their striving. They are adorned with exceptional capability to manage, plan, co-ordinate and organize. The study is a clarion call to give women a space to explore their potentials, disregard the archaic assumption that women are born inferior and also encourage them to take certain managerial positions. To correct some conventional anomalies, Okoye endows Mercy, even as a widow, with a voice, courage, determination, physical, mental and moral stability to set a pace. Her attributes are commendable and inspiring. Okoye projects Mercy as a quitescence, an ideal woman, who is determined to take a bull by the horns and pave the way to the corridors of leadership.

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## **TENSE SYSTEMS OF NGAMBAY AND ENGLISH: A COMPARATIVE ANALYSIS**

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### **Abstract**

This paper makes an attempt to compare the tense systems of Ngambay and English with a view to establishing the similarities and differences between them. To do that, 30 students from University of N'Djamena, University of Maroua, University of Ngoa Ekele and University of Moundou were used to generate our data. To facilitate understanding of the Ngambay tense system, free translation of examples was used and applied to the contrastive analysis of the two systems. The contrastive analysis enabled us establish the grammatical differences and similarities between Ngambay and English languages and, at the same time, predict areas of difficulties resulting from the differences. Results show that Ngambay native speakers' learning English face difficulties in learning the simple present tense, the future tense and the simple past tense.

### **1. Introduction**

The purpose of this paper is to attempt to compare the tense systems of Ngambay and English (covering the notions of aspect and time) with a view to providing a description of the similarities and dissimilarities between them. Grammatically speaking, tense is a purely grammatical phenomenon which refers to the different forms of a verb whenever it is being conjugated. To the linguist, the word tense serves as a technical term implying structural change in the base form of the verb.

### **2. Short Notes on Ngambay and English Languages**

#### **Ngambay**

The name Ngambay (also known as Sara, Sara Ngambai, Gamba, Gambai and Ngambai) designates both the people and the language. Ngambay belongs to the Nilo-Saharan phylum and is counted among the Central Sudanic group. They form a large language family with Kaba, Laka, Gulai, Ngaam, Daba, Murum, Sar, Kanga, Sar Majingai, Mbai, Gor, Bukla, Baguirmi, Hajera and Sar Kaba with whom they share customs and traditions because they are given the same extraction (cf. Grims et al., 1978.). Since the advent of the missionaries in the region, Ngambay has been a focus of interest to a number of scholars. For instance, Mekoulnodji et al. (2012) provides a first full preliminary sketch of Ngambay grammar published in English, covering the basic morphology of verbs and nouns. The study also discusses briefly basic phrase and clause structure and sentence patterns, indicating that Ngambay is a tonal language with both lexical and grammatical tone which is apparent especially through the verb. According to their findings, Ngambay has subject verb object (SVO) word order, and that tenses do not exist

in the language. Aspects are indicated through a perfective – imperfective distinction, whereas cases are indicated through suffixes. Modifiers follow nouns. The numeral system is decimal, but eight and nine are expressed as ten minus two, and ten minus one. It is a tone language with three tones: high, mid and low. Loan words from Arabic and French (among others) are also found in Ngambay.

Some years earlier, Thayer et al. (1971) carried out a comparison of Ngambay, Mbai and Majingai languages. They established their parenthood based on their linguistic similarities. In addition, Thayer et al. (1978) describe the deep structure of sentences in Sara-Ngambay dialogues. These works, among others, have laid a foundation on which subsequent studies are still being built. It would be pertinent to mention that, to our knowledge, the present topic at hand is missing in the previous scholarship.

### **English**

The available literature on English language shows different approaches in dealing with English tense system. Relevant works for this study include, among others, Quirk (1985) who summarizes the verbal system of English as contained in the grammar; Lewis (1986) who, on his part, analyses the structure and meaning of the English verb. Additionally, Lewis (ibid.) explores many myths about English language and discusses many aspects of the language, asserting the central role of grammar exploration in a modern communication approach thereby showing how English language works. The need for further investigations in relation to grammar acquisition has been underscored by, among others, Horny (1975).

### **3. Focus of The Study**

The important point to stress is that the English acquired by Ngambay native speakers as a foreign language varies not merely with the degree of proficiency attained (that is elementary, intermediate and advanced) but with the specific native language background. When a Ngambay speaker says for instance “I am here since last year”, he or she is imposing a Ngambay grammatical usage of English. Moreover, in English, verbs in a sentence can be inflected, whereas in Ngambay verbs are not inflected. The form of the verb is the same at all persons. But in some cases, especially the past tense, the base form of the verb or adverbial of the time carry the tense. In progressive form, auxiliaries like “aar” (be standing), “ishi” (be sitting) and tō (to be lying down) account for the position of the subject, as shown in the construction “yeen ishi túrá mbete” (she is reading). These are some of the differences between English and Ngambay usually unknown to native speaker of Ngambay learning English. This phenomenon constitutes the focal point of this paper. The pursuit of our objectives will lead us to answer the following question: “what are the similarities and dissimilarities between English and Ngambay with regards to verb category, verb tense, subject pronouns, object pronouns and aspect in verbs?”.

### **4. Theoretical Framework**

Our study is based on a comparison of the Ngambay and English languages tense systems. Hence, the work is backed up by the theory of Contrastive analysis (cf. Lado, 1978) which stands as a relevant tool for our participants’ errors in this study. This is because, on the one hand, in most cases, a second language is learnt in the context of first language/source. On the other, we consider the fact that, generally, most African children acquire two or more languages

before starting to learn a foreign language. So, our effort to identify and account for interferences should take into consideration those languages already known by learners.

Basically, where differences are identified between aspects of two languages in contrastive analysis, the problem of the target language learner resides therein. Bukar (2018: 16) rightly observes that perspectives on the notion of language contact show that there is a clear relationship between bilingualism, the theories of contrastive analysis and error analysis. According to him, one cannot refer to interference without thinking of plurality of languages and vice - versa. Therefore, in order to account for errors committed by a foreign language speaker, two instruments are essential: The Contrastive analysis and the Error Analysis (cf. Corder, 1973). The former stands as a diagnostic apparatus for errors, while the later gives an account of the mutual interference of item, that is, within the target language.

To paraphrase Bukar (ibd.), the theory of contrastive analysis of the L1 with the target language structures will enable us predict areas of difficulties for Ngambay native speakers learning English and classify the consequences of interferences into different categories:

- Those that are normal to the learning process and,
- Those that are “redundant” as a result of faulty learning (cf. Corder, 1973:256).

(see also, Wilkins, 1980 Klein, 1985; James, 1980; Wardaugh 1970 cited in James, 1980, etc.).

Nevertheless, for some decades, there have been some controversies as regards the source of errors committed by language learners. Some scholars (example: Remi Sonia, 1991, among others) believe that, apart from the interference from mother tongue, learners’ errors can also be sourced by factors other than the mother tongue. However, for the sake of consistency, in this study we consider that difficulties and errors in L2 learning are attributed to transfer of L1 (see Lado, 1957; Selinker, 1972; Corder, 1975, etc.).

## **5. Methodology**

This study focuses on standard Ngambay and English languages, covering exclusively native speakers of Ngambay who have completed their one year of English studies from University of N’jamena-Tchad, University of Maroua, University of Ngoa Ekele – Yaoundé and University of Moundou. 30 students participated in our experiment. 4 of them were below 24 years old, 10 were between 24 and 25, while 16 were above 25 years old. 8 participants (6 females and 2 males) were from University of N’Djamena - Tchad, 4 (3 females and 1 males) were from University of Maroua – Cameroon, 4 males were from university of Ngoa Ekele -Yaoundé, Cameroon and 14 (12 males and 2 females) were from University of Moundou.

In conducting this study, we used unobtrusive observation and interview, relying on our native speaker’s intuition. In order to get firsthand information about an informant’s understanding, knowledge, experience and attitude, the researchers, sometimes, used to get involved as participants in some real time conversations or discussions with our target Ngambay speakers. In order to facilitate understanding of the Ngambay tense system, free translation of examples is used and applied to the contrastive analysis of the two systems. This strategy is to help one discover the arrangement of the constituent elements in each of the languages. This discovery of the arrangement elements is vital to the prediction of possible difficulties.

## **6. Data Presentation and Analysis**

The contrastive analysis of Ngambay and English tense systems (and the responses from our respondents) enabled us to deduce the source of grammatical errors committed by our participants.

It has been claimed in the literature that the majority of the errors committed by foreign language learners are sourced by the mother tongue trough interference.

Some of the systematic mistakes made by our target students during our multiple interactions concern the following:

### **1. Forms of the verb to be**

For our respondents, the utilization of the verb be is more complicated than any other verb. For a regular verb has four or five forms, whereas be has eight forms which are “be”, “am”, “is”, “are”, “was”, “were”, “been” and “being”. The majority of our respondents had conceptual problem to manipulate the different forms of be. The error is probably due to the fact that the verb does not exist in Ngambay. Students tend to always confuse be with “tō” (to be lying down), “ishi” (be sitting), and aar” (be standing).

### **2. Question forms**

English question forms include obvious redundancy. Verbal question such as “are you coming?”, “Can you do it?” and “Did Peter stay long?”, etc. have subject-finite verb inversion to show they are questions. For instance, in “did Peter stay long?” One needs both the question marker and the past marker to indicate a question is in the past. The phenomenon does not exist in Ngambay and is still a problem to our students. Thus, the deviation:

“Peter that stay long” which shows a picture of Ngambay “Pierre lé ishi yán wa?”, because wa is the only particle used for question.

### **3. Do-support**

This concept has no equivalent in Ngambay.

## **6.1 Description of English and Ngambay verb systems**

### **6.1.1 English Verb**

English verb can be divided into three categories according to their function within the phrase:

- a) Full verb (or lexical verbs). Examples: Speak, dance, etc.
- b) Primary verbs “have” and “do”;
- c) Modal auxiliary verbs “will”, “may”, “might”, etc.

Of these three classes, the full verbs act as main verbs, the modal verbs act only as auxiliary verbs and the primary verbs act either as main verbs or as auxiliary verbs.

### **6.1.2 English Tense System**

English distinguishes past, present and future time. However, it only interprets present and past on a grammatical level with reference to tense. Thus, English has no future form of the verb in addition to present and past forms. But there are some other ways of expressing future time.

#### **A. The Present simple tense**

Three basic types of present tense are distinguished:

- (i) **State present:** This use extends to timeless state where there is no limitation on the extension of the state through the present into the past and future time. This includes natural laws and external truths, which do not refer to the present but are general timeless statement. Examples:

1. The earth goes round the sun;
2. The sun sets in the West.

- (ii) **Habitual Present**

By “habit”, it means a sequence of events, something that is regular. Examples:

3. Moslems travel to Mecca every year;
4. I usually visit my brother at weekends.

- (iii) **Instantaneous present**

This present is only used with verbs, which signify a simultaneous present with the present moment. It is mostly used in commentaries. Example:

5. John takes the ball, beats two men, and centers it beautifully into the goal mouth.

Besides, there are other uses of the present tense that can be used of the past, present and future time.

#### **B. The simple tense**

The simple past tense is used to refer to a situation set at a definite time in the past. We distinguish:

- (i) **The present past:** is used with dynamic verb senses to refer to a single definite event in the past. Example:
6. The train left at 8 p.m.
- (ii) **The habitual** is used with dynamic verb sense to refer to a single definite event that repeatedly occurred. Example:
7. We spent our holidays in Lagos when we were children.
- (iii) **The state past** is used with stative verb senses to refer to a single unbroken state of affairs in the past. Example:
8. I once liked reading novels.

It would be worth pointing out that the habitual and state meanings of the past can be paraphrased by “used to”.

C. Continuous tense

(i) Present continuous tense: This tense is used to express an action in progress at the time of speaking. Examples:

9. He is running home;
10. They are going inside.

The present tense can also be used to talk about a planned future event or action with the use of time of speaking. Example:

11. They are bringing the car next week.

It can equally be used for an action taking place about this time but not necessarily happening now or at the time of speaking. Example:

12. I am learning Hausa language.

(ii) Past continuous tense: This is used to express an action in progress at some past time. Examples:

13. I was eating when my sister called me.

This example means that the past continuous tense could refer to an action going on in the past when something else, usually, put in the simple past tense happened.

## 6.2 Description of Ngambay verb

Quirk (1980) defines verbs as a word indicating action (come, tell, go, ride, etc.) or state of being (am, are, appear, seem, etc.). As such, in Ngambay simple declarative sentence, the verb is relatively the most central and indispensable element, and in most cases, preceded by the subject. Thus, the verb is, therefore, described here as the most central and indispensable. Because,

- (a) Its position, in most cases, medial rather than initial or terminal;
- (b) The main verb cannot normally be moved to a different position;
- (c) It is obligatory in the sentence. Example:

14. M-a dā kúlá ndó kárá kárá lai (lit. I do work day one one all) = I work every day.

The Ngambay verb may select an adverbial for additional meaning like in (14) above. Unlike the verb, the adverbial is mobile. That is, the adverbial can occur initially, medially and finally. In the ordering of clause elements, the position of the subject is relatively fixed. Ngambay is therefore a fixed word-order language.

### 6.2.1 Verb Categories

Roughly speaking, Ngambay verbs can be divided into two major categories according to their function within the verb phrase. These are full verbs (or lexical verbs) and auxiliary verbs.

### Verb in auxiliary function

The verbs to be discussed in this section function as auxiliary or helping verbs. These include, aw, ishi, aar, tō functions mainly in the same way as the English ‘be’, in the progressive aspect “aw” expresses the general progressive tense. Examples:

15. J- aw J- ósè pà-we (lit. we prog we sing song) = we are singing a song.

The auxiliary ishi, aar and tō on the other hand take into consideration the position of the subject, either sitting or standing or lying down performing the action. Examples:

(a) Sitting position

16. J- ishi J- ósè pà (lit. we sit we sing song) = We are singing a song

Or/ J- ishi J- ósè – Je pà (lit. We sit we sing plural song) = we are singing a song.

(b) Standing position

17. J- aar J- ósè J- pà (lit. we stand we sing plural song) = we are singing a song.

Or/ J- aar J- ósè pà (lit. we stand we sing song) = we are singing a song.

(c) Lying position

18. N- tō J- ósè pà (lit. we lie we sing song) = we are singing a song.

Or/ n- tō J- ósè - Je- pà (lit. We lie we sing plural song) = we are singing a song.

It is pertinent to note that the verb ending in Je is used only once in a sentence. But when it occurs twice makes the sentences ungrammatical as shown below:

19. J- aw- Je J- ósè –je pà (lit. Let us go let us sing song) = let u sing a song

Aw- Je ósè- Je pà (lit. Go sing song) = sing a song

But rather

J- aw J- ósè –Je pà (lit. we are go sing song) = We are singing a song

Aw ósè –Je pà (lit. Go to sing not) = You are singing a song

## **6.2.2 The Ngambay Tense System**

### **A. The simple present**

The meanings of the simple present tense with reference to present time include:

(i) The eternal present: This covers the general timeless statements or general truth. Usually, they refer to a single unbroken state of affairs that has existed in the past, exists now, and is likely to continue to exist in the future. Examples:

20. Bián ubà golai só (lit. a goat walks his feet) = a goat has four legs

21. Bad-je d- usá kaam (lit. sheep eat leaves) = sheep eat leave

- (ii) Habitual present: This refers to events that repeatedly occur without limitation. It may apply to permanent events or general truth. Examples:
22. Déné le- m gèr tá (lit. Francais my wife speaks) = My wife speaks French  
23. Ndí èr ge bá- Je lai (lit. rain pisses with the year) = It rains every year
- (iii) The present tense is also used for the past in Ngambay. Example:
24. I age k ae tágèné (lit. = You were to go yesterday.

It is also used for future and often occurs with time position adverbial to suggest that a future event is certain to take place. Example:

25. J- a k- in bélé g kár mi (lit. we wake up tomorrow with sun at 5:00 a.m.) = We leave tomorrow at 5 a.m...

#### The simple past tense for past time

This tense is used when the past happening is related to a definite time in the past: It suggests that the action expressed is wholly completed at some point or during some period in the past. Example:

26. m- ie -é tágèné (lit. Me come yesterday) = I came yesterday.

Generally speaking, the simple past tense in Ngambay may be identified by the form of the verb, a past time adverbial. We distinguish:

- (i) The habitual past, which refers to past events that repeatedly occurred. Example:
27. Jeu lé, jeen J- álé mán tár – tár (lit. Before we swim water river up up) = In those days, we used to swim in the river.
- (ii) The perfective and progressive aspect: Ngambay has two aspects, the perfective and the progressive. Both are marked for present or past tense.

#### **6.2.3 Some Means of Expressing Future Time in Ngambay**

Counts on the claim that there is no future tense in Ngambay. What follows therefore are constructions for expressing future time. Future time is expressed by means of modal auxiliaries or by the simple or present progressive form.

- (a) a g + infinitive = will/shall + infinitive

This construction is the most common way of expressing futurity

28. ndí a ge k- èr (lit. Rain will piss) = It will rain  
29. m- a ge dā kúlá (lit. I will do work) = I will work  
30. au ge- be (lit. Rain want to piss) = It is going to rain.

This form is used if at the moment of speaking, the speaker has evidence for the future event. That evidence may be either external (clouds or a tickle in the nose) or internal (a plan or decision). Example:

31. Ndí au ge mbá k- èr (lit. Rain is going to piss) = It is going to rain

(c) Present progressive

The present progressive is used for future events resulting from a present plan, progressive or arrangement. Example:

32. Njé onbé au réé bélé (lit. The ruler of the country is coming) = The president is coming tomorrow

**6.3 Contrastive Analysis of the Two Systems**

(1) The simple present tense

The simple present tense in both English and Ngambay is expressed by the simple forms of the verb. Examples:

The simple present tense - Declaration

33. English: I work everyday

Ngambay: m- a dā kúlá ndó kára kára lai (lit. I do work day one one all).

34. English: He works everyday

Ngambay: Yeen dá kúlá ndó kára kára lai (lit. He/she works day one one all).

35. English: We work every day.

Ngambay: Jeen dā –Je kúlá ndó kára kára lai (lit. We do (plural) work day one one all).

**Prediction1**

Since Ngambay is inflected on the first and the second person plural in the present tense with the plural marker *-je*, Ngambay informants may have problems putting the morpheme *-s* on the third

person singular in English. Example:

36. He abuse him

**Finding 1**

50% of students found the *-s* third person difficult to use. 40% wrongly used *-s*. example:

37. We have plenty foods

The simple present tense - Interrogation

38. English: Do you work every day?

Ngambay: I lé dā kúlá ndó kára kára lai wa? (lit. You that do work day one one (interrogation marker, **wa**)?)

39. English: Does he/she work every day?

Ngambay: Yeen lé dā kúlá ndó kára kára lai wa? (lit. He/she that do work day one one (interrogation marker, **wa**)?)

40. English: Do we work every day?

Ngambay: Jeen lé dā –je kúlá ndó kára kára lai wa?

? (lit. We that do plural work day one one (interrogation marker, **wa**)?)

**Prediction 2**

From the above, the use of *do-support* has no equivalent in Ngambay and this may cause conceptual difficulties to our respondents in writing as well as speaking.

**Finding 2**

In English, the word order is significant. The subject noun phrase and the auxiliary (the first auxiliary if there are two or more) change places in interrogative. In Ngambay the position of **wa** is fixed and is always at the end of the sentence. There is often *do-support* in English, a concept which is absent in Ngambay. 60% of students interviewed failed to use *do-support* appropriately.

The simple present – Negative

41. English: I do not/don't work every day

Ngambay: m –a dā kúlá ndó Kára kára lai èl (lit. I do work day one one not).

42. English: We do not/don't work every day

Ngambay: Jeen dā –je kúlá ndó kára kára lai èl (lit. We do plur. work day one one not).

43. English: They do not/don't work every day

Ngambay: deen dā kúlá ndó kára kára lai èl (lit. They do work day one one not).

**Prediction 3**

The majority of our respondents may have problem in using the primary auxiliary *do + not* to construct the negative sentence. Thus, some students produce “he do work not”.

**Finding 3**

In each of the two languages, one negative word is used to express the negative form. Ngambay makes use of **èl** which is always placed at the end of the sentence. While English uses *not* placed

after the auxiliary verb and before the main verb. In addition, *do-support* is used in negative in English too. The negative word *not* follows an operator (first auxiliary verb). It can, in most cases be contracted as an enclitic particle to the auxiliary.

Table 3: Degree of difficulties faced by students in using the simple present tense

<b>Institution</b>	<b>Very difficult</b>	<b>Difficult</b>	<b>Not difficult</b>
Univ. of N'Djamena	50%	37.5%	12.5%
Univ. of Maroua	-	75%	25%
Univ. of Ngoa Ekele	-	50%	50%
Univ. of Moundou	28.5%	57.1%	14.2%
AVERAGE	19.6%	54.9%	25.4

Interpretation of the table

The above table is self-explanatory. It shows a picture of Ngambay influence. It can be observed that 54.9% of the overall respondents found it difficult to use the simple present tense.

**The simple past tense**

The function of the simple past tense is to denote definite past time, that is what took place at a given time or in given period before the present moment.

(a) The simple past tense - Declaration

44. English: I worked a lot

Ngambay: ma dá kúlá yán (lit. I do work a lot)

45. English: We worked a lot

Ngambay: Jeen dá -je kúlá yán (lit. we do plur. work a lot)

46. English: They worked a lot

Ngambay: Deen dá kúlá yán (lit. They do work a lot).

**Prediction 4**

1. Since Ngambay does not inflect in the simple past form of the verb, the regular and irregular inflection of the English verb may result into errors.
2. The direct speech in English may be a problem to our respondents learning English since the simple past in the reporting verb in Ngambay does not cause the verb in the subordinate reported clause to be back shifted into the simple past.

**Finding 4**

In English, the inflected verb is inflected regularly or irregularly in its transformation to the simple past, while in Ngambay it is only the base form of the verb that is used for the past (that

is, no inflection is involved). In inflectional distribution, in English patterns, the past form of regular verbs is formed by adding *-ed* to the base, while irregular past form is formed through vowel change or vowel reduction “*ɪ*” ending or a hybrid form vowel reduction and final “*d*”.

(b) The simple past tense – Interrogative

47. Examples: English: Did I work a lot?

Ngambay: ma lé dá kúlá yán wa ? (lit. I that do work a lot?).

48. English: Did you work a lot?

Ngambay: Sein lé dá –je kúlá yán wa? (lit. You that do plur. work a lot?)

49. English: Did we work a lot?

Ngambay: Jeen lé dá –je kúlá yán wa? (lit. We that do plur. work a lot?)

**Prediction 5**

Question forms are marked by the use of auxiliary “do” in the past with change in word order. In Ngambay there is no set of word orders for question, and auxiliaries play no part.

(c) The simple past tense – negative

50. English: I did not (didn’t) work.

Ngambay: m-a dá kúlá èl (lit. I do work not)

51. English: We did not work

Ngambay: Jeen dá –je kúlá èl (lit. We do not work)

52. They did not work

Ngambay: deen dá kúlá èl (lit. They do work not)

**Prediction 6**

1. Again the use of auxiliary “do” in the past form, as a dummy verb may constitute a problem Ngambay native speakers since it is non-existent in Ngambay.
2. Contracted negative forms may be sources of errors because the contracted process is not used in Ngambay.

**Finding 6**

Both English and Ngambay use one negative word. In English, the auxiliary is placed before the negative word, while the main verb comes after the negative word. In Ngambay, however, the negative word comes at the end of the statement. In English, the auxiliary verb takes the past form but the main verb takes the base form. In Ngambay, the main verb (and the only verb in the phrase takes the past tense form. While *do-support* is required in English negative process, its use does not apply in Ngambay.

Table 4 shows the responses from the various respondents to the question: “*How difficult do you find it to use the simple past tense in English?*”.

Institution	Very difficult	Difficult	Not difficult
Univ. of N’Djamena	12%	50%	37.5%

Univ. of Maroua	-	75%	25%
Univ. of Ngoa Ekele	-	50%	50%
Univ. of Moundou	7.1%	64.2%	28.5%
Average	4.7%	59.8%	35.2%

### **Interpretation**

From the above table 59.8% of the overall respondents found English language difficult to manipulate, especially the use of *do-support* in the simple past. They all agreed that the use of past tense interrogative and negative confuses them.

### **The Present Progressive**

The present progressive aspect in English is expressed by the use of conjugated verb to be (as an auxiliary) followed by the *-ing* form of the verb. This tense means that the action is referred to as going on at the present time. Whereas in Ngambay the progressive aspect in present is expressed by the use of *aw, aar, ishi* or *tō* depending on the position of the subject.

#### a) The present progressive - Declarative

##### 1. To express the present progressive in general:

53. English: I am waiting for you

Ngambay: m-aw m-ngina-i (lit. I be doing I wait you)

54. English: We are singing

Ngambay: J- aw j- ósè pà (lit. We be doing we sing song)

##### 2. Standing position:

55. English: We are singing

Ngambay: J- aar J- ósè -je pà (lit. We stand we sing plur. song)

56. English: We are working

Ngambay: J- aar dā -je kúlá (lit. We stand do plur. work)

##### 3. Sitting position:

57. English: I am eating meat

Ngambay: m- ishi m- ùsá daa (lit. I seat I eat meat)

58. English: We are eating meat

Ngambay: J- ishi J- ùsá -je daa (lit. we sit we eat meat)

59. English: They are eating meat

Ngambay: d-ishi d-ùsá daa (lit. They sit they eat meat)

### **Prediction 7**

1. Ngambay native speakers may omit or misuse auxiliary verbs in English present progressive construction;
2. Where the auxiliaries are used, they may not correlate with persons in the verb;
3. Our informants may find constructions with contracted form difficult.

### **Finding 7**

While English uses both auxiliaries and main verbs+ing in expressing the present progressive, Ngambay makes use of auxiliaries that account for the position of the body. While the English construction is person and number sensitive in the present progressive, the construction in Ngambay is not. In English, distribution of auxiliaries is restricted to the verb *be*, *am* for the first person singular, *is* for the third person singular and *are* for all other persons.

b) The present progressive – Interrogative

60. English: Are you waiting for me?

Ngambay: aw ngina- m-je wa? (lit. Be doing wait me plur.)

61. English: Are you working?

Ngambay: aar dā- je kúlá wa ?

### **Prediction 8**

1. The correct concord in the use of the be forms in English (I am, you are, he is, etc.) may be a source of difficulties to the students.
2. Subject verb inversion in English may present problem to the respondents.

### **Finding 8**

In English questions are marked by the use of the be- forms with changes in word order, hence the main verb is the present participle. In Ngambay, there is no set word order for questions. Yes-no question forms are therefore marked by the question word oyo.

c) The present progressive – Negative

62. English: We are not working

Ngambay: J- aar dā –je kúlá èl (lit. We stand do plur. work not)

63. He is not working

Ngambay: Yeen aar dā kúlá èl (lit. He/she stands do work not)

### **Prediction 9**

Subject verb concord rules may not be observed since the verb phrase in Ngambay is invariable to person and number.

### **Finding 9**

The negative form in English is marked by placing the adverb not after the auxiliary verb and before the main verb.

### **Expressing future time**

When looking at the structure of Ngambay and English, one can notice that they have some ways of expressing future time either by means of auxiliary or by the simple present progressive, e.g.

64. English: I shall go to work

Ngambay: m- à ge k- au dā kúlá (lit. I shall to go do work)

65. English: We shall go to work

Ngambay: J- a gek-au dā kúlá (lit. We shall to go do work)

### **Prediction 10**

Ngambay native speakers may experience problem in distinguishing between *will* and *shall*.

### **Finding 10**

English uses will/shall + infinitive to express neutral future, Ngambay uses *age* with with reference to meaning, the will/shall construction does express modal colouring, from prediction to volition.

Table 3 below shows the level of difficulty students from our sampled institutions faced in using the future tense in English.

**Table 5: “How difficult do you find it to use the future tense?”.**

Institution	Very difficult	Difficult	Not difficult
Univ. of N'Djamena	12.5%	87.5%	-
Univ. of Maroua	-	100%	-
Univ. of Ngoa Ekele	25%	75%	-
Univ. of Moundou	7.1%	92.8%	-
	11.1%	88.8%	-

From the table above, we can observe that 88.8% of our overall population found the future tense difficult. No student did not find it difficult. While 11.1% found it very difficult.

### **6.4 Summary of Findings**

Through the contacts we made with our respondents, we can infer some areas which should be addressed in order to improve the standard. As a matter of fact, there are a number of grammatical features that cause considerable problems to the majority of our informants. Some of which are:

- The third person -s present tense presents a lot of problem to the respondents in both writing and speaking. Take for instance, when a verb ends in s, it shows that such verb is a singular verb; eats, drinks, jumps, reads. But when a verb does not end in s, it shows that such verb is in a plural form, e.g. eat, run, etc.;
- We observed that the general negative rules and contracted forms also presents problems to our students, e.g. will+not = won't;
- Will is confused with want/wish/would like. It rather expresses an intention + a decision to fulfill it, e.g. "I will buy a radio = intend to buy it";
- Our informants faced the problem caused by the difference between verbs containing an auxiliary and those requiring the dummy auxiliary;
- The correct concord in the use of the be-form is our informants 'source of problem. For example, they are fond of omitting be in the statement "The children are eating";
- We also observed that our students have conceptual problem in using the progressive tenses;
- The disagreement of subject number is one of their problems too, e.g./ "They eats";
- We found out that our respondents misused the present perfect, e.g. "I am a teacher since 1999".

## **7. Conclusion**

The purpose of this study is to compare the tense systems of Ngambay and English so as to bring out their similarities and differences. A structured interview and an unobtrusive observation were used as the main tools for conducting this research. In order to facilitate understanding of the Ngambay tense system and in order to further back up the foregoing questions used to test proof some grammatical contrast between the two languages, free translation of examples was used and applied to the contrastive analysis of the two systems. 30 students from University of N'Djamena, University of Maroua, University of Ngoa Ekele and University of Moundou participated in our experiment. Based on a contrastive analysis, we were able to establish the grammatical differences and similarities between Ngambay and English languages and, at the same time, predict areas of difficulties resulting from the differences faced by the majority of our students. These differences constitute potential hurdles to our informants. Thus, the said potential hurdles are the problem posed as a result of the differences, Which, in this work, stand as predicted problems.

This study cannot claim to have treated the entire tense systems of the two languages. It limited itself to the past, present and future tenses. In order to reduce the students' tendency to commit errors in English, it would be necessary to concentrate further research on the following areas:

1. A complete analysis of Ngambay and English verbal systems as a follow-up to this study of the tenses system;
2. A contrastive analysis of subject and object personal pronouns in Ngambay and English.

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## **RADICALIZATION THROUGH THE POWER OF LANGUAGE: A STUDY OF THE FULL TIME EDUCATED HOUSEWIFE IN THE NOVEL: *AMINA***

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### **Abstract**

The novel *Amina* is a blend of fact and fictional account. It is about Amina who, through language power, rose from a fulltime house wife to become the heroine of the novel. It is a blend of feminism, feminist radicalism, clash of ideologies-capitalism versus Marxism, all played out in their nonfiction forms in Nigerian Tertiary Institutions from mid-70s to early 80s. The fiction and nonfiction components made the novel a perfect faction novel. Amina, the humble and submissive housewife played all these parts and emerged the heroine in the novel through the power of language. Amina, like the legendary Queen Amina of Zazzau, proved that what a man can do, a woman can do, even better. This study is an attempt to throw light on the novel and examine the transformation of the heroine Amina, from a traditional housewife to a radical women liberation activist through language power.

**Keywords:** Language Power (LP), Faction, Feminism, Feminist, Fiction, Heroine, Legendary, Marxism, Radicalism

### **Introduction**

The paper examines the juxtaposition of feminism and feminine radicalism, history, Marxism versus Capitalism in the novel with regards to Nigerian situation in the radicalization of the heroine, Amina, a humble and submissive housewife. She was radicalized through persuasive language power by her close friend, Fatima, the radical student and political activist. Fatima was conversant with all the above issues and was ready to take on anybody. Language power (LP) is a measure of one's ability to communicate effectively in a given language, specifically one that one is not a native speaker. Language power (LP) consists of two key components; 1) An ability to speak and be understood, and 2) An ability to listen and understand. Here, contextually appropriate and powerful words deployed to persuade. The book has been translated into over thirty languages including Fulfulde, Hausa and Kanuri.

The novel, *Amina* ventures into politics, religion, ideology and so many issues which are beyond the scope of this paper. Feminism deals with women rights, what some book reviewers term it as African feminism and others as Islamic feminism. History takes us back to the 16<sup>th</sup> century legendary Queen Amina from which the novel got its name. Ideology, as espoused in the novel was lineage to Marxism, the alleged reason for which the author left the university in 1981. Politics here includes military dictatorship and democracy. The Nigerian politics couched in capitalism which the author and others sought to overthrow and replace it with Marxism, which led to the ban of the movement of which Fatima was a member.

The author, the modern feminist movement in his mind, through the heroine, her friends and other women made maximum use of the rights and privileges Islam gave to women while condemning the restrictions imposed on women by traditional and conservative Northern

Nigerian society. He evoked the memory of *Amina*, the historical legendary life of the 16<sup>th</sup> Century Hausa ruler and the famous warrior, Queen Amina of Zazzau, a role played by the heroine-*Amina*, who blended feminism with ideology, politics and religion to empower her fellow women.

### **Definition of Terms**

The Universal Dictionary and Thesaurus defines feminism as the movement to win political, economic and social equality for women.

Wikipedia defines feminism:

As a collection of movements and ideologies aimed at defining, establishing, and defending equal political, economic, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment. Feminist activists campaign for women's rights- such as in contract law, property, and voting- while also promoting bodily integrity, autonomy, and reproductive rights for women. Feminist campaigns have changed societies, particularly in the West, by achieving women's suffrage, gender neutrality. In English, equal pay for women. Reproductive rights for women (including access to contraceptives and abortion), and the right to enter into contracts and own property. Feminists have worked to protect women and girls from domestic violence, sexual harassment, and assault. They have also advocated for workplace rights, including maternity leave, and protection against any form of discrimination against women. Feminism is mainly focused on women's issues, but because feminism seeks gender equality, Bell Hooks, among other feminists, has argued that men's liberation is a necessary part of feminism, and that men are also harmed by sexism and gender roles.

The Universal Dictionary and Thesaurus defines Marxism as the theory and practice developed by Karl Marx and Friedrich Engel advocating public ownership of the means of production and the dictatorship of the proletariat until the establishment of a classless society.

### **About the Author**

Mohammed Kabir Umar was born in Azare, Bauchi State, Nigeria. He holds an M A degree in Journalism from Moscow State University (1991) and another MA degree in Political Economy from Middlesex University in the UK (1995). He has also studied Law and International Relations in various institutions in the United Kingdom. Mohammed Umar studied Political Science at Ahmadu Bello University, Zaria, Nigeria before he left the institution in 1981. He worked as a journalist at Bauchi State Radio, and then with Triumph Newspaper Ltd in Kano, Nigeria. He is married with three children. He lives and works in London. *Amina* is his first novel, published in 2005.

## **About the Book**

Novels in English by Northern Nigerian writers are few, so the arrival of a new one is an exciting literary event. This dramatic story of the efforts of the heroine and her friends to bring about change in the social conditions of women in Nigeria, addresses pressing issues concerning Muslim women in Northern Nigeria namely: the legal status of Muslim women, the limitations imposed on them by traditional and religious conventions, the restrictions on their economic activities, the effects of a corrupt patriarchal system on the society at large and women in particular, the humiliations visited on women as a result of unquestioned male power in personal relationship. Ingeniously conceived and deftly written, this is a story about the emancipation of women in Nigeria from within. Not simply a social document, it engages the readers sympathy through its portrayal of the attractive and believable woman after whom it is titled—*Amina*. *Amina* is a timely novel, and the execution of the narrative is so convincingly crafted that parallels with the historical legendary life of the 16<sup>th</sup> century Hausa ruler and famous warrior Queen Amina of Zazzau seen unavoidable. The novel leaves you with a feeling that there is hope for change in Nigeria.

Amina, the heroine was introduced as a house wife living the life of boredom:

*Amina* spent the next week alone in her room. She lived quietly, each day a replica of the previous one. Even as she tried to adapt to the idle life of a young house wife, she could not complain. This was the life of most women in her society, brought up to believe that the main duty of a woman was to stay at home and care for the husband and the family. Her husband the owner of the house controlled her and decided what would do and when. (*Amina*, 2005: 2)

## **The Radicalization of the Heroine**

The radicalization of Amina, the heroine followed a well charted cause, as a student at the university where she was exposed to the radical Unionism/Marxist ideas; at Bakaro as the wife of the Majority Leader and later as political activist. She seized every opportunity to learn the appropriate words in order to advance the cause of the oppressed in general and women in particular. It was like micro Islamic Northern Nigeria which represented the macro society.

## **Campus Politics: The Hotbed of Ideological Incubation and Radicalization**

The author took us through memory lane by introducing us to the campus politics of the late 1970s and the early 1980s students' unionism/radicalism which took root in Nigerian universities, especially Ahmadu Bello University, Zaria "the so-called socialists and campus radicals" (*Amina*, 2005: 55). The post-Iranian revolution inspired Muslim Students' Society who would listen to no one, always chanting "Muslim only". By 1981 it was a full-blown conflict between the "ruling class" of the second republic and the so-called Bala boys in the garb of new age movement (the Marxist Socialists). The campus was the battleground. The author and six other activists, including late Jibril Bala Muhammad were expelled. He referred to them in the novel by their first names: "Danbaki, Aremu, Jibril, Bagu, Rachel, and your friend Mukhtar" (*Amina*, 2005: 19) and their movement "Progressive Students' Movement (which was banned) was the only revolutionary organization on the campus" (*Amina*, 2005: 20)

The author was mainly concerned with the status of women in Nigerian society which the entire novel is trying to address through feminism, politics and religion and so on. First, enter Fatima, “princess of the savannah”, the radicalized female lawyer and political activist. She was going to the campus for meeting...” later that woman with red beret turned out to be Fatima (*Amina*, 2005: 14). The red beret is a symbol of revolutionary spirit. It was popularized by Che Guevara, the Latin American revolutionary who inspired the Cuban revolution and other revolutions throughout the world. His portrait is ubiquitous.

Fatima was elected the vice-president of the student union. Next, she was to hold debate with Bature- John Kingfisher, the symbol of colonialism and neo-colonialism. He came to Nigeria during the civil war and later became a contractor. Fatima called him freelance imperialist. She accused him of collaborating with the ruling class. She said:

“I’m comfortable with the color of your skin. What I hate is the capitalist system and the way it exploits people worldwide. In particular, I hate the way the West **connives** with our rulers to **deny** us the very freedoms that you **cherish**. I hate the way you encourage our leaders to **systematically** destroy our institutions and I hate you because you promote a culture of **corruption** and **violence**; you promote a system of exploitation, you destroy **our values**; in short, you cause **death, destruction** and **destitution**” (*Amina*, 2005: 33)

With the banning of the union and expulsion of some of its members, the venue of their clandestine meetings shifted to *Amina*’s house. She was a devout house wife. She would ask:

Why do women need education? Look at me. Despite my being educated, I am a fulltime house wife. I tend to agree with those who say education for women is a waste of time and money” (*Amina*, 2005:11)

The process of radicalization of *Amina* had started. Being the wife of the Majority Leader of the State House of Assembly, she was elected the Assistant Secretary General of the Legislators Wives’ Association despite the fact that *Amina* told Fatima that she was not interested in politics. “You know I am not interested. I fear and hate politics” (*Amina*, 2005:11), Fatima had her way:

I must tell you that in politics there is no middle road, **no sitting on the fence**. You are either for or against the existing order. You either support it or you think of how **to change it for the better**” (*Amina*, 2005:11)

Fatima even suggested that they use the association to further their cause... “The Legislator’s Wives Association could be used to improve the life of women” (*Amina*, 2005:12)

Fatima’s next move was to give her many books to read: *The Wretched of the Earth* by Frantz Fanon, *How Europe Underdeveloped Africa*, by Walter Rodney, *Das Kapital* by Karl Marx and *Devil on the Cross*, by Ngugi wa Thiong’o. On her own she registered with a vendor who supplied her with newspapers and magazines, and read almost every news item in her favorite Sunday paper.

## **Feminism**

The Western type of feminism advocates the equality of both sexes without any prejudice. The perspective of the feminists both philosophical through several schools of thoughts is geared towards developing their ideology, i.e. theory of woman's rights. Kausar (1992) Fatima, Amina's friend blended feminism with Islam been careful not to contradict herself. She blamed their ignorance and the conservatism and self-interest of men for their own predicament. Fatima articulated it well:

“we need first to **teach** women how to **read** and **write**, and then about their **civic duties** and **human rights** and how to **defend** them. Most women don't even understand Islam. They just accept what their husbands, brothers or people tell them, and they confuse traditional values and norms with those of Muslim. If women are given the correct basic education, they'll understand society and their place in it better.” (*Amina*, 2005:13)

Other women activists like Bilkisu, Asabe, Rebecca were not left out. She was lamenting that the degree of oppression and discrimination against most women in Nigeria was very high. Even the new military leader, Lt Colonel Abubakar Usman called *Amina* the “silent revolutionary,” and the “most dangerous woman on earth.” (*Amina*, 2005:165) *Amina* suddenly remembered the poster Fatima gave her- the Farewell Sermon of Prophet Muhammad (*Sallallahu Alaihi Wasallam*) in the sermon Islamic feminism was clearly spelt out. *Amina* made use of it effectively in her lectures:

“...it is true that you have certain rights with regards to your women, but they also have rights over you. Treat them well for they are your support”.  
“All the believers are brothers; **all have the same rights and responsibilities**”.  
“**None is higher than the other unless he is higher in virtue.**” (*Amina*, 2005:49).

## **The Bakaro Front**

Bakaro, the state where *Amina*'s husband was the Majority Leader in the State House of Assembly, was a microcosm Nigeria. The battleground shifted there from the campus. Alhaji Haruna demanded that she choose between Bakaro Women's Association and Legislators Wives' Association. She chooses the former. The banned movement at the university of which Fatima was member formed a new division called Bakaro Support Group. They organized communal farming, cooperative societies and adult literacy classes. Amina was now a fully mobilized social worker who helped organize seminars and workshops. The Women's Association organized Social-Education Week. Amina spoke at the gathering both on campus and at the association's headquarters. Two weeks later *The Bakaro Manifesto: Strategies for Change* (*Amina*, 2005: 170) was released. That was reminiscent with the *Communist Manifesto*. In the declaration, they wanted all the laws that went against the interests, wishes and aspirations of women repealed. (*Amina*, 2005: 175) In the end they succeeded in forcing the government to repeal all unpopular laws.

## **The Political Front**

Marxism played a prominent role in sharpening *Amina's* horizon. As an ideology it seeks to overthrow capitalism and establish a classless society. *Amina's* father was an Islamic preacher (*Amina*, 2005: 192) perhaps that was what made her to choose to be a full house wife. But eagerness of Fatima to lecture *Amina* on so many issues, the constant disagreement with her husband and her friend, Fatima had on Islamic and other issues, especially on the position of women, and the provision of teachers by Muslim students society of Bakaro helped broadened her knowledge of Muslim and sharpened her views on almost everything.

*Amina* “knew Fatima was deeply immersed in political issues and could speak about them for hours, and once started, it was impossible to distract her” (*Amina*, 2005: 11) Her first salvo was on female oppression, “one main causes of female oppression is our own ignorance” ((*Amina*, 2005: 13) That was why she chose to study law, to fight for and defend women’ rights. In the series of meetings they held, some clandestine, where so many issues were discussed-agitation for fundamental changes in the system and propagation of revolutionary ideas, conditions of women in Northern Nigeria, oppression of women in the name of Islam, and so on. In the debate between Fatima and Bature, she wanted to show the world that a Muslim woman can be in a responsible position. In one of her lectures, “Man and Society”, she talked about religion:

“Religion claims that everything in this world was created by God, that all actions are predestined. Religion claims that God has ordained that some people will be idle but wealthy, while others will toil all their lives and live in abject poverty, some will be powerful and others weak, above all, that men are superior to women. He also decrees that only those who accept His decree will go to paradise, while those who disrespect or disobey Him will go to hell” (*Amina*, 2005:39)

Fatima was not done yet. Again, on another occasion she lamented:

We have been trying to develop but instead we’re going backwards. The ordinary African is hundreds of years behind. The masses-workers and peasants- live in **abject poverty**, millions have no food to eat children are seriously undernourished, and the health system is incredibly backward. Honestly, when I think of Africa, I cry. All its countries are in **serious economic crisis**, while its leaders are among the richest people in the world.

Just look at our beloved country... in the grip of **thieves and criminals**. Corrupt leaders grip Liberia, too; Sierra Leone is witnessing an orgy of violence; Congo has degenerated into savagery” (*Amina*, 2005: 41)

Bakaro women were fully mobilized. The constant agitations and street protests led to military intervention. The so-called ruling class hated by *Amina*, Fatima and other female activists was removed but they were far away from realizing their dreams of a classless society.

## **The Islamic Front**

Islam played a critical and prominent role in the cause of *Amina*. As stated earlier she was the daughter of an Islamic preacher, but the constant debate between her husband and friend, and the extra classes conducted by the Muslim Students Society of Bakaro broadened her horizon.

In one of their discussions, Fatima asked Alhaji Haruna about religion: why is the Muslim population the most backward in this country, in Africa, in the entire world? Why?" Alhaji Haruna answered," that is the wish of Allah". Fatima countered, "that is the wish of our rulers". *Amina* was very happy that day. She had had enough. Fatima was not done yet. She informed him:

“from what I’ve seen in the West, it practices **Muslim without Muslims**, while I Muslim countries, you have **Muslims without Muslim**. In the West there is accountability, faithful pursuit of knowledge, cleanliness, and respect for human lives, property and dignity and so on. Look at our society full of Muslims- what do you see?. **Aimless, corruption, greed, indolence, ignorance and repression**” (*Amina*, 2005:44)

## **Now it is *Amina*’s turn**

Fatima’s information about the West and other issues discussed at length prompted her to decide on so many options, including rehabilitating the Almajirai.

That day *Amina*:

“thought again about starting women’s association. She tossed and turned on the bed, trying to convince herself that it was worth trying. She could see many women are suffering, and for herself, it was hard to be idle dependent. *Amina* decided to tell Fatima that she was ready to help, although only in an ancillary capacity.”(*Amina*, 2005: 65)

The launch of Bakaro Women’s association was much talked about. The opposition said it was a ‘big step’ but the ruling party disagreed with demands made by *Amina* and the Support group. Their motto was *WOMEN! READ, WORK AND ORGANISE YOUR LIVES!* They even celebrated and participated in the International Women’ Day. Also, under the Bakaro Health Project, they launched Operation Keep Bakaro Clean. They organized the Jibril Bala Mohammed Memorial lecture where Fatima spoke on the topic Knowledge and Society. Late Jibril Bala, had been one of the pillars of their movement, she exhorted them:

Jibril Bala Mohammed was an intellectual, an activist and a teacher, he fought for the creation of a **knowledge based society**. He once told me that his mission in life was to **search for truth** and knowledge. Let us continue Bala’s journey.”(*Amina*, 2005: 96)

*Amina*’s next move was to set up a cooperative movement where all the peasants, jobless youth and laborers would benefit. *Amina* now lived a regimented life like a soldier preparing for battle. She woke up in the morning, bathed herself and her son, cleaned her room and walked to the headquarters where she either listened to the radio, read books and newspapers

or held meetings. In the evenings, she walked to the school and observed the classes. It was demanding yet she was determined to maintain her “can do” spirit. She knew this tense programme would relax as soon as more teachers and more women actively took part. She was convinced that it was part of the price to pay for the success of the Bakaro Women’s Association. *Amina* was described as a silent revolutionary. *Amina* was shocked but had to accept her new role.

## Conclusion

Amina’s achievements are too numerous to mention, but the little she contributed to the state of Bakaro meant a lot to the women. She felt a fulfilled housewife. She felt like the legendary queen Amina of Zazzau. She said she would continue the struggle, that she had no choice. She knew “she can succeed ‘...a better world is possible!’” (243) Amina, in the novel *Amina*, like the legendary Queen Amina of Zazzau, was unique, brave and had no replica, either in her personality or her exploits. Amina, like the legendary Queen Amina of Zazzau, proved that what a man can do, a woman can do, even better. It is clear from the foregoing that language can be used to persuade, convince, and transform people from one belief to another or one ideology to another. This has been vividly demonstrated in the personality of Amina, the educated and fulltime housewife, who was transformed into a political activist with a radical posture to actualize the dreams of women liberation from the shackle of capitalism and manipulation of religion.

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## DEPICTION OF THE AFRICAN POLITICAL ELITES IN ABUBAKAR ADAM IBRAHIM'S *SEASON OF CRIMSON BLOSSOM*: A DECOLONIAL APPROACH

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### Abstract

Political elites are generally depicted in contemporary African literature as narcissists, unpatriotic and as Franz Fanon said, 'self-serving villains' whose interest in politics is for personal aggrandizement and not for the masses whose sweat they feast on daily. They are represented as independent oppressors and not as neocolonial agents of the West. Drawing on Nguigi's dismemberment, this paper not only intends to expose the elites as neocolonial watchdogs but also portrays their leadership style to be similar with the one experimented by the ex-colonizers in Ibrahim's *Season of Crimson Blossom*, where the analysis revealed that these political elites maintain power unopposed via manipulation, deception and corruption. For an effective African renaissance to materialize, forces of coloniality need to be dismantled.

**Keywords:** Depiction, Elites, Political Elites, Coloniality, Europe, Africa, *Season of Crimson Blossom*

### Background

This paper intends to prove that even in contemporary era, the political elites are still manufactured products of the West, purposely created to serve as the invisible thread that bind the periphery to the center. Similarly, their method of domination is a repetition of what the ex-colonialists did as depicted in Abubakar Ibrahim Adam's *Season of Crimson Blossom*.

The way any given society is structured usually creeps in the sub conscious mind of the literary artist and thus, affect the content of his writing. This is because, literature as defined by Nguigi is that which:

... Results from conscious acts of men and women in society.

Being a product of their intellectual and imaginative activity, it is thoroughly social...it reflects, on the aesthetic plane, a community's wrestling with its environment to make it yield the means of life- food, clothes, shelter. (67).

It gives an authentic glimpse into the history of an era. As a writer, his work is constantly infiltrated by the power structure in his society. Whatever he writes reflects the political, economic, ideological and cultural battle in his environment. However, he can decide via his writing to be the voice of the masses or align with the social forces and class that feast on the masses sweat. In post- independence literature, writers expressed their anger and resentment against the political elites. Using satire and tone filled with contempt, writers like Nguigi wa Thiongo, Wole Soyinka, and Chinua Achebe, depict African political elites as traitors, imperialists, political agents and the middle class in general was a conduit in which neocolonialism was realized, (Ahmed 4). Writing in this era was full of disillusionment as these

writers lament how the dreams of anti-colonial revolution are crushed at dawn of political liberation by the neocolonial agents: African political elites.

In recent years however, especially in the 21<sup>st</sup> century, elites are depicted in literature as immature, incompetent, and corrupt leaders whose political atrocity lure in the military to intervene. Novels like *The Last Duty* (1976) by Isediro Okwpeho, *Footprints* (1998) by Abubakar Gimba, *Swallow* (2008), *Everything Good Will Come* (2006) by Sefi Atta, expose the inability of the political elites to rule which lead to political instability, while books like *Waiting for an Angel* (2002) by Helon Habila, *Sieged* (2012), and *Hope in Anarchy* (2005) by Adamu Kyuka Usman reveal the elites are responsible for political violence and for the masses to be liberated, they must engage in social revolution (Edebor, 153) and (Ogbeide 257). Most writers divert their attention elsewhere, discussing issues like social vices, extremism, poverty, immigration, among others. Issues of bad political elites are discussed as sub themes and generally represented as exploiting the masses for their personal interest and not as neocolonial agents. Such novel is Abubakar Ibrahim Adam's *Season of Crimson Blossom* (2016).

The novel is usually categorized as belonging to the trend of body politics and most reviews on it concentrated on how as depicted in the novel, the illicit love affairs between Hajiya Binta, a fifty-five-year-old widow and Hassan Reza a twenty-four-year-old thug, symbolizes a rebellion against conservatism to embrace ecstasy (Bijimi and Kura, 2), (Ile and Dauda, 13), (Chukwuemeka, 146), (Olaoye and Zima 4). It also depicts how people are united by their experiences of religious and political violence which are ironically fuelled by intolerance, poverty and ignorance (Chibueze, np). As common with recent African novels, its representation of the political elites is far from that made by early post-colonial writers like Ngugi wa Thiongo in his, *Devil on the Cross* (1980) or in Achebe's *Man of the People*. (1966). Senator Buba Maikudi who represents the political elites in the book is depicted as what Fanon calls 'self-serving villains' and not as people who are 'African in blood and color, but European in taste, in opinions, in morals and in intellect, and on whose support, Europe can rely,' (Diaw 30). Critical works of the novel mostly used the post-colonial theory or other Eurocentric theories in order to examine the themes discussed in it. However, due to the limitations of such theories in effectively capturing the genesis and realities of bad leadership in Africa, critics often conclude that the African political elites are free oppressors and not as puppets to be manipulated by the West. Therefore, in order to expose the contemporary political elites as still agents of the West, this paper intends to adopt the decolonial theory as its frame work.

The essence of using the decolonial theory in exposing the political elite as still a caricature of the earlier version is that, even though like post-colonial theory, the theory deals with colonial experiences, it is the only theory that takes its root from the world of the colonized that is, victims of colonialism/modernity. Thus, it is an effective tool for analyzing the African predicament. Decolonial theorists like Ngugi believe that the political elites suffer from memory erasure which was caused deliberately by colonialists in order to minimize protest against colonialism by the natives. The invisible concept of coloniality (which controls the ideological, epistemic and systemic/power aspects of the natives) is introduced to transcend colonialism. According to Maldonado Torres, it is:

A long pattern of power that emerged as a result of colonialism, but that define culture, labor, intersubjectivity, relations, and knowledge production well beyond the strict limits of colonial administration. (Ndolovo 82)

Coloniality does not just dwell on physical violence but also psychological/ideological violation of the colonized by 'dismembering their memory and burying them upside down alongside the memories they carried,' (Ngugi 7). The colonialists knew memory is like the Achilles knee of the native, and erasing it weakens him from resisting oppression. Thus, the colonialists according to Ngugi, embarked on replacing native's memory with European memory via mapping (surveying/exploration of new lands), naming (giving European names to native lands) and owning (which justifies domination). Via these three strategies, European memory becomes the new marker of geographical identity, covering up an old memory or, more strictly speaking, burying the native memory of place (8). With the widespread Europeanization of native's literature, culture and subjectivity, hierarchizing race with white people at the top, while the natives occupying the bottom ladder became easier. Blanketing anything they contacted with European memory, and invented racial hierarchy, helped in unquestionably affirming Europe to be the 'center' of the world, (Dussel: Mignolo 453), while the colonized world becomes its periphery.

One of the essences of coloniality is to 'invent' a native whose memory is subconsciously subsumed into the colonizers subjectivity. This will eventually prevent him from seeing the darker side of colonialism and instead become its troubadour and promotes Euro-modernity. He yearns to align with the 'supreme' race while alienating himself from his people who he regards as the enemies of progress for resisting against colonialism. He becomes the African intellectual/political elite who is 'ultimately cut off from the social body by the ideology of self-abnegation', (Ngugi 27). An elite receives from the white man 'an education that conditions [him] and makes [him] amenable to suggestion without any critical reflection,' (Diaw 10). An individual like the native elite, whose reason is clouded and has a fractured self-identity eventually becomes a puppet to be manipulated by forces of neocolonialism and western imperialism.

Analyzing the character of Senator Buba in the novel from a decolonial perspective, one will realize that he is also no doubt a product of ideological and epistemic coloniality like the earlier version of political elites. This is because, as depicted in the novel, there was a painting of the Eiffel Tower from the 19<sup>th</sup> Century on his library wall and titles from philosophy, politics and civil engineering obviously from European epistemology, (p 86). Similarly, he is proud of his granddaughter for wishing him happy birthday in English (p 150). He also spends money to sponsor Hamza's entire education abroad (London and America) and willing to spend more money so that the boy can travel to Madrid with his friends in order to learn Spanish (p 152). This helps in pumping more wealth into the European educational system and affirming their epistemology as the universal truth. The vicious cycle continues as Hamza becomes a future manufactured African elite with distorted African memory and paying allegiance to Europe's occupation as the center of the universe.

## **Literature Review**

African political elites are regarded as having a narcissistic identification that is contrary expected in post- independence Africa (Odiwo 1). They are also depicted as despotic, accomplices, and paternalistic who are a curse to their people and neocolonial agents (Dione and Diop 225), (Abis 1). (Diaw 10) (Baba 271). (Nguigi 4) (Ahmed 4). They are leaders who have a conceited interest in politics that only realized by the masses once these leaders have already been elected (Fanon 47) (Albert 79: Chukwudi 64).

Coloniality of power constitutes a matrix that operates through control or hegemony over authority, labor, sexuality, and subjectivity (Martinot, np), (Quijano 173). Using race, it creates Manichean system of benefactors and controllers of modernity (colonizers) and victims of modernity (colonized) (Mignolo 16; Ndlovu 125). A nation is only able to experience real liberation when it dismantles the chains of coloniality of power.

### Theoretical Framework

Nguigi Wa Thiongo is one of the few writers in post - colonial world who agitates for African liberation. Using decolonial approach, he dissects and exposes the forces of neocolonialism and imperialism which are the bane to true actualization of African Renaissance. In his novels such as *Matigari*, *Devil on the cross*, and *A Grain of Wheat*, the role of the political elites is that of a watchdog or children of the Devil, willing to serve as neocolonial agents at the detriment of Africa's fragile 'sovereignty'. While criticizing the political elites, through his theory of 'dismemberment', Nguigi analyzes the whole colonial system which he posits as the genesis of modern African predicaments because it aimed at wiping out native cultural identity and replacing it with Europhonism. He describes the contact (between Africa and Europe) as one characterized by dismemberment. An act of 'social engineering which led to the growth of Europe's capitalist modernity,' while rupturing Africa. (Nguigi 5). The dismemberment occurred in two stages. Slavery which saw Africans split into two groups (continent and diaspora) and the Berlin Conference of 1884 which dissected Africa and then reconstituted it into various colonialist territories. These events fragmented Africa economically, socially, culturally, thus serving as gateway for contemporary African problems.

One of the themes discussed in the novel is violence fuelled by political and religious intolerance. When analyzed from a decolonial perspective, it will reveal that, this is not as a result of poverty, intolerance or ignorance but as a result of the long-time effect of the dismemberment process which makes '...people want to murder people they have never interacted with. Or people with whom they have eaten from the same bowl, mourned alongside and shared laughter....' (p 75). Similarly, it turns youths like Jacob James; Faiza's maths teacher into monsters. When violence erupted during election, he ganged up with his tribe to kill people from other tribes and religion. Faiza recalls how 'his face made fierce by war paint, glistened with sweat and odium as he raised his machete and brought it down (killing Mu'azu) (p 76). Again, an eligible president is not allowed to contest because of the 'zoning agreement they have in the party...' (p 96). But as Munkaila said 'their interests are all the same...they are all in for what they can get.' (p 95). Because at the end of the day, 'Northern leaders, Southern leaders, what good have they done for the country,' (p 75)

The above instances from the novel are said to be relics of the Berlin Conference which segmented the continent into different geographical entities binding some warring tribes in one location or dividing the unity of others. As V.Y. Mudimbe puts it:

A coherent colonial system, seemingly monolithic and supported by expansionist practices, faces a multitude of African social formations with different and often particular memories competing with each other. (Nguigi 26)

Despite the friction among them, they were merged together. This resulted in intolerance among the different tribes today.

The role of the 1st World in creating political, economic, and social chaos in Africa with the help of the elites, is almost completely erased in recent novels. This among other things is as a result of globalization which is constantly gobbled down the throat of the third world with its rhetoric of equality, freedom and progress for all. Thanks to the long-time effect of coloniality, ex-colonizers are regarded as saviors today. This has led to Africans rushing to Europe for assistance in diffusing the chaos created by Africans thus, providing a room for the logic of coloniality to strife. Since writers are advocates of social change, it is important for them to critically analyze coloniality, especially of power and study the dismemberment of the African continent so as to be able to expose how these contribute to Africa's modern predicaments.

### **Negative Perspective of African Political Elites in the Novel**

African political elites are a group of people in Africa who due to a capitalist economy, are privileged to acquire more wealth and means of production. They represent the upper class and exploit the masses in order to sustain their materialistic lifestyle. They accumulate wealth at the expense of their fellow citizens, the peasant and workers, who are relegated at the bottom of the social and economic ladder, (Abis 24). They usually control key government positions and jobs which are regarded as collateral for political support. The elites are elected to serve the masses, but because they are initially manufactured by the colonizers, their relationship with the masses reflects that of the colonizer and the colonized: contempt for the poor, stereotypical opinions in general and as Nguigi said, 'reaping where they did not sow,' (Diaw 17) and because their authentic African memory disc has been ejected and replaced with the colonizers memory, these elites/leaders rule the masses 'under the dictates of neo-colonialists who govern their countries from the outside,' (Dione and Diop 7). The elite successfully exploit the masses because of the masses passive attitude of accepting and trusting their fellow black men as leaders with the 'demise' of colonialism not realizing that these elites use the same tactics of the colonizers like blackmail, corruption and repression to dominate them. They are what T.M. Aluko termed as black white men, (Diaw 25).

The political elites first showed up fully in the political arena immediately after independence mostly in 1960s. There was jubilation among the masses who thought that physically replacing the white colonizers with these black elites will move them forward. However, neocolonialism and imperialism crashed their hopes as they realized the so-called elites are mere agents of the ex-colonizers. Fanon is said to have a prophetic view when in his *Wretched of the Earth*, makes a pessimistic observation about these political elites. He describes them as:

Politicians [who] were heroes but self-serving villains and rogues who took no interest in discharging their duties and safeguarding the welfare of the public unless they would enrich themselves at the time. (47)

They simply replace the ex-colonialists and continued through capitalism, wreak havoc on the masses who became disillusioned with the whole affair.

When it comes to manipulating the masses, political elites use similar tactics experimented by the ex-colonizers: corruption and deception. The relationship between Senator Buba and Hassan Reza is one based on manipulation and exploitation. The Senator brainwashes youths like Hassan Reza constantly that he clings to politics so they can have a stable future. He said, 'all the politics, is it not to help you, our people? I am already rich...and I am old. This

entire struggle is for people like you...,’ (p 88) and that ‘it is because of young ones that we work so hard to make sure their future is not mortgaged by incompetent idiots who want to rule the country by whatever means,’ (p 150). This makes Reza and other youths to regard Senator Buba as their savior willing to get ‘into the gutters to do the dirty job,’ for him, (p 283). In reality, he only uses them to carry out all the dirty work associated with African politics like paying them to disrupt a rally and cause chaos while he imposes his cousin Audi Balarabe to occupy a seat in House of Representatives, a man he claims to be ‘a reasonable young man,’ (p 87), despite the fact that he never campaigns or deserves the seat.

The Senator’s manipulative words are an echo of what happened during colonial period. The ex-colonizers were able to hold the natives tightly under the shackles of coloniality because of their deceptive promises of salvation, progress and freedom. While via a capitalist system/colonial matrix of power, continued to drain Africa of its wealth in order to build Europe.

To further ensure the captivity of the masses future, the Senator brainwashes them to abandon education, making them believe it is a waste of time to study since at the end of the day, one will be jobless. When Reza shows an interest in furthering his education, the Senator tells him that there are ‘too many people these days going to all sorts of schools and there are no jobs for them to do. When they are frustrated, they take guns and robs somebody,’ (p 153) but he spends huge amount of money to sponsor Hamza’s education abroad while boys like Hassan Reza are given money to buy more weeds that will destroy their lives and make them loyal dogs to politicians who use and discard them. Despite Reza’s longtime loyalty to the Senator, when he accidentally kills Munkaila, the Senator disassociates himself from him and even orders his boys to kill him because ‘he had become a liability,’ (p 283).

Apart from exploiting the masses for their egoistic gain, the political elites guard themselves against political rivals who they perceive to be threat to their political power. The political arena is turned into a survival of the fittest where the elite with more powerful thugs and money controls the political and economic sectors unopposed. As depicted in the text, kidnapping a blood relative of a political opponent in order to divert his attention during election period, is one of the strategies used by elites to maintain power. Leila is used as a pawn to divert her uncle’s (Alhaji Bakori) attention who is Senator Buba’s political adversaries. The kidnap is not for ransom as she notices but for ‘political purpose, to keep her incorrigible uncle focused on her plight, distracting him from some political endgame they [his rivals] were trying to achieve,’ (p. 244). Such method is effective and common among the elites. Senator Buba compares politics to a game of chess were ‘you move your pieces randomly sometimes. Other time you use your pawn to hold down some aspect of play. Sometimes you sacrifice the pawns. But you always keep your eyes on the big picture,’ (p. 243). Preoccupying his mind with his niece’s disappearance means less concentration and commitment on his political ambition and an opportunity for politicians like the Senator to manipulate the situation in their favor. Similarly, he orders Reza to organize some boys to disrupt a rally conducted by his opponent. The disruption leads to a clash between rival political thugs. The political tension provides The Senator with an opportunity to impose his candidate (Audi Balarabe) as one of the members of the House of Representatives, (p. 84). Politics according to him is a ‘tricky business. And you have to play your cards well...’ (p. 84).

Like the ex-colonizers, the Senator’s ability to control the economy and politics no doubt puts him in a position that makes him use and abuse power unopposed. He is an epitome of political elite who dominates the political and economic sectors in the country while manipulating stray youths like Reza in order to maintain power. He is a seventy-year-old

professor of Civil Engineering who has been twice a Senator and three times Minister and who owned 'Bulwark Construction, a company that has enjoyed favorable contracts under several governments,' (p. 86). This makes it easier for him to manipulate the politics in the country, determining who wins election and who fails.

The elites are depicted to drain public accounts, abuse power and neglect their duties as leaders. Mallam Haruna laments how the politicians 'were depleting the federal accounts to run their campaigns, how the former Vice President and the accidental president were slinging huge gobs of mud at each other,' and at the end of the day when the masses cast their votes, 'they announce whoever they want to announce as winners,' (p 113). This shows that, the elites, with the help of their thugs, create political tension that always puts to test the fragile unity among the dismembered tribes in the country which gives them the veto to enrich themselves from public coffers unquestioned.

Constant instability which leads to a stagnated economic growth rekindles the fire of ideological coloniality which makes the elites and the masses believe in the perfection of everything imported from the ex-colonizers. Such instance is depicted when Munkaila only wanted his 'furniture, lampshades and chandeliers shipped from Paris and his rugs from Turkey.' (p 267). They loot public fund to import foreign products and invest abroad and when the economic chaos in the country becomes unbearable, the elites do not hesitate in turning to the ex -colonizers to help salvage the economy. Zubairu laments how these elites strip the masses of their freedom by 'selling us off to the IMF! In the name of structural adjustment,' (p 106).

Such action by the political elites justifies Ngugi's claim that the elites are:

Merely enablers of the easy flow of national resources from Africa to the West, with a lucrative commission fee for [their] role as a middleman...[they] use the ship of the state to loot the nation. Fragmented economically, its leaders pawning at her resources, Africa remains the younger, poorer relation of global capitalism, (Ngugi 82)

This opens the door for political and economic interference by the first world. Thus, even today, political elites occupy the position of watchdogs in the global colonial matrix of power. Politician who ensures Africa's position as the 'zone of none being' is intact while Europe continues to dictate and absorb the wealth of the third world and benefiting from modernity.

## **Conclusion**

Social revolution which most writers depict today as the means to salvage Africa from the clutches of bad leadership can never be successful without confronting the roots of the problem. Without drinking from the relics of African memory in order to ascertain self-identity and realize that the memory erasure among other things led to the production of elites with split personality. Similarly, Africans need to know that present day predicaments like bad leadership and corruption are as a result of coloniality of power which makes the third world victims of modernity and thus doomed to be exploited politically, economically and socially by the beneficiaries of modernity, that is, the first world. For a successful liberation to be realized, the masses must identify and dismantle the invisible forces of colonial matrix of power/coloniality of power which is responsible for the existence of the political elites.

Furthermore, in contemporary era, the portrayal of African political elites as barriers that hinder Africans from reaping the dividend of modernity needs to change. Writers depiction of them as mere bad leaders and not as neocolonial/imperialists' agents should be reviewed. Moving on to explore other issues of the era like violence, immigration crisis, economic suppression, fundamentalism/extremism, among others by writers and regarding them as peculiar challenges brought about by modernity and therefore modern solutions are required to examine them should be revisited. When the genesis of such problems is detached from colonialism or the influence of colonial matrix of power how can a social revolution be successful in Africa? It is important to understand that coloniality and modernity are spliced together and dependent on each other. Thus, disregarding the influence of coloniality of power when analyzing the menace of bad political elites or any postcolonial vices for that matter only lead to a maze of unanswered questions.

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## ENHANCING YORÙBÁ FRENCH LEARNERS' VOCABULARY COMPETENCE THROUGH THE USE OF INDIGENOUS YORÙBÁ CALENDAR

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### Abstract

This paper takes a look at the Yorùbá Calendar and examines to what extent it could be used to enrich French vocabulary competence of Yorùbá learners of French language in Nigeria. In an attempt to do so, the study ventured into what constitutes the Yorùbá Calendar and translated it into both French and English Languages. Its components which include the times/moments of the day, days of the week, months of the year were all tabulated and presented. Having analyzed the data presented, the paper ends with establishing that the Yoruba Calender could be used as an effective means of enhancing the vocabulary competence of Yorùbá learners of French language in Nigeria.

**Key words:** Language, Mother Tongue, Foreign Language, Learning, Calendar Vocabulary, Competence.

### Introduction

Many Nigerian linguists have written on the use of Mother-Tongue as a medium of instruction in our schools. Examples, Fafunwa 1974, Majasan 1975, Awoniyi 1978, Omotoye 1996, Odetokun 2010 and Ogunsola 2011). This study examines the prospect of the Yorùbá Calendar as a means of developing the vocabulary competence of Native Yorùbá speakers learning French in Nigerian schools.

French language as a foreign language is without any doubt generally regarded as a very important foreign language to be taught and learnt in our schools and everything is being done to promote the language by all stakeholders. However, despite all these efforts, its teaching and learning most especially in the area of developing vocabulary competence of learners, is still facing some challenges and one of these challenges is the teaching strategy. Despite all the efforts being made by stakeholders in order to promote French, its teaching and learning, especially in the area of lexical competence, are also not yet that much satisfactory.

### Objective

The objective of this study is to look into the possibility of using Yorùbá calendar as a means to develop native Yorùbá speakers' lexical competence in French.

## **Theoretical Framework**

This work is backed by two models:

The constructivist approach (cf. Eby, Herell and Jordan, 2006 cited in Odigie, 2014) which emphasizes the importance of individual actively constructing his/her knowledge and understanding with guidance from the teacher;

The behaviorism (cf. Skinner, 1969) which states that practice should be based on repetition and memorization of notions. Because, according to Skinner (ibd.) the more learners repeat the forms of L2, the better and (sometimes) the faster they learn the language.

### **Definition of terms**

For the sake of a better understanding of the paper, it would be pertinent to provide some semantic content of certain terms.

#### **Language:**

Language, according to Olowofoyeku (2014: 148), is “a means of communication.” But for Sapir (1921:8) Language is a purely human and non-instinctive method of communication of ideas emotions and desires by means of a voluntarily produced symbol.” Furthermore, Language according to Dom-Anyanwu (2010:80) is not only a means of communication and instruction, it is also a mark of life, identity dignity and a means of controlling reality.

#### **Mother-tongue:**

Mother tongue according to Dom-Anyanwu (2010:77), “is the language of a child’s immediate environment. The child acquires his or her Mother-tongue from his or her parents aunts, uncles and people around him or her through imitation, motivation and reinforcement”

Furthermore, in the words of Dom-Anyanwu (2009:12) a mother-togues is the only key to unlock the traditional science and technology of a given society. On the same matter, Ogunsola (2011:116) thinks that a mother tongue is the language a child understands and speaks best and with which he or she expresses himself or herself better.

By mother-tongue in this paper, the writer means the Yoruba language which is one of the Nigerian major languages of the soil.

#### **Foreign Language:**

According to Akindele and Adegbitẹ (1992:41), a foreign language

Could be second, third, fourth or fifth language of a multilingual person. It is also a language in which a bilingual or multilingual person conduct only special activities and therefore one in which he/she has a partial linguistic facility of its four-language skills.

Furthermore, Ajiboye (2002:9-14), sees foreign language as

a language which is geographically and politically exogenous to the mother tongue(s) identifiable in the geographical community under reference and which is introduced into the community by choice as a result of a fact that needs a supra national cooperation and integration

### **Teaching and Teaching Strategy:**

According to Ukeje (1991), teaching can be regarded as a systematic, rational and organised process of transmitting knowledge, skills, attitude and values in accordance with certain professional principles. Okoh (2003:17) defines teaching as a conscious and deliberate effort by a matured or experienced person to impart information, knowledge, skills by a mature person to a less experienced person with the intention that the latter will later learn or come to believe what is taught on a good ground. Based on Nwuba and Nwuba (2005:102) teaching occupies a vital role in achieving objectives of education.

### **Learning**

Kalusi (2005:184) defines learning, from a psychological point of view, as a relatively permanent change in behaviour as a result of experience.

### **Calendar and Indigenous African Calendar**

Generally, calendar is a set of papers that shows the days, weeks and months of a particular year that is usually hang on a wall (Longman Dictionary of Contemporary English 2005:200). In Yorùbá language, Calendar means 'iwe ikaye osu, oṣe ati oṣo ninu ọdun (Dictionary of Yorùbá Language 2012:27), that is, a paper used to count months, weeks and days of week within a year.

Based on the above definition of calendar, indigenous African calendar could be seen as embodiment of African way of calculating times, days, weeks, months and seasons within a given year taking into consideration African culture and traditional belief.

### **Vocabulary**

According to Oxford Advanced Learner's Dictionary (2015:1741), vocabulary is defined as "all the words that a person knows or uses. It is also defined as all the words in a particular language"

### **Competence**

Competence according Crystal (2001:74) is defined as:

"a term used in linguistic theory and especially in GENERATIVE GRAMMAR, to refer to speakers' knowledge of their language, the system of RULES which they have mastered so that they are able to produce and understand an indefinite number of SENTENCES and to recognize grammatical mistakes and AMBIGUITIES.

Furthermore, Oxford Advanced Learners' Dictionary (Opcit:307) defines the word competence as "the ability to do something well."

### **Yorùbáphones and Yorùbá Language**

The Yorùbáphones are one of the largest African ethnic groups based in the South of Sahara desert. This group belongs to a collection of diverse people bound together by a common language, history and culture. According to Atanda (2017:82), the Yorùbáphones constitute the largest ethnic group in Modern Nigeria. The ethnic group of Yorùbáphones dominate the western part of Nigeria that is made up five states namely, Lagos, Òyó, Òndó, Èkítì, Òsun, Ògùn. They also occupy part of Kwara and Kogi State. (Ogunsuji, 2013: 129). Based on (Capo, 2004:19), we learn that in Western African Sub-region, Yorùbáphones form a nationality, which is also found in Benin Republic and Republic of Togo. According to Yorùbá mythology, all Yorùbá descended from one hero called Odua or Odùduwà.

Yorùbá language belongs to Niger-Congo family see (Capo, Ibid). It is, according to (Igue, 2009:1), a tonal language (high, mid and low). In Yoruba, the same combination of vowels and consonants can be contrastive depending on the pitch of the vowels (whether they produced with a high voice or lower voice. For example: Ìgbà – (time, period), Igba – (two hundred), Igbá – (Calabash) cut into halve, Igba – (Acacia or louise tree).

### **Methodology**

This study looks into the possibility of utilizing indigenous Yorùbá calendar as a didactic tool in teaching French vocabulary to native Yorùbá speakers learning French in Nigerian schools.

Our major instrument for data collection is through names given to days of weeks, months of the year and seasons within the year in Yorùbá language.

For the purpose of this study, we observed that in Yorùbá land like any other setting in the world most especially in Africa, indigenous way of counting days of the week, months of the year and season of the year is a well-known phenomenon and, in most cases, a powerful emotive through among the elders and even in the family set up. Also, we observed that, every part of Yorùbá indigenous calendar most especially days of the week have a symbolic meaning and very vital in decision making and this points to the facts that in traditional Yorùbá setup, when taking a decision, names of the week are taking into consideration.

The message we intend to pass across through this paper is how to make use of indigenous Yoruba calendar to help native Yorùbá speakers learning French develop their French vocabulary competence.

### **Presentation of Data.**

In this section we highlight the data collected for the study. The Yorùbá name for days of the week, months of the year and season of the year were written down and translated into French and English Language.

**Table I – Time/Moment of the day**

S/N	ORUKO ASIKO KAANKAN L'OJUMO	FRENCH TRANSLATION	ENGLISH TRANSLATION
1	Ojúmó	Le Jour	Day
2	Àárò	Le Matin	Morning
3	Ojórò	L'apres-midi	Afternoon
4	Alé	Le soir	Evening
5	Òru	La Nuit	Night

**Table II – Days of the week**

S/N	ORUKO OJÓ KÒOKAN LÁÀRÍN ỌSÈ	LES JOURS DE LA SEMAINE	DAYS OF THE WEEK
1	Ojọ Àíkú	Dimanche	Sunday
2	Ojọ Ajé	Lundi	Monday
3	Ojọ Iṣégun	Mardi	Tuesday
4	Ojórú	Mecredi	Wednesday
5	Ojóbọ	Jeudi	Thursday
6	Ojọ ẹti	Vendredi	Friday
7	Ojọ Àbáméta	Samedi	Saturday

**Table III – Months of the year**

S/N	Oruko osu kokan larin odun	Les mois de l'année	Months of the year
1	Séré	Janvier	January
2	Erelé	Fevrier	February
3	Erena	Mars	March

4	Ebe	Avril	April
5	Ebini	Mai	May
6	Okúdù	Juin	June
7	Agẹmọ	Juillet	July
8	Ògún	Aout	August
9	Owére	Septembre	September
10	Owarà	Octobre	October
11	Bélu	Novembre	November
12	Ọpẹ	Decembre	December

**Table IV – Names of the season**

S/N	Ìgba/Àkókò	Saisons	Seasons
1	Ìgbà Ọyẹ	Saison d'harmattan	Harmattan Season
2	Ìgbà Ọjò	Saison des Pluies	Rainy Season
3	Ìgbà Èrùn	Saison Seche	Dry Season

### **Analysis / Didactic approach**

In French classes, especially within a Yorùbá environment, one of the teaching and learning strategies that could be useful in enhancing learners' vocabulary competence is the use of indigenous yoruba calendar. To start with, let us start with the evolution of a full day:

According to a Yorùbá traditional calendar, a full day known as Ojúmó – La journée (the day) is divided into Àárọ - le matin – (morning), Ọsán – L'après midi – (Afternoon), Alé – le soir – (Evening) and Òru – la nuit – (Night).

From the above, Yorùbá learner of French through teacher's effort with the use of Yorùbá calendar could be armed with the following French words namely:

- Le matin – (Morning) - Àárọ - le matin (morning) – òwúrọ/àárọ,
- L'après midi – (Afternoon) – Ọsán
- Le soir – (Evening) – Alé

- La nuit – (Night) – Òru.

(2) Days of the week.

According to the Yorùbá traditional calendar seven days make a week and these are:

- i. Ojọ̀ Ìsìmi – Dimanche – Sunday.
- ii. Ojọ̀ Ajé – Lundi – Monday.
- iii. Ojọ̀ Ìṣẹ́gun – Mandi – Tuesday.
- iv. Ojórú – Mercredi – Wednesday.
- v. Ojóbọ - Jeudi - Thursday.
- vi. Ojọ̀ ẹ̀ti – VenDr.edi – Friday.
- vii. Ojọ̀ àìkú- Samedi – Saturday.

From the above seven days of Yorùbá week which is ojọ̀ méje ninu ọ̀sẹ̀, Yorùbá learners of French language could be exposed to many French words such as:

- i. “Ọ̀sẹ̀” which means “la semaine” in French and “week” in English,
- ii. Ojọ̀ which means “les jours” in French and “days” in English.

Furthermore, the Yorùbá word “Ìsinmi” which means “repos” in French and “holiday” or “rest” in English language.

Furthermore, the twelve calendar months in Yorùbá language could be used to teach Yorùbá learners of French language name of the months in french language, namely:

-	Sere	janvier	January
-	Erela	fevrier	February
-	Erena	mars	March
-	Ebe	avril	April
-	Ebini	mai	May
-	Okudu	juin	June
-	Agemo	juillet	July
-	Ogun	aout	August

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-	Owere	septembre	September
-	Owara	octobre	October
-	Belu	novembre	November
-	Ope	decembre	December

What could be done here is to write Yorùbá calendar months on the board and supply the French meaning and ask the learners to take note of the French meaning. In addition to the above, the following three seasons in Yorùbá language could be used to expose Yorùbá learners of French to names of seasons in French language, namely:

-	Ìgbà Èrùn	Saison Seche	Dry Season
-	Ìgbà Òjò	Saison des Pluies	Rainy Season
-	Ìgbà Oyẹ	Saison d'harmattan	Harmattan Season

Furthermore, Yorùbá word “Ajé” which means “la richesse” or “l’opulence” in French and “wealth” in English. “Ogun” – Battle, War, Fight which means in French “La bataille” or “le combat”. Furthermore, from the Yorùbá word “Ojórú and Ojòbọ”, two Yorùbá words, “rú and bọ” could be used to add more to the level of our learner’s vocabulary proficiency in French language, for example the Yorùbá word “rú which means to “stir up”, to “incite”, to “rise” or to “spring up”. In French language it could mean “remuement, agitation, faire du bruit” etc depending on the context. And the word “bọ” derived from “ojòbọ”, means “full of or rich in foliage”, in French it means “remplir jusqu’au bout, ou plein d’une chose ou atteint un developement complet”.

Also, Ìgbà oyẹ – L’harmattan – (Hamattan season) could also be used to develop the learner’s French vocabulary competence such as:

-	<b>Ìgbà</b>	<b>Saison</b>	<b>Season</b>
-	Òjò	La Pluie	Rain
-	Oyẹ	Harmattan	Harmattan
-	Èrùn	Sèche	Dry.

**Implication of the Study**

Referring to successful teaching, cook (1994:3) states: “there is no point in providing entertaining lively, well-constructed language lesson, if students do not learn”. Furthermore, in the words of Bloor and Bloor (1997:326) “ the question of how to speak or write more effectively is one that has been of interest to educators and critics of years. Most teachers and critics have something to say on the subject.”

Since the introduction of French language into school’s curriculum in Nigeria, its teaching and learning has gone and is still going through different approaches of teaching in an effort to

promote its learning and teaching. Hence, making use of other well-structured teaching method like the focus of this study most especially in Yorùbá speaking areas of Nigeria will go a long way in promoting learning and teaching of French language in Nigeria.

## **Conclusion**

This study highlights teaching and learning of French language in Nigeria as regard to the development of the vocabulary competence of Yorùbá learners of French language through the use of indigenous Yorùbá calendar. It is our hope that it will contribute positively to the promotion of French language teaching and learning among native Yorùbá learners of French.

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## **LE BILINGUISME DANS LA TRADUCTION LITTÉRAIRE: ATOUT OU POUVRE AUX YEUX?**

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### **Résumé**

Bien qu'étant une notion à multiple facettes, le bilinguisme est cette capacité qui consiste à parler et à comprendre plus d'une langue. C'est cette capacité à accomplir des fonctions en deux langues. En traduction, ces deux langues font référence à la langue source ou langue de départ (LD) et la langue d'arrivée (LA) ou langue cible. Quant à la traduction, c'est cette capacité laquelle consiste à comprendre et à ré-exprimer le sens du message évoqué de la langue de départ à la langue d'arrivée. La traduction littéraire comme son nom l'indique se réfère à la traduction des textes littéraires et s'oppose ainsi à la traduction des textes techniques ou scientifiques. A cause de l'usage spécial de son langage à caractère connotatif et autres caractéristiques linguistiques, la traduction littéraire vue dans son ensemble est qualifiée d'être le genre traductif le plus difficile. Etant un exercice qui requiert une gymnastique intellectuelle liée surtout au génie de la langue et rehaussée par une formation professionnelle digne de ce nom, la traduction au point de vue du mortel commun est un exercice dont la réussite repose exclusivement sur la connaissance des deux langues en présence (le bilinguisme). Devra-t-on leur donner raison ou les dissuader et les éduquer sur cette conception erronée et fautive de cet exercice ? En faisant un examen radiographique du bilinguisme dans la traduction littéraire, son auteur voudra savoir si le fait d'être bilingue est la seule condition qui qualifie tout individu à être un bon traducteur littéraire. Les lignes qui suivent nous donneront la leçon à apprendre sur la situation du bilinguisme dans la traduction littéraire.

**Mots clés:** Bilinguisme, Traduction, Poudre Aux Yeux

### **Introduction.**

Etre bilingue signifie jouir de cette capacité qui consiste à comprendre et à parler deux langues. Cette situation ne pourra nécessairement pas impliquer cette facilité ou capacité de comprendre et de parler les deux langues à la fois moins encore de les écrire avec le même degré de compétence que Condon (1975) dans son langage parle du "bilinguisme équilibré". En traduction, être bilingue est le fait d'être capable de parler et comprendre deux langues (la langue de départ et la langue d'arrivée). En cette discipline (traduction), la question qui fréquemment

se pose au quotidien est celle de savoir si être bilingue est la condition sine qua non à laquelle on peut identifier un bon traducteur ?

Il serait important de noter qu'être bilingue est une qualité importante à la traduction mais pas sa finalité. Qualité importante car elle permet au traducteur d'exprimer le message énoncé dans la langue de départ à la langue cible. Pourtant, le bilingue fera usage de la connaissance de la deuxième langue pour oralement communiquer alors que le traducteur utilise la sienne pour communiquer exactement ce que l'auteur a écrit au lecteur de la langue cible à travers un médium. Ceci parce que la traduction ne se limite pas seulement à la compréhension et à l'expression d'une deuxième langue mais elle implique la capacité de comprendre le sens du message énoncé dans la langue de départ et celle (capacité) de le ré-exprimer par écrit dans la langue d'arrivée. Se référant à Seleskovitch, Newmark d'opiner:

Any old fool can learn a language if he has enough determination to do so, but it takes an intelligent person to become a translator, and basically his intelligence. (Seleskovitch, p. 85), (Tout vieil imbécile peut apprendre une langue s'il est vraiment déterminé de le faire mais la traduction est réservée aux hommes intelligents, faisant ainsi référence à l'intelligence de base, notre traduction)

En vue de la remarque qui précède, force-nous serait de constater qu'une langue étrangère ou seconde langue peut s'apprendre d'une manière spontanée mais les activités d'un traducteur vont au-delà de la simple compréhension et expression d'une seconde langue.

D'autre part, la traduction requiert des activités intellectuelles linguistiques telles que la création, l'adaptation, l'analyse des complexités de formes et de contenus, pour ne citer que celles-ci. Le bilinguisme dorénavant n'implique nécessairement pas seulement la maîtrise verbale ou orale d'une autre langue, il implique également sa rédaction (le bilinguisme écrit).

Plus encore, les traducteurs passent par une formation pour devenir de bons traducteurs. La traduction se présente ainsi comme un art, une activité professionnelle qui requiert une formation rigoureuse afin de maîtriser les techniques et rouages requises où l'existence des écoles de formation un peu partout au monde justifie cette assertion. Ainsi dit, le fait d'être bilingue n'épouse à grand jamais la réalité d'être un bon traducteur si l'on n'a pas été coulé par le moule d'une école de traduction.

### **Le bilingue et la traduction professionnelle**

La traduction professionnelle qui est la traduction proprement dite s'occupe de la traduction des textes originaux réservés à une audience déterminée. Ici, l'exercice de traduction va au-delà de la simple traduction des extraits des phrases ou phrases isolées. Il implique une profonde compréhension et capacité de transmettre fidèlement le prétendu message par écrit au récepteur en question en suscitant en celui-ci la même réaction ou émotion que la provoquée la langue de départ. Cette catégorie de traduction se présente comme une fin en soi et non comme un moyen et s'oppose à la traduction académique (qui est un moyen) qui au contraire a pour principale mission d'évaluer la capacité de compréhension d'une langue chez les apprenants.

En traduction professionnelle, le traducteur est équipé de son arsenal d'expérience et de connaissances et compétences en matière de traduction, acquises lors de la formation qui du message d'un auteur s'appliquent à la création.

## **Le bilinguisme et la traduction littéraire**

Comme son nom l'indique, la traduction littéraire s'applique aux textes littéraires (poèmes, prose, théâtre et les films) qui s'oppose à la traduction techniques ou scientifiques. Ce genre de traduction (littéraire) est le plus souvent considéré comme étant le plus difficile (sumum) à cause de l'usage spécial du langage par les proverbes, les métaphores, les euphémismes, l'ironie et les autres images culturelles. Les caractéristiques du langage littéraire mentionnées plus haut échappent de justesse à la connaissance des bilingues qui ne peuvent qu'exhiber des maladroites dans l'opération de traduction.

## **La traduction poétique**

Généralement les poèmes sont rédigés en vers et sont le plus souvent caractérisés par une économie de mots, une imagination vive et une intonation émotivement intense où le plus souvent les traducteurs se heurtent aux problèmes de style et du sens. La perspective, laquelle consiste à fidèlement maintenir la forme poétique d'un poème finit par déséquilibrer le message dans l'effort qui consiste à dégager le message poétique dans la langue d'arrivée, ce qui en fin de compte crée la destruction totale de cette forme. C'est cette perspective que Mathews (1959), cité par Nida pense que : « to translate a poem whole is to compose another poem » (Nida p 161), (traduire un poème dans son intégralité, c'est composer un autre poème, notre traduction). Ce genre de traduction en réalité requiert une formation, de la sensibilité, de l'adaptation et de l'imagination de la part du traducteur mais qui font flagamment défaut au bilingue. Ballard (1990) corrobore cette difficulté de traduction poétique en opinant en ces termes : « All poems do not have same aim and objective hence their translation may differ » (tous les poèmes n'ont pas le même objectif moins encore la même finalité, ce qui est à l'origine de la non unicité de leur traduction, notre traduction).

## **Le bilinguisme et la traduction des films**

La traduction des films est un autre domaine de la traduction où le "simple bilingue" ne pourra réussir à produire le message équivalent de l'auteur dans la langue d'arrivée pour la simple raison que ce genre de traduction présente des problèmes spécifiques de synchronisation et de la cohérence de la séquence des images dans le doublage et le sous titrage correspondant aux deux techniques qui y interviennent : caractéristiques incompréhensibles voir hors de portée pour un simple bilingue.

Dans le sous titrage par exemple, le sens du message de la langue de départ est reproduit sous les images suivant la séquence de celles-ci où le sens traduit représente le résumé de l'expression orale des mots de l'auteur et ces mots prononcés devront être articulés à la vitesse maximale de huit (8) syllabes par secondes dans la perspective de réaliser la synchronisation des mots avec les gestes et les images. Comme nous pouvons le constater, la traduction ici ne se limite pas seulement au simple fait du bilinguisme.

Dans la technique du doublage qui requiert le remplacement d'une langue par une autre langue, la tâche qui incombe au traducteur est celle d'assurer que la version traduite corresponde avec le mouvement des lèvres de l'acteur. En d'autres termes les éléments fondamentaux ci-dessous cités sont requis en ce qui concerne la traduction d'un film :

a-La synchronisation des syllabes et la voix

b-La synchronisation des consonnes et les voyelles suivant le mouvement des lèvres de l'acteur.

c-La capacité de parfaitement traduire les gestes de l'acteur.

d-Tout ceci se trouve hors de portée d'un simple fait du bilinguisme.

### **La traduction théâtrale et le bilinguisme**

Ce genre de traduction littéraire regorge un certain nombre de problèmes particuliers parmi lesquels ceux du spectacle (la performance) et du texte proprement dit. Néanmoins, comprendre un texte dramatique n'est pas assez suffisant. Des éléments tels que l'intonation, les gestes et l'harmonie doivent être pris en considération afin de réaliser une bonne traduction. L'observation faite par MC Guire justifie ceci lorsqu'il affirme :

As work in theatre semiotics has shown that the linguistic system only one optional component in a set of interrelated systems that comprises the spectacle (Mc Guire p. 120) les résultats en matière de sémiotique théâtrale ont montré que les systèmes linguistiques ne sont qu'une seule composante facultative dans un ensemble de systèmes liés entre eux que comprend le spectacle, notre traduction).

Les éléments énumérés plus haut appartiennent du domaine des éléments extra linguistiques dont ne possède le bilingue loin encore de les appliquer.

### **Conclusion**

En se référant à notre analyse faite sur les différents aspects et formes de la traduction littéraire, l'on pourra déduire que la traduction littéraire présente des problèmes spécifiques de l'intonation, du dialogue, des gestes, de l'intrigue et de l'harmonie qui tous appartiennent au domaine des éléments extra linguistiques et qui ne peuvent être résolus que par un traducteur professionnel qui de temps en temps s'engagera dans des modifications structurelles et stylistiques (tradaptation) afin de réaliser une traduction acceptable.

En réalité, les langues se sont déliées en défaveur des parfaits bilingues, qui malheureusement ne sont pas les meilleurs traducteurs. C'est dans cette perspective que Hillaire Belloc (1931) posa la question de savoir si un bon bilingue a été à jamais connu comme un bon traducteur ? Kirstein (1972) de soutenir la notion du bilinguisme et la traduction en ces termes :

Facility in translation is not easily come by.... Even a bilingual may find it difficult to translate if he has not previously been trained for it. (Kirstein, pp 75-78), la facilité dans l'exercice traductif ne s'acquiert pas aisément en .....Même le bilingue fera face à certaines difficultés en traduction s'il n'avait dorénavant pas été formé en cette tâche, notre traduction).

En somme, être bilingue en traduction est nécessaire mais il est en aucun cas la condition qui fait d'un individu un bon traducteur. Certains facteurs techniques, professionnels, sinon extra linguistiques sont de temps en temps pris en considération lors du processus de traduction rendant celui-ci (processus) obligatoire pour tout individu qui voudra s'engager dans la profession de traduction de subir une formation professionnelle, le qualifiant ainsi à être un spécialiste en cette matière (la traduction). Les résultats obtenus après la radio montrent que le

fait d'être bilingue est une bonne qualité pour traduire malheureusement elle ne qualifie de prime abord pas tout individu à être un traducteur littéraire d'autant plus que la formation professionnelle et autres connaissances non linguistiques sont requises par le traducteur littéraire pour accomplir cette tâche.

### **Revue littéraire.**

Malgré la difficulté remarquable dans la traduction des écrits romanesques, force-nous serait de remarquer que la traduction sous toutes ses facettes et domaines n'a pas baissé les bras en signe de découragement. On a assisté et continue d'assister à une explosion impressionnante de la traduction des romans et écrits africains du français à l'anglais et vice-versa. C'est ainsi qu'on a dénombré un nombre impressionnant de romans traduits qui ont enregistré une réussite sans limite parmi lesquels :

1-*L'Aventure Ambiguë* de Cheikh Hamidou Kane, traduite par *The Ambiguous Adventure*.

2-*Things Fall Apart* de Achebe Chinua, traduit par *Le monde s'effondre*.

3-*Une vie de boy* de Ferdinand Oyono, traduite par *The House Boy*.

4-*Trois prétendants un mari* de Guillaume Oyono Mbia, traduit par *Three suitors one Husband*.

5-*L'enfant noir* de Camara Laye, traduit par *The African Child*.

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## **L'ENSEIGNEMENT DE LA TRADUCTION : DU TRAVAIL SUR LE TERRAIN À LA SALLE DE CLASSE**

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### **Résumé**

Le débat sur la question de savoir qui est qualifié pour enseigner la traduction s'intensifie, en particulier au Nigéria où la traduction, tant sur le plan pratique professionnelle que discipline universitaire, est relativement nouvelle. Les professeurs d'université qui enseignent la traduction sont constamment à la recherche de moyens pour améliorer les résultats de la formation. Cela est souvent dû à la nature délicate de la traduction. Au Nigéria, des efforts ont été faits pour introduire la traduction comme matière à la fois dans le programme de licence et dans les programmes de master et de doctorat. Malgré ces efforts, le résultat laisse beaucoup à désirer. Il ne fait aucun doute que la traduction nécessite le développement de plusieurs compétences. Les traducteurs en exercice qui enseignent aussi la traduction soulignent la nécessité pour les formateurs d'acquérir ou de posséder une expérience adéquate en matière de traduction. Les études et l'observation révèlent que dans la plupart des universités où la traduction est enseignée par des professeurs qui ne pratiquent pas la traduction ou qui traduisent rarement des textes, la qualité de la formation est médiocre, ce qui produit des diplômés qui peuvent à peine répondre aux exigences du marché. Le présent document vise à mettre en évidence les moyens par lesquels l'expérience de terrain peut améliorer l'enseignement de la traduction.

**Mots-clés:** Traduction, Enseignement, Pratique, Professionnel Et Compétence.

### **Introduction**

On suppose généralement que tout bilingue peut aisément produire des traductions de documents, voire de haute qualité, simplement parce qu'il comprend et parle couramment une deuxième langue. Cependant, ce n'est souvent pas le cas. Être traducteur requiert plusieurs compétences. La traduction va au-delà du bilinguisme. Il s'agit d'une compétence développée grâce à une pratique constante et à l'encadrement d'un traducteur ou d'un formateur de traducteurs bien expérimenté. L'enseignement de la traduction doit être considéré comme une tâche très sérieuse car la société actuelle exige que l'enseignement de la traduction, tant au niveau de licence que de master/doctorat, fournisse non seulement une formation, mais aussi des conseils clairs sur les carrières de la traduction et une réelle possibilité de préparer les diplômés à la transition fluide vers le marché de la traduction avec confiance, et dans les meilleures conditions possibles. Par conséquent, l'enseignement de la traduction au niveau de la licence ou de master doit tenir compte des expériences et des pratiques de terrain qui rapprochent la formation de la pratique professionnelle. Cela veut dire qu'il faut fournir aux étudiants les aptitudes et les compétences requises pour en exercer. Cela n'est pas nouveau dans les études de traduction, où différents modèles de compétences des traducteurs ont été proposés par des experts dans le domaine, tels que (Gile, 1995 ; Neubert, 2000 ; PACTE, 1998 ; Kelly, 1999, 2002, 2005). Ces modèles sont des modèles de formation/enseignement de la traduction réputés. L'acquisition d'une expérience pratique en tant que professeur de traduction est essentielle à l'enseignement de la traduction, et Gouadec (2000) souligne la nécessité pour les étudiants de traduction d'acquérir des compétences pratiques, d'autres auteurs tentent de combler

les écarts identifiés par Chesterman et Wagner (2002) entre les programmes de formation universitaires et la pratique professionnelle réelle.

Selon Iloh (2018), la nécessité d'établir des cours de formation en traduction est devenue primordiale dans les départements linguistiques de tout le pays, en particulier avec la participation du Nigéria aux Communautés économiques des États d'Afrique de l'Ouest (CEDEAO), à l'Union africaine (UA), aux Nations unies (ONU) et à d'autres organisations internationales connexes. Les recherches montrent que dans la plupart des universités nigérianes, le contenu du cours de traduction enseigné aux étudiants de licence et de master est incroyablement inondé de théories, malheureusement limitées et mal enseignées, n'ayant ainsi aucun impact positif sur les étudiants. Les experts dans le domaine froncent les sourcils devant le fait que la plupart des professeurs qui enseignent la traduction ne sont pas des professionnels qualifiés donc, ils manquent la compétence requise pour la traduction en tant que pratique et par conséquent, ne peuvent pas passer la connaissance aux futurs traducteurs. Il a été observé que la plupart des professeurs de traduction dans les universités nigérianes ne pratiquent même pas la traduction. Ils n'ont donc pas l'expérience de terrain qui pourrait contribuer à enrichir le processus d'enseignement et d'apprentissage. Iyorkosu (2006), dans son document présenté à la 6e Association des enseignants de français des universités nigérianes, a dénoncé le fait que les formateurs en traduction sont des professeurs du département de langues et de linguistique qui ne pratiquent peut-être même pas la traduction. Il est donc devenu évident que les étudiants n'ont pas seulement besoin de voir des concepts théoriques, mais doivent s'habituer à une expérience pratique qui leur fournira les compétences et la flexibilité nécessaires pour s'adapter à la pratique professionnelle. Cela implique de les aider à apprendre à s'organiser et à s'adapter aux situations qu'ils rencontreront dans le monde professionnel. Il convient de noter que cette question a été soulevée par le président de l'Institut nigérian de traduction et d'interprétation (NITI) lors des 4e, 5e et 6e congrès.

Cependant, certains chercheurs peuvent faire valoir que l'enseignement de la traduction ne doit pas toujours déboucher sur une pratique professionnelle mais sur d'autres activités universitaires. Cela reviendrait à dire qu'il ne s'agit pas d'apprendre à conduire professionnellement, mais de pouvoir former des personnes à la conduite et leur parler. Quoi qu'il en soit, une expérience pratique est toujours nécessaire, quel que soit le domaine en question. C'est pourquoi il faut s'efforcer d'introduire l'expérience du domaine de la traduction dans les classes de traduction.

### **Les sujets controversés dans l'enseignement de la traduction**

Selon Keith (1989), il y a toujours eu un certain désaccord sur la question de savoir si les traducteurs : (a) sont nés plutôt que faits ; ou (b) peuvent être formés dans des établissements d'enseignement ou sur le tas. Le nombre de personnes qui souscrivent à l'idée que les traducteurs devraient être "formés à l'école de la vie" est probablement encore assez important. Keith souligne également l'importance de la situation locale pour déterminer le type de programme à concevoir.

Selon ce chercheur, toute discussion sur les éléments qui peuvent être inclus dans la formation institutionnelle doit prendre en considération les circonstances particulières du pays concerné (1989). La plupart des experts dans le domaine de la traduction ont écrit sur certaines questions controversées dans l'enseignement de la traduction. Par exemple, Chau (1984) résume les domaines controversés actuels qui intéressent la plupart des rédacteurs et concepteurs de la formation des traducteurs FT : 1) La justification de la formation des traducteurs dans un

contexte institutionnel (dans un collège, une université, une entreprise, une maison d'édition, un ministère) ; 2) Le niveau auquel l'enseignement de la traduction technique devrait avoir lieu : école secondaire, premier cycle, troisième cycle ; 3) Les objectifs d'une telle formation ; 4) Les compétences linguistiques des candidats (traducteurs potentiels, bilingues, etc.) ; 5) La traduction vers la langue maternelle ou vers une langue étrangère ; 6) Les qualifications des traducteurs/interprètes.

### **Enseignement de la traduction : entre le monde universitaire et le monde professionnel**

La formation des traducteurs a connu des changements considérables depuis le début des années 90, en tentant de combler le fossé entre le monde universitaire et le monde professionnel de la traduction. Un débat assez répandu parmi les traducteurs professionnels est que les programmes de formation officiels sont inefficaces, trompeurs, trop théoriques, irrémédiablement déconnectés de l'évolution du marché et, dans certains cas, saturent le marché du travail de diplômés. Comme de nombreux enseignants en traduction le réalisent, ce n'est pas que l'on puisse réellement apprendre aux étudiants à traduire, mais au moins qu'on puisse les guider pour qu'ils comprennent les principes d'une bonne traduction (Chau, 1984b). Certains des opposants à la formation formelle estiment qu'enseigner les compétences en traduction revient à former quelqu'un à la conduite. Vous donnez à l'apprenant des instructions de base et, après un court moment, vous le laissez se débrouiller tout seul. Après tout, il peut être capable ou non de conduire. La question est de savoir s'il fera un bon conducteur ou non. Le processus d'apprentissage se poursuit après la fin de l'instruction formelle. Les auteurs qui s'opposent à la formation des traducteurs affirment que la traduction est un art qui ne peut être systématiquement enseigné. Selon eux, l'activité de traducteur exige une capacité innée plus une expérience, qui sont les principales qualifications du traducteur. Il faut une réelle aptitude innée pour devenir un bon traducteur (Citroën, 1966, Schmitt, 1966). Nida and Taber (1981:401) s'associe à Schmitt pour dire que « les traducteurs sont nés et non pas faits ». Il va sans dire que la traduction en tant que profession a énormément bénéficié du développement des sciences linguistiques et, par conséquent, a été largement reconnue. De nombreuses qualités intrinsèques sont essentielles pour un traducteur qui a besoin d'un certain degré de formation pratique afin de perfectionner ses performances. Si la plupart des traducteurs et des professeurs de traduction sont d'accord pour dire que la formation devrait avoir lieu au niveau de licence, certains pensent qu'elle « peut être enseignée à différents niveaux de la hiérarchie de l'éducation : pré-tertiaire, licence universitaire et post-universitaire » (Chau, 1984). D'autres demandent que l'enseignement de la traduction soit limitée au niveau master. Une demande qui paraît très logique vu la nature délicate de la traduction comme pratique.

### **L'enseignement de la traduction dans quelques universités nigérianes : observation**

La traduction et l'interprétation sont sans aucun doute des activités très anciennes dont les origines remontent à la naissance de différentes langues à travers le monde. Alors que les pays commençaient à interagir les uns avec les autres, la question de la mondialisation et de l'interdépendance croissante entre les différents peuples du monde a accru le besoin de traduction. Le Nigeria n'est pas exclu de ce processus de mondialisation, d'autant plus que sa politique étrangère est orientée vers ses voisins régionaux. Selon Essoh et al. (2014), cette initiative est guidée par la détermination du pays à promouvoir « le Nigéria » et « l'Afrique » même dans le secteur de l'éducation, ainsi que par la volonté de faciliter l'intégration harmonieuse des Nigériens dans une sous-région (CÉDÉAO) dominé numériquement par les pays francophones.

En fait, selon Edebiri (1983), « la première université du Nigeria, l'université d'Ibadan, qui a été créée en 1947, a produit son premier diplômé français en 1965, tandis que "l'université du Nigeria Nsukka a produit onze diplômés en langues modernes (français/russe et français/allemand) ».

Edebiri (op cit) poursuit en expliquant que :

...ces diplômés, ainsi que ceux de la fin des années 60, étaient employés soit comme enseignants dans les écoles secondaires, soit comme agents administratifs ou comme de personnel des affaires étrangères dans la fonction publique ». Aucun de ces diplômés français n'a été employé comme traducteur. Cependant, ils étaient appelés à traduire lorsque le besoin s'en faisait sentir. (4).

La pratique de la traduction au Nigeria a reçu relativement peu d'attention de la part des chercheurs depuis l'indépendance en 1960. Cela explique peut-être la rareté de la littérature pertinente dans ce domaine. L'enseignement de la traduction dans les universités nigérianes n'a jamais été contrôlé par une perspective ou une stratégie unifiée. Comme pour les autres cours, la méthodologie est laissée à l'appréciation du professeur en fonction de son expérience. Le plan de cours est probablement géré par le département des langues et de la linguistique. Il est inattendu de supposer que ces cours sont conçus pour donner une formation professionnelle à des traducteurs professionnels diplômés.

Il y a un débat parmi les chercheurs en formation de traducteurs sur la question de savoir qui devrait être qualifié pour enseigner la traduction. Gouadec (2000) affirme que « le succès des programmes de formation de traducteurs dépend en partie de la disponibilité d'enseignants qui possèdent les compétences, les connaissances et l'expérience professionnelles et pédagogiques requises ». Sainz (1994) convient également que les enseignants les plus adéquats et les plus compétents sont ceux qui, outre leur poste d'enseignant, sont également des professionnels en exercice dans la matière qu'ils enseignent. En accord, Gouadec (2000) affirme qu'un formateur de traducteurs doit avoir connu plusieurs statuts professionnels.

Il affirme que :

« pour commencer, le professeur de traduction devrait passer un mois dans chacune des trois situations suivantes : travailler dans une entreprise de traduction, travailler dans un service de traduction interne et être un professionnel indépendant soit comme traducteur, réviseur ou terminologue », mais cela est contraire à ce qui se passe dans les institutions de traduction nigérianes. Si l'on examine d'un œil critique ce qui se passe dans d'autres institutions de traduction renommées comme en Europe, aux États-Unis et même au Cameroun, par rapport à ce qui se passe dans les écoles de traduction nigérianes, on constate qu'il y a une énorme différence (7).

En ce qui concerne les programmes de traduction, la durée du programme de traduction M.A dans les institutions nigérianes, contrairement à d'autres institutions de traduction renommées, est de 18 mois. En outre, les normes minimales pour les programmes de traduction sont prescrites par certains organismes gouvernementaux d'éducation tels que la Commission

nationale des Universités (NUC) et la Commission nationale des collèges d'éducation (NCCE). Par conséquent, il est nécessaire que tous les départements de langues et de linguistique se conforment strictement aux normes de la NUC-NCCE qui, selon la plupart des universitaires, ont de contenus de formation insuffisante en matière de traduction et la méthodologie de l'enseignement reste à désirer. C'est la raison pour laquelle le nombre de traducteurs professionnels cités au Nigeria est bien inférieur à celui de pays comme l'Égypte, le Sénégal, le Cameroun et le Ghana (Simpson, 1988), même si ce pays est le plus peuplé d'Afrique.

Au cours du séminaire Sud-Sud sur la formation à la traduction de 2009, les formateurs de traducteurs ont parlé des difficultés de la formation professionnelle des traducteurs et de la manière dont elle affecte le produit final.

Amosu (2006) croit fermement que ces difficultés vont de l'élaboration des programmes d'études, des infrastructures à l'attitude du gouvernement à l'égard des programmes de traduction dans les institutions nigérianes. Il explique en outre qu'à cause de cela, les institutions de traduction au Nigeria ne sont pas reconnues comme celles de ses pays voisins (Cameroun, Bénin, etc.). Il est bien connu que la plupart des traducteurs professionnels nigériens actuellement en service ou retraités ont été formés à l'étranger et les études, les entretiens et l'expérience ont prouvé que ceux qui ont été formés à l'étranger sont plus compétents que les traducteurs formés au pays. La question est suffisamment sérieuse et devrait retenir notre attention car, partout dans le monde, les générations plus âgées quittent invariablement la scène et laissent l'entreprise à des mains plus jeunes mais tout aussi compétentes. Parmi les autres combinaisons linguistiques, l'accent est mis principalement sur la traduction français-anglais (c'est-à-dire la traduction du français vers l'anglais) et c'est pourquoi Amosu (2010) insiste sur la nécessité de renforcer le programme d'enseignement de la langue française tant au niveau secondaire qu'universitaire, puisque la traduction au Nigeria se fait principalement entre l'anglais et le français. Certaines universités et autres institutions incluent désormais des études de traduction dans leurs programmes. Selon *European Masters in Translation Handbook*, (EMT), les formateurs en traduction doivent avoir au moins une maîtrise en traduction, et toute autre qualification dans une autre discipline comme le droit, la littérature, l'éducation, la physique, les sciences de la traduction et de l'interprétation, etc. et chaque professeur s'occupe du cours dans lequel il se spécialise (Asobele, 1999:55). Toutefois, ce n'est pas le cas des institutions de traduction nigérianes, étant donné que le programme de traduction est laissé entre les mains de linguistes et de professeurs de français qui ne connaissent pas ou peu les études de traduction. La plupart des tuteurs qui enseignent la traduction dans la plupart des universités nigérianes ne sont pas suffisamment qualifiés pour enseigner ce module. Beaucoup d'entre eux sont titulaires de diplômes de troisième cycle en littérature anglaise et française ou en linguistique, obtenus dans des universités locales ou extérieures. Les diplômés de ces institutions ne sont donc pas considérés comme des professionnels par le ministère des affaires étrangères, l'ambassade de France et d'autres organisations internationales.

Les autres meilleurs modèles de traduction encouragent les programmes de formation continue, mais dans les écoles de traduction nigérianes, l'absence de programmes de formation continue pour les tuteurs de traduction universitaires a contribué au statu quo actuel. Les enseignants peuvent très bien prendre des initiatives personnelles et se former eux-mêmes. Cependant, leurs efforts peuvent difficilement porter leurs fruits. En effet, ils sont surchargés et ils donnent des cours variés, y compris un hybride de cours de langue et de cours de contenu à différents niveaux. En ce qui concerne la méthodologie, les professeurs de traduction des universités nigérianes sélectionnent individuellement leur propre matériel, avec peu ou pas de coordination. Dans la mesure où il n'existe pas de critères de référence clairs pour cette

formation, beaucoup de tuteurs ne se donneraient même pas la peine de motiver le choix des textes qu'ils apportent en classe.

Les textes que ces enseignants utilisent sont soit traduits au préalable, soit proviennent pour la plupart de sources qui proposent des textes traduits, prêts à être utilisés par l'enseignant. On pense donc que l'interaction en classe est basée sur le fait de dire - moi - qu'est-ce que cela signifie ? En d'autres termes, il n'y a pas d'approche pédagogique claire à adopter. Les élèves se livrent à un exercice d'essai et d'erreur, en essayant de deviner ce que l'enseignant a en tête, ou sur leurs notes de cours. Ils finissent par étudier des textes et leur traduction, mais n'apprennent que très peu de choses sur le métier de la traduction. Les résultats des étudiants aux tests de traduction indiquent également qu'ils n'améliorent guère leurs compétences linguistiques. Par conséquent, certains étudiants sont frustrés parce qu'ils ne sont pas satisfaits de l'exercice traditionnel du cours, tandis que d'autres développent l'idée fautive que c'est là l'essence même de la traduction.

Il convient de noter que pas un seul département n'a jamais produit de manuel de traduction, ni même de guide pour l'enseignement de la traduction ou de manuel pour les traducteurs.

### **Qualités des traducteurs et des formateurs de traduction**

Il y a eu un désaccord sur les exigences des futurs traducteurs et professeurs de traduction. L'une de ces exigences est la capacité à écrire et à parler en SL (langue source) et en TL (texte cible). Si la plupart des rédacteurs estiment qu'il est important que les traducteurs maîtrisent à la fois la langue maternelle et la langue étrangère, certains pensent que la maîtrise des langues n'est pas suffisante. Certains écrivains considèrent comme indispensables les « connaissances générales » des principaux domaines d'intérêt humain quotidien, qu'ils soient politiques, économiques ou scientifiques, car sans elles, la compréhension et l'expression ne sont guère concevables. Keiser (1978) estime « que le succès des études supérieures dépend dans une large mesure de l'éducation et de la formation antérieures des étudiants ». Les traducteurs sont censés avoir une bonne maîtrise d'au moins deux langues. Les universités américaines et certaines écoles européennes de traduction et d'interprétation font de la maîtrise de deux langues étrangères une condition essentielle pour ceux qui veulent travailler comme traducteurs et interprètes. En ce qui concerne les qualifications d'un traducteur potentiel, Nida et Taber (1981) expriment leur accord avec les spécialistes en TT, en soulignant qu'il est extrêmement difficile de tester à l'avance le potentiel d'une personne en tant que traducteur", malgré les différents tests disponibles. Cependant, il est possible de prédire avec une grande précision ce que sera la réussite future d'un stagiaire sur la base d'une participation de quelques semaines à un programme de formation.

En outre, il existe un désaccord sur les qualifications du professeur de traduction. Mais il y a quelques points sur lesquels la plupart des rédacteurs de formation de traducteurs sont d'accord concernant les exigences du professeur de traduction. - Il doit être un traducteur en exercice. Keiser (1978) critique un certain nombre d'écoles qui prétendent enseigner la traduction sans avoir un traducteur en exercice dans la faculté. En plus de leurs compétences professionnelles, les traducteurs expérimentés devraient faire preuve d'une compétence certaine pour l'enseignement.

Un autre attribut d'un traducteur est qu'il doit avoir une parfaite connaissance du contexte social et culturel - littérature, arts, histoire, politique, etc. des deux cultures concernées.

Le traducteur doit également être à la fois humble (afin de ne pas corriger l'auteur) et méfiant (il doit vérifier tous les termes douteux). De plus, il doit être capable d'entendre la musique du texte cible, les différents registres et styles, et il doit veiller à ne pas changer ce style et le substituer à son propre idiot.

### **Le contenu de la formation**

La majorité des ouvrages sur le TT recommandent ce qu'il faut enseigner et parfois comment. Les brochures sur les programmes donnent un aperçu de ce qui doit être enseigné. Toutefois, il existe des différences entre les concepteurs de cours quant à ce qu'il faut enseigner dans un cours de traduction, à la manière de le faire et à la proportion de chaque composante. Ces différences peuvent être attribuées aux différentes approches théoriques adoptées par chaque concepteur de cours, aux besoins et aux restrictions du marché local, ainsi qu'aux objectifs du cours. Reiss (1978) élabore deux principes didactiques qui régissent l'ordre du contenu de l'enseignement. Premièrement, le passage du général au particulier, ce qui implique que l'établissement des compétences doit commencer avant la formation à la performance. Les étudiants doivent acquérir une connaissance de base des facteurs complexes de la communication interlinguistique avant d'entreprendre une traduction pratique. La deuxième est la progression du facile au difficile. Le contenu de l'enseignement de la traduction doit tenir compte des besoins de la société contemporaine : la demande croissante de traducteurs dans certains domaines - par exemple, la technologie, le droit, l'économie, la médecine, le doublage, etc. Ainsi, le programme d'études doit comprendre des sujets tels que des études culturelles sur l'organisation des institutions politiques, culturelles ou sociales du pays de la langue cible, et quelques autres liés au fonctionnement d'organisations internationales telles que l'ONU ou la CEE. D'autres sujets du programme doivent inclure l'enseignement de la terminologie technique et du jargon spécialisé, l'analyse de textes, etc. De nombreux spécialistes semblent avoir le même avis sur la question de la pratique professionnelle et du programme d'études. Keiser (1978) estime que les composantes du matériel de cours devraient tenter de combler le fossé entre la théorie et la pratique. Gouadec (2000) est d'avis que -les aspects théoriques devraient être couverts dans le contenu du cours. Ulrch (1996) estime également que les étudiants devraient être initiés à des situations de la vie réelle car l'importance d'intégrer des critères du monde réel dans un programme de formation et d'éducation des traducteurs ne peuvent être sous-estimée. L'incorporation du monde réel dans l'approche de formation ou le programme d'études d'un stagiaire est expliquée plus en détail par Pym (1998) dans son affirmation : Afin de mettre en place un programme de formation efficace pour préparer ou créer un traducteur efficace, il faut tenir compte des exigences du marché. La position de Kiraly (2000) est que - apprendre à être un traducteur professionnel signifie apprendre à agir comme tel. Par conséquent, la formation d'un professionnel doit comprendre une formation pratique exactement comme la profession est exercée dans le domaine. Comme l'affirme Gabr (2001), -apprendre en faisant est plus effective.

### **Formation sur le tas**

La plupart des cours de Traduction et d'Interpretation font de leur mieux pour former les étudiants et les préparer en théorie et en pratique au type de travail qu'ils sont censés entreprendre une fois qu'ils ont terminé le cours avec succès. Il est donc conseillé aux étudiants de chercher un emploi dans une entreprise, une organisation internationale ou un service gouvernemental avant de travailler comme traducteurs indépendants. Naphtine (1983) convient qu'après avoir terminé leurs études, les étudiants doivent effectuer une "période d'essai" dans une organisation internationale. Pour certains rédacteurs de TI, il est essentiel d'avoir une "formation pratique sur le terrain". La formation en cours d'emploi permettra d'amener la

profession de traducteur au niveau d'autres professions théoriques telles que le droit et la médecine. Pour Frerk (1967), les traducteurs débutants doivent suivre une formation pratique, d'au moins un an, dans le service de traduction d'une grande organisation, où ils peuvent compléter leur formation théorique sous la supervision de traducteurs et d'interprètes expérimentés.

### **Recommendations et Conclusion**

La traduction en tant qu'activité est un exercice délicat qui nécessite le développement de compétences pertinentes, une pratique constante et un encadrement. Pour traduire, il faut non seulement une parfaite maîtrise de la langue source et de la langue cible, mais aussi une compréhension approfondie des cultures concernées. C'est pourquoi la traduction est considérée comme une activité interculturelle. Par conséquent, pour bien enseigner la traduction, il est impératif que le professeur fasse suivant :

- i. avoir une qualification en traduction
- ii. être un traducteur en exercice régulier (traducteur indépendant pour les organisations internationales, etc.)

En guise de conclusion, il est vrai que sans une qualification en traduction et une pratique constante en tant que traducteur indépendant pour des différentes organisations, l'enseignement de la traduction dans les universités nigérianes sera plein de défis et finira par n'avoir que peu ou pas d'impact. Une pratique constante aide le professeur de traduction à se tenir au courant des tendances actuelles du secteur. On s'attend donc à ce qu'un professeur de traduction soit capable d'enseigner et de guider les étudiants en s'appuyant sur son expérience de terrain afin d'enrichir le processus d'enseignement et d'apprentissage. Ce faisant, une fois diplômés, les diplômés pourraient facilement s'intégrer au marché de la traduction, tant dans leur pays qu'à l'étranger, et être en mesure de concurrencer favorablement les autres diplômés dans le monde.

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## THE USE OF SEMANTIC THEORIES IN ANALYSING RELIGIOUS TEXTS: HADITH ELEVENTH OF AL -NAWAWIY AS CASE STUDY

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### Abstract

This study intends to explore how to apply semantic theories in analysing written religious texts. The paper started with a definition of the term theory and its significance in contemporary linguistic research. It further elaborated on ways of applying modern linguistic semantic theories in the study of religious texts. The study is based on the Referential and Ideational theories. An analysis was made on hadith Eleven of al-Nawawiy's Forty hadith collection in the light of the two aforementioned theories. The research adopted analytical and descriptive methods. The study proves as part of its findings, the applicability of the linguistic semantic theories in examining religious texts, and their role in decoding the messages carried by these texts.

### استخدام النظريات الدلالية في تحليل النصوص الدينية: حديث "دع ما

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### الملخص

يودّ هذا البحث اكتشاف إمكانية تطبيق النظريات الدلالية في تحليل النصوص الدينية المحررة باللغة العربية. واستهلّت الورقة بذكر ماهية النظرية، وماهية الدلالة، وأنواعها. ثم عرضت على كيفية تطبيق واستنباط العلوم بالإعتماد على تلك النظريات الدلالية. واحتوت هذه الورقة أيضا على مكونات النظرية الإشارية والنظرية التصورية، واختتمت بتحليل الحديث الحادي عشر من كتاب الأربعين النووي عبر النظريتين المذكورتين آنفا. واتبع الباحث في إنجاز هذا المقال المنهج التحليلي الوصفي، وتوصل إلى نتائج توطد خصوبة النصوص الدينية الإسلامية للتحليل من منظور النظريات اللسانية المعاصرة.

**الكلمات المفتاحية:** النظريات الدلالية، التحليل، النصوص الدينية، اللغة، الدلالة

## التمهيد

تعددت الخطوات التي يعتمد عليها الباحثون المعاصرون في إنجاز أعمالهم العلمية. وتبدأ نشاطات البحث عادياً بالتخيل والفرضية ثم تنطلق إلى تطبيق النظرية العلمية وهو بحث يعقده نخبة من الباحثين. إذ التخيل أو الفرضية فكرة لم تثبت بعد، فإذا جُمعت أدلة كافية لدعم فرضية ما، ينتقل العمل العلمي إلى دراسة فائقة ومناقشة منقحة وهي النظرية العلمية، لتصبح تلك الملاحظات مقبولة لدى كثير من الباحثين. والمصطلح "النظرية" مشتقة من الفعل الثلاثي نَظَرَ، ومن معناها التأمل أثناء التفكير بشيء ما<sup>1</sup>، أما معناها الاصطلاحي: فهو قواعد ومبادئ تُستخدم لوصف مسألة ما، سواء أكانت علمية، أم فلسفية، أم معرفية، أم أدبية. وقد تثبت النظرية حقيقة معيّنة، أو تساهم في بناء فكر جديد. كان أول ما تستخدم النظرية في الفلسفة اليونانية للإشارة إلى المفاهيم التي تخالف التطبيقات العملية الواقعية، واعتُبر الفيلسوف اليوناني أرسطو أول من اعتمد على تطبيق فكرة النظرية للتفريق بين الحقائق المطبقة فعلياً والنظريات الفكرية<sup>2</sup>. وجد مفهوم النظرية التوجه الضعيف في القرن السادس عشر للميلاد للدلالة على العديد من أنواع الدراسات التي اعتمدت على مصادر ومراجع موثوقة، وقابلة للتحليل والتفسير، والتي من الممكن تطبيقها ضمن المجال الخاص بها. وقد قسمت النظريات إلى أنواع متباينة باعتبار المجال الذي انتسبت إليه، نحو: النظرية الفلسفية، والنظرية العلمية، والنظرية السياسية...<sup>3</sup> أما في اللسانيات، فقد وجدت في مضمارها لتحليل الدلالة اللغوية نظريات عديدة منها النظرية الإشارية، والتصورية، والسلوكية، والسياقية. ويؤدّ الباحث في هذا المقال تطبيق اثنتين من هذه النظريات اللسانية الدلالية (النظرية الإشارية والنظرية التصورية) في تحليل الخطاب الديني ليكون ذلك مفتاحاً للاستفادة من النظريات اللسانية المعاصرة، حتى نتناول بهذه الدراسة النصوص الدينية الإسلامية على غرار دراسة الباحثين الغرب<sup>4</sup>، ونتوصل بهذا العمل إلى طرق استيعاب هذه الفئة من الناس للنصوص الإسلامية.

يرى الباحث أنه مما كان يلزم عرضه في طي هذا المقال، ذكر أسبقية هذه النظريات اللغوية في التراث العربي. وما شاع وانتشر بين الباحثين المغتربين من أن هذه

<sup>1</sup> محمد بن مكرم بن منظور، لسان العرب، (بيروت، دار صادر، ط1، 1410هـ/1990م، ج5)؛ ص215.

<sup>2</sup> <https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85%D8%A7%D9%84>

% تمت مراجعة هذه الشبكة يوم الأربعاء 2020\12\23 في حدود الساعة الرابعة مساءً.

<sup>3</sup> النظرية الفلسفية وهي أول وأقدم النظريات التي ارتبطت بمفهوم النظرية؛ إذ حرصت الفلاسفة في العصر اليوناني على ربط كافة الموضوعات، والدراسات، والأفكار التي صاغوها بمجموعة من الآراء التي تُقدّم الدعم لوجهاتهم الفلسفية، وتحويلها إلى حقائق واقعية، وهكذا أصبحت أغلب الدراسات في مجال الفلسفة تعتمد على مجموعة من النظريات. النظرية العلمية وهي التي تستخدم في أغلب مجالات العلوم، وتعتبر نظرية علم الطبيعة من أول النظريات العلمية التي اهتمت بدراسة مكونات الطبيعة بالاعتماد على مجموعة من الملاحظات، والدراسات العلمية المحتوية على أبحاث واكتشافات أدت إلى ظهور مجموعة من النظريات العلمية في العديد من أنواع العلوم. المرجع السابق.

<sup>4</sup> الحقيقة أن إخضاع الكتب المقدسة (كالإنجيل والقرآن وغيرهما) لتلك الآليات ليس من أوليات الغربيين، لا لأنهم ينظرون إليها على أنها مقدسة، وإنما لأنهم ينظرون إليها على أنها تقف في صف واحد مع كتب الأدب، والقصص، والشعر، والأساطير. وبالتالي الغربيون لا يهتمون بتطبيق تلك الآليات على النصوص الدينية، إلا بقدر اهتمامهم بتطبيقها على كتب الأدب والأساطير. لذا تجد أنهم غالباً لا يتحدثون عن النص الديني، بل عن النص عموماً. سواء كان نصاً علمياً، أو أدبياً، أو شعراً أو نصاً تاريخياً... د. الشيخ مرتضى الفرج، الفلسفة الغربية وقراءة النص، (مجلة الأبصار، العدد 12، 2011م) ص95.

غير معروفة في الثقافة العربية، وأن العلماء المسلمين لم يتحدثوا عنها قط. والحاصل عكسه، بل وجد عدد كبير من العلماء المسلمين تكلموا عنها قبل اختراع هذه النظريات لدى علماء الغرب. فقد ناقش أبو حامد الغزالي النظرية الإشارية في كتابه: "معيار العلم في فن المنطق"، كما ثبت في التاريخ مساهمة الشيخ الإسلام ابن تيمية وتلميذه ابن القيم الجوزية في تأليفه المعنون: "شفاء العليل في مسائل القضاء والقدر والحكمة والتحليل".<sup>5</sup> "إن هذا التصور نجد له حضوراً في تراثنا العربي. من حيث عدّ الغزالي المرجع طرفاً ثالثاً في العلامة، وذلك في مثل قول الغزالي لبيان رتبة الألفاظ من مراتب الوجود، وهو الطرح نفسه نجده عند ابن سينا وابن تيمية"<sup>6</sup>.

تعد الدلالة عنصراً أساسياً من ضروريات الحياة التي ما كان للإنسان أن يتطور بدونها، وتأتي ترتيباً كرونياً بعد الهواء، والماء، والغذاء، إذ هي عاملة متطلبة لتجري الحياة البشرية على طريقة عادية. وهي أيضاً المركز الهادف يقصده كل من أحاط باللغة، إذ المتكلم أو المخاطب يجريان وراء الدلالة في كل ما ينطقه أو يستمع إليه من أقسام اللغة. فتسعى اللغة غير اللفظية واللغة اللفظية إلى الدلالة المقتصدة من العبارة. وكان يستهدف الباحث في الدراسات اللغوية المعاصرة مستويات علم اللغة عامة؛ وفي مستوى الوحدات غير الدالة (أي الأصوات) خاصة على المعنى المقتصد. وإذا خلت عبارة من الدلالة فإنها تصبح ضوضاء، تفسد البيئة ولا تجد أي احترام لدى الناس. اعتنى المناطقة، والأصوليون، واللغويون وعلماء النفس... في مجالاتهم العلمية بالدلالة، وعكفوا على دراستها وأعطوها نصيب الأسد من أوقاتهم للحصول على النتيجة المرجوة من دلالات التراكم، وهي ما يقصده المتلقي في نظم المفردات، كما ينتظر الملقى الدلالة ويصيدها بعد ما رمى المنكلم رموزه الصوتية.

### ماهية الدلالة لدى الباحثين

شاع بين الباحثين أن الدلالة ما دلّت عليه الكلمة، أعني "الدال والمدلول" فيتشابه اثنان وجهين لعملة واحدة لا تتجزأ أبداً، أو ورقة ذات الوجهين لا يمكن التفصيل بينهما فتبقى صفحة مفيدة. وجد العالم اللغوي الغربي (دي سوسير)<sup>7</sup> أن الدلالة اللغوية هي الجمع بين

<sup>5</sup> وللمزيد عن المصادر التي تحدثت عن الموضوع راجع: ابن القيم الجوزية، محمد بن أبي بكر الزرعي، شفاء العليل في مسائل القضاء والقدر والحكمة والتحليل، تحقيق محمد بدر الدين النعساني الحربي، بيروت: دار الفكر، 1978م، وأبو حامد الغزالي، معيار العلم في فن المنطق، بيروت، لبنان، دار الأندلس.

<sup>6</sup> فريديان دي سوسير: هو رائد البنيوية، ومؤسس اللسانيات البنيوية. وهو أول من ألهم معاصريه بأفكار جديد ومتطورة عن اللسانيات. ولد في جنيف بسويسرا عام 1957م، وتوفي عام 1913م عن عمر ناهز 56 سنة. قدم خلالها العديد من الإنجازات في العلوم اللغوية. حتى أطلق عليه لقب الأب بالنسبة للمدرسة البنيوية في علم اللسانيات. وبعده كثير من الباحثين مؤسساً لعلم اللغة الحديث، حيث اتجه بتفكيره لدراسة اللغة لا بالطريقة التاريخية التقليدية، وإنما بطريقة وصفية حديثة معتبرة اللغة ظاهرة اجتماعية. ومن أهم إنجازاته في حقل اللغة واللسانيات دعوته لدراسة الإشارات الصوتية من ضمن دراسة اللسانيات، واقترح بتسميته هذا العلم باسم السيميولوجيا أو علم دراسة الإشارات... للمزيد راجع: إبراهيم خليل، في اللسانيات ونحو النص، (الأردن: دار الميسر للنشر والتوزيع والطباعة، ط1، 2007م). والشبكة ويكيسك...

<sup>7</sup> فريديان دي سوسير: هو رائد البنيوية، ومؤسس اللسانيات البنيوية. وهو أول من ألهم معاصريه بأفكار جديد ومتطورة عن اللسانيات. ولد في جنيف بسويسرا عام 1957م، وتوفي عام 1913م عن عمر ناهز 56 سنة. قدم خلالها العديد من الإنجازات في العلوم اللغوية. حتى أطلق عليه لقب الأب بالنسبة للمدرسة البنيوية في علم اللسانيات. وبعده كثير من الباحثين مؤسساً لعلم اللغة الحديث، حيث اتجه بتفكيره لدراسة اللغة لا بالطريقة التاريخية التقليدية، وإنما بطريقة وصفية حديثة معتبرة اللغة ظاهرة اجتماعية. ومن أهم إنجازاته في حقل اللغة واللسانيات دعوته لدراسة الإشارات الصوتية من ضمن دراسة اللسانيات، واقترح بتسميته هذا العلم باسم السيميولوجيا أو علم دراسة الإشارات... للمزيد راجع: إبراهيم خليل، في اللسانيات ونحو النص، (الأردن: دار الميسر للنشر والتوزيع والطباعة، ط1، 2007م). والشبكة ويكيسك...

مفهوم وصورة سمعية، أعنى أن الدلالة ما يصوره المستمع. وأن العلاقة بين الدال والمدلول هي علاقة غير معلة بالمنطق والعقل. "ولا يعني بالصورة الصوتية (السمعية) الجانب الفيزيائي للصوت، بل يقصد الأثر السيكولوجي النفسي لهذا الصوت، أي الصورة التي تصورها لنا حواسنا من خلال هذا الصوت سواء كان منطوقاً أو مكتوباً"<sup>8</sup>. ومما تجدر الإشارة إليه مما قاله الباحثون عن الدلالة اعتباطيتها (الدلالة) Arbitrary، أنها لا علاقة بين الكلمة ومعناها، أي لا يوجد في اللفظ ما يدلّ حتماً على معناه. فعلى سبيل المثال؛ أطلق العرب كلمة "قلم" على آلة منحوتة يوضع في داخلها حبر ملوّن، ويكتب به الإنسان على الورقة، فهذه الصفات متواترة بين العنصر الإنساني للقلم؛ غير أن لكل جماعة لغوية اسم يطلق عليه. فوضع الإنجليزي عليه لفظ "Pen" وقال الهوساوي "alqalami" وقال اليورباوي "Gege" فتباين في اللفظ لا يتطرق إلى الاختلاف في المدلول. فالمفهوم بالقلم واحد ولكن أطلق كل جماعة لغوية عليه أسماء متجانسة مختلفة. وأورد دي سوسير أيضاً مثالا لهذه المسألة بقوله: "إن معنى هذا اللفظ ليس مرتبطاً بأية علاقة قد نتخيلها موجودة داخل سلسلة أصوات لفظ "الأخت" وهي أصوات اتخذت وسيلة لصوت دال، لأنه يمكن لهذه أن تصور بأية سلسلة أخرى من الأصوات تكون دالة"<sup>9</sup>.

وتساهم الدلالة في ترقية الحياة الإنسانية في جميع المجالات، إذ بها يقوم الوضع الراهن الذي عليه الإنسان؛ وهي الآلة التي تستخدم لبيان ما يتمناه أو يتخيل أن يصل إليه في الوقت المستقبل. وتعد الدلالة الهدف النفيس يراقبه الإنسان بحذافيره في ميدان التعلم والتعليم، والقضاء، والسياسة، والاقتصاد... ولا تقتصر فوائد الدلالة على ما سبق ذكره سابقاً فحسب، بل امتدّت إلى تسهيل عملية الإتصال والتعاون والتفاهم المشترك بين الأمم ذات الثقافات، كما كانت وسيلة مهمة في ضبط المصطلحات والمفاهيم في جميع العلوم لاسيما في العلوم الحديثة ووسائل الإتصال، وخاصة في محيط العولمة والتقارب، إن لم نقل الإندماج الفكري على الأقل بين الأمم والشعوب.

علم الدلالة فرع من علوم اللغة، وهو ممتاز باتصاله المعقد مع جميع المستويات الأخرى، لأن الدلالة مشتاقة إليها وناتجة عن تفاعل المستويات الباقية. وتعمل اللغة باندماج هذه المستويات بحذافيرها، وإنما وضع الباحثون هذه التقسيمات لضرورة البحث والتحليل في الدراسات اللغوية. ومما امتاز به علم الدلالة كونه أهم عناصر علم العلامات، وهذه العناصر هي المعوّل الذي يقوم أصلاً على فهم العلاقة بين الدال والمدلول<sup>10</sup>.

للدلالة عناصر ثلاثة: الدال والمدلول والنسبة<sup>11</sup>. فالدال هو العنصر الذي يحمل المعنى المراد، من خلال الإشارة إليه أو التعبير عنه، فإمّا أن يكون على هيئة منطوقة يُسمع سواء كان لفظاً واحداً أو تركيباً، أو أن يكون على هيئة شكل (صورة) أو إشارة نحو: إشارة المرور التي تضع في الشوارع لتنظم مرور السيارات والمشاة في الطرقات. والمدلول هو المعنى المحمول والمقصود من الدال، أي ما يشار إليه اللفظ أو الإشارة،

<sup>8</sup> بريجته بارتشت، *مناهج علم اللغة من هرمان باول حتى ناعوم تشومسكي*، ترجمة سعيد حسن بحري، ص 103.

<sup>9</sup> دي سوسير، *محاضرات في علم اللسان العام*، ترجمة عبد القادر قيني، ص 105.

<sup>10</sup> انظر: شاكر سالم، *مدخل إلى علم الدلالة*، ترجمة محمد يحياتن، (الجزائر: ديوان المطبوعات الجامعية، 1992م).

<sup>11</sup> انظر محمود عكاشة، *التحليل اللغوي في ضوء علم الدلالة*، (القاهرة: دار النشر للجامعات، ط2، 2005).

المدلول من إشارة المرور قد يكون الوقوف، أو التحرك، أو عدم تشريع الصفيق، أو الحذر من السرعة الخاطفة أثناء استخدام الشوارع حتى يسلم كل من كان في الطريق أو الشارع. والأخير النسبة: هي العلاقة التي تربط بين الدال والمدلول، بحيث لا يُمكن لأحدهما الانفصال عن الآخر، وإلا ما وُجدت الدلالة. وما يربط بين الدال والمدلول قد يكون اللفظ وما ترافقه من الإشارة أو الأصوات فوق التركيبية نحو النبر أو التنغيم الذي يعاضد في استيعاب الكلام، أو الرموز التي توضع في جوانب الشوارع أو مداخل الأبواب. ويستلزم في النسبة ضرورة الاتساق والارتباط بينها وبين المدلول.

### أنواع الدلالة

تباينت آراء الباحثين في تقسيم الدلالة، وممن تحدّث عن تقسيمها ابن جني في "الخصائص"، ورأى الباحث أن عمله امتاز بكونه مركزا على الدلالة في الأفعال فقط، بينما تتوسع الدلالة إلى ما هو أكثر من ذلك. فوزع ابن جني الدلالة إلى اللفظية، والصناعية، والمعنوية. فالدلالة اللفظية هي إشارة اللفظ إلى مصدره، نحو كلمة "نام"، فإن لفظها دال على مصدره "نوم" دون غيرها من المصوغات الصرفية التي يمكن استخراجها من اللفظ، نحو اسم مرة أو هيئة "نومة". وتشير الدلالة الصناعية إلى زمانه وبنائه أي أنها للماضي، وهي أيضا مبني للمعلوم، وترمز الدلالة المعنوية إلى من الذي قام بالفعل، أي من ينسب إليه النوم دون غيره مما لا يمكن وصفه بالنوم نحو: المكتب، أو القلم.. يقول ابن جني: "اعلم أن كل واحد من هذه الدلائل معتد مراعى مؤثر إلا أنها في القوة والضعف على ثلاث مراتب، فأقواهن الدلالة اللفظية ثم تليها الصناعية ثم تليها المعنوية، ولنذكر من ذلك ما يصح به الغرض فمنه جميع الأفعال، ففي كل واحد منها الأدلة الثلاثة، ألا ترى فعل قام ودلالة لفظه على مصدره، ودلالة بنائه على زمانه، ودلالة معناه على فاعله، فهذه ثلاث دلائل من لفظه وصيغته ومعناه، وإنما كانت الدلالة الصناعية أقوى من المعنوية من قبل أنها وإن لم تكن لفظا فإنها صورة يحملها اللفظ ويخرج عليها ويستقر على المثال المعترم بها، فلما كانت كذلك لحقت بحكمه وجرت مجرى اللفظ المنطوق به، فخلا بذلك في باب المعلوم والمشاهدة وأما المعنى فإنما دلالاته لاحقة بعلوم الاستدلال وليست في حيز الضروريات<sup>12</sup>".

وُجد ممن تحدّث عن أقسام الدلالة وتسميتها من الباحثين من اعتبر المواضيع اللغوية التي تحتلها هذه المفردات، فقسمتها هذه الجماعة إلى الدلالة النحوية، والصرفية، والمعجمية، والاجتماعية، والسياقية... وبرز هذا التنوع نتيجة الاختلاف في الأمور التي تتعلّق في كيفية تشكيل معنى الكلمة، فللكلمة الواحدة أبعاد مختلفة من الناحية الدلالية في العبارة الواحدة، وهذا ما دعى علماء اللّغة إلى تقسيمها. فالدلالة النحوية هي ما قامت به الكلمة من التعبير، نحو الفاعل، والمفعول به، والصفة والموصوف. وأما الدلالة الصرفية فهي عبارة عن معاني الصيغ الصرفية نحو: اسم الفاعل، اسم المفعول، والصيغ المبالغة،

<sup>12</sup> أبو الفتح عثمان ابن جني، الخصائص، تحقيق محمد حسن إسماعيل، (بيروت: دار الكتب العلمية، ط1، 2000م)، ج3، ص98.

والصفة المشبهة... وأما الدلالة المعجمية فهي كل ما يتعلق بتنوع دلالة الكلمة اعتمادا على المعاجم، نحو: التضاد، والترادف، والحقول الدلالية... ويفضّل الباحث التنوعات التي أسسها الدكتور عمر مختار في تأليفه حيث تنقسم الدلالة إلى خمسة أقسام:

**أولاً: الدلالة الأساسية أو المركزية:** وهي الدلالة المتصلة بالوحدة المعجمية حينما ترد في أقل سياق، أي حينما ترد منفردة. وهذه الدلالة هي العاملة الرئيسة للاتصال اللغوي، نحو: (كتاب). فإن معناه الأساس هو مجموعة من صفحات الأوراق المجلدة يسر قبضها أو تناولها. فمع شيوع هذا التعريف للكلمة "الكتاب" فإنها إذا ذكرت في بعض المجالات العلمية؛ فإنها تعني معانٍ مختلفة. فتعني كلمة "الكتاب" في النحو العربي: كتاب "سيبويه"<sup>13</sup>، وإذا عطفنا بينها وبين السنة في العلوم الشرعية فنقول: (الكتاب والسنة) فإن معناها يقصر على القرآن الكريم دون سائر الكتب. وهكذا نرى كيف تغيرت الدلالة الأساسية للكلمة "الكتاب" على حسب مواقع وردت فيها من السياق والموقف.

**ثانياً: الدلالة الإضافية أو الثانوية:** وهي الدلالة التي يملكها اللفظ عن طريق ما تشير إليه إلى جانب معناها التصورية الخالصة. وهي زائدة على الدلالة الأساسية. ومما تجدر الإشارة إليه أنه ليست للدلالة الإضافية صفة الثبوت والشمول، وإنما تتغير بتغير الثقافة أو الزمن، أو الخبرة. فكلمة "امرأة" لها معنى أساس، فهي تدل على إنسان، دون ذكر، وهي كبيرة في العمر. وأما دلالاتها الإضافية فهي ما ترتبط بهذا الاسم على حسب تباين الثقافات، والمجتمع، والديانة وغيرها. وما يضاف إلى معنى لفظ "امرأة" من المعاني الإضافية هي: الثرثرة، وإجادة الطبخ، ولبس نوع معين من الملابس، واستخدام البكاء، والعاطفة، والشيطانية... ولا يعتبر شرطاً بالنسبة للمتكلمين بلغة معينة أن يتفقوا في الدلالة الإضافية. كما أن الدلالة الإضافية مفتوحة وغير نهائية، بخلاف الدلالة الأساسية. ومن الممكن أن تتغير الدلالة الإضافية وتتعدل مع ثبات الدلالة الأساسية.

**ثالثاً: الدلالة الأسلوبية:** وهي ما تحمله قطعة من اللغة بالنسبة للظروف الإجتماعية لمستعملها والمنطقة الجغرافية التي ينتمي إليها. كما يكشف عن مستويات أخرى نحو: التخصص، ودرجة العلاقة بين المتكلم والمتلقي، ورتبة اللغة المستخدمة أدبية، أو رسمية، أو عامية، أو مبتذلة. كما نراقب في الدلالة الأسلوبية نوع اللغة: لغة الشعر، أو لغة النثر، أو لغة القانون، أو لغة العلم، أو لغة الإعلان. ومثال الدلالة الأسلوبية كلمة (الوالد، والأب) father وdaddy، فإنهما تتفقان في الدلالة الأساسية، ولكن الأولى يقتصر استعمالها على المستوى الشخص الحميم، والثانية تدل على الكبر فقط، ومستواها في الدلالة أقل في الاحترام من الأولى. وكذلك كلمة (الحب، والعشق) فإن الكلمة الثانية أقوى من الأولى<sup>14</sup>.

**رابعاً: الدلالة النفسية:** وهي تشير إلى ما يتضمنه اللفظ من دلالات عند الفرد، فهي بذلك معنى فردي ذاتي. وتعدّ هذه الدلالة مقيدة للمتحدث، ولا يتميز بالعمومية ولا التداول بين الأفراد جميعاً. ومثاله كلمة "الدين"، فإنها تعني ما عقده الفرد في نفسه مع خالقه، ولا يقدر

<sup>13</sup> الكتاب أحد أهم مؤلفات اللغوي البصري سيبويه ويعتبر أول كتاب منهجي ينسق قواعد اللغة العربية ويدونها. أُلّف الكتاب في القرن الثاني للهجرة الموافق للثامن من الميلاد. سمي بالكتاب لأن مؤلفه تركه دون عنوان.

<sup>14</sup> انظر عمر مختار، علم الدلالة، (مصر: دار المعارف، ط2، 1986م).

أحد أن يرى ما في ضمير صاحبه، أو مستوى التزامه بدينه، ومدى العلاقة بينه وبين ربه في دينه. ونجد مثالا آخر للدلالة النفسية في كلمة "السعادة". لا يمكن أو ندر وجود الاتفاق بين الناس فيما تعني كلمة السعادة، فبعضهم يرى السعادة في الثروة، والنجاح للأبناء، وترى فئة أخرى السعادة في الإيمان، ونيل رضوان الله تعالى يوم الحساب بدون النظر إلى المستوى الاقتصادي يعيشه الإنسان على سطح الأرض. فما كانت السعادة لدى الإنسان المسلم لا تعد بالسعادة لدى أصحاب الأديان الأخرى.

**خامساً: الدلالة الإيحائية:** وهي الدلالة التي تتعلق بكلمات ذات مقدرة خاصة على الإيحاء نظرا لشفافيتها، نحو: دلالة الكلمة على الأصوات أو الضجيج الذي يحاكيه التركيب الصوتي للاسم، نحو: مُواء القطعة، وخرير الماء، وصهيل الحصان، وغُواء الأسد.. وغيرها فإن لهذه الكلمات دلالة تبرز من نطقها، كما يشعر المستمع لهذه الألفاظ معاني عاطفية من ذكرها. وتظهر هذه الدلالة أيضا في نحو كلمة: Intercourse و<sup>15</sup> Undertakers حيث أصبح من الصعوبة في اللغة الإنجليزية توظيف الكلمة الأولى دون أن تثير ارتباطاتها بالعلاقات الجنسية، والثانية بوظيفة دفن الموتى، فهذه المعاني هي المعاني الإيحائية. إذ هذه الكلمات لها معنى أساس دون معناها الإيحائي، ولكن يبدو كأن الدلالة الإيحائية أغلب من معناها الأساس في وضعها في العبارات أو الخطاب.

### النظريات الدلالية Semantic Theories

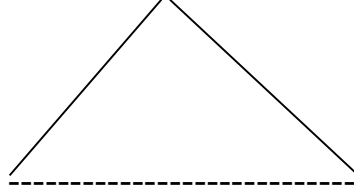
تعدّ الدلالة المستوى الأخير لعلم اللغة، إذ الصوت، والتركيب، والتصريف كلها ترجع إلى المعنى الذي تسعى هذه المستويات إليها، وتتمتع بالدراسات والملاحظات لم يمنح الباحثون قسيمها، ومن هذه المعايير وجود النظريات التي وضعت للدلالة دون غيرها من المستويات اللغوية. وسبق ذكرها في طي هذا البحث أن النظرية اتفاق وتعاون علمي بين فئة من الباحثين عقب دراساتهم المنقحة لموضوع معين من الموضوعات العلمية. ومما وجد من النظريات الدلالية ما تلي:

### النظرية الإشارية "Referential Theory"

ترجع إرهاصات هذه النظرية إلى عالمين كبيرين أوجدن Ogden وريتشاردز Richards، في كتابيهما "The Meaning of Meaning". وأطلق المؤلفان على هذه النظرية: النظرية الإشارية "Referential Theory" أو "Denotational Theory" ونهجت هذه النظرية الدلالة بالمثلث الآتي:

<sup>15</sup> هاتان كلمتان واردتان في اللغة الإنجليزية تعني الأولى الجماع، وثانية دفن الميت، فإن هنالك دلالة خاصة تحيط بهذين الكلمتين في الدلالة، حيث يشعر المستمع في الأولى الأحوال التي تحيط بالجماع، كما يشعر بالخوف الرجفة فيما يتعلق بالموت عند ذكر الكلمة الثانية.

**الفكرة المرجع المدلول**  
**Thought- Reference- Sense**



**الشيء الخارجي المشار إليه الرمز- الكلمة- الاسم**  
**Referent thing Symbol - Word- Name**

اشتهر بين الباحثين في علم الدلالة ضرورة الإختلاط بين الفكرة، والشيء الخارجي، والكلمة. فهذه العناصر الثلاثة تتداخل فيما بينها في الدلالة، إذ تخطر الفكرة في نفس الإنسان عن شيء ما، وهذه الفكرة الداخلية تتعلق بما في الوجود من الأشياء الملموسة أو المجردة، ويلزم وجود الكلمة الدالة على الشيء الخارجي الذي خطر في بال المتحدث. فمثلا كلمة المدرسة فإنها تحتوي على الفكرة وهي ما تثير في ذهن الإنسان كلما ذكرت هذه الكلمة، والشيء الخارجي هو عبارة عن عمارة أو بيت وضع للدراسة، ووجد فيه المعلم، والطالب، والسيورة، والكتاب، وغيره، والكلمة هي لفظ (المدرسة). وقد تكون الكلمة مجردة غير مقابلة للملامسة، نحو: الدراسة الجامعية، أثار في قلب الطالب فكرة ضرورة التعليم، وأخذته هذه الفكرة إلى أن يمعن نظره في إيجابيات التعليم الجامعي في بيئته، وأخذ هاذان العنصران إلى أن يشترى استمارة الإلتحاق بالجامعة من قبل هيئة الإمتحانات (JAMB)، فجلس للاختبار، ودفع ما يجب عليه من الرسوم حتى تتحقق له أمنيته.

ورأى أصحاب هذه النظرية أنه لا توجد علاقة مباشرة بين الكلمة كرمز والشيء الخارجي الذي تعبر عنه، فالكلمة عندهم تحوي جزأين هما: صيغة مرتبطة بوظيفتها الرمزية، ومحتوى مرتبط بالفكرة أو المرجع. وهذه الفكرة عن الطبيعة المزدوجة للكلمة باعتبارها صيغة، ومحتوى ترجع إلى عهد دي سويسر الذي أكد الطبيعة المزدوجة للرمز عن طريق مثاله القياسي الذي قدمه حيث شبهه بقطعة من الورق ذات وجهين. فكما لا يمكنك أن تقطع أحد الوجهين دون الآخر، فكذلك لا يمكنك أن تفصل جانبي الرمز أحدهما عن الآخر؛ لأنهما مرتبطان ارتباطا جانبي الورقة. وخالصة ما تعنيه النظرية الإشارية هي أن معنى الكلمة هو إشارتها إلى شيء غير نفسها. وهنا يوجد رأيان:  
الأول: ترى فئة من أصحاب هذه النظرية أن معنى الكلمة هو ما تشير إليه. وتلزم دراسة الدلالة عند هذه الفئة الإعتناء بجانب الرمز، والمشار إليه.  
الثاني: ترى فئة أخرى أن معنى الكلمة هو العلاقة بين التعبير وما يشير إليه. ويتطلب هذا الفريق دراسة الجوانب الثلاثة، الفكرة، والشيء الخارجي، والكلمة، إذ يتم الوصول إلى المشار إليه عن طريق الفكرة، أو الصورة الذهنية.

ومما تجدر الإشارة إليه في هذا الصدد هو أحوال المشار إليه (المدلول)، فقد يكون المشار إليه شيئا محسوسا قابلا للملاحظة، نحو: الكتاب، أو حدثا نحو: القراءة، أو فكرة تجريدية نحو: الكسل، ولكن الأهم يجب أن يحتوي المدلول ما يشير إليه، إذ هو رمز يمثل أشياء غير نفسها. وتشتمل هذه الدلالة على كل ما تتضمنه هذه الكلمات من المميزات سواء أكان في الأسماء أو الأفعال.

وقد اعترض على هذه النظرية بما يأتي:

- 1- أنها تدرس الظاهرة اللغوية خارج إطار اللغة حيث إنها تتحدث بالمنطق والفلسفة التي لا تتعلق باللغة، بل تهتم بالتخيل والتصور والإعتماد الكلي على الميتافيزيقية أي الغيبيات.
- 2- أنها تقوم على أساس دراسة الموجودات الخارجية (المشار إليه). ولكي نعطي تعريفا دقيقا للمعنى على أساس هذه النظرية، يجب أن نكون على علم دقيق بكل شيء في عالم المتكلم، والحاصل أن المعرفة الإنسانية قاصرة عن هذا الحد.
- 3- أنها لا تتضمن الكلمات أو الحروف التي لا تشير إلى شيء موجود، نحو: لا، وإلى، ولكن...، إذ هذه الكلمات غير دالة على شيء بانفرادها إلا بعد دخولها إلى كلمات أخرى.
- 4- أن معنى الشيء غير ذاته، فمعنى كلمة "برتقال" ليس هو البرتقال، لأنه يمكن تناول البرتقال، ولكن معناه غير صالح للأكل.

### النظرية التصورية Ideational Theory

اخترع الفيلسوف الإنجليزي جون لوكي John Locke النظرية التصورية Ideational Theory أو النظرية العقولية Mentalistic Theory في القرن السابع عشر الميلادي. واعتمدت هذه النظرية على قول جون: "إن استعمال الكلمات يجب أن يكون الإشارة الحساسة إلى الأفكار، وتعد هذه الأفكار دلالتها المباشرة الخاص"<sup>16</sup>. وتعد هذه النظرية اللغة الإنسانية أداة لإبراز ما يجول في ذهن المتحدث، ورأت وجود الأفكار أو المعاني في عقل المتكلم، واللغة حاملة لهذه الأفكار حتى تتم المشاركة بين المتحدث والمتلقي. وإذا أراد المتكلم الاحتفاظ بفكرته لنفسه وحده، فإنه يستغني عن اللغة، وما دفع المنصّ أو (المتكلم) على الكلام إلا إرادته في إبلاغ المحتوى للمتلقي، وهذا جعله يستوظف الألفاظ لإظهار شعوره. وجد أصحاب هذه النظرية معايير للفكرة التي كنا في صددنا، أولاها وجوب حضور الأفكار في عقل المتكلم، كما يجب على المتكلم أن يستعدّ تعبيراً يستطيع أن يدرك المتلقي ما أراه المتحدث، وكانت من مميزات الفكرة ضرورة الإتساق المعنوي بين المتحدث والمتلقي.

قال فخر الرازي: إن من رأى شيئا من بعيد وظنه حجرا، أطلق عليه حجرا، فإذا دنى منه وظنه حجرا أطلق عليه حجرا، فإذا دنا منه وظنه شجرا أطلق عليه لفظ شجر، وعندما دنا منه أكثر وظنه فرسا أطلق عليه لفظ فرس، ثم إذا تحقق منه وعرف أنه إنسان

<sup>16</sup> منقول من كتاب عمر مختار: المصدر السابق، ص147.

أطلق عليه لفظ إنسان<sup>17</sup>. دل ذلك على أن اللفظ دائر مع المعاني الذهنية دون الموجودات الخارجية.

### مؤاخذات النظرية التصورية

أخذ أصحاب النظرية السلوكية النظرية التصورية على شدة اهتمامها بالفكرة، وأنها موجودة في عقول الناس جميعاً، المتحدثين والمتلقين. ورأت النظرية السلوكية أن الفكرة ملكاً خاصاً للمتكلم، فكيف يتسنى له أن يخاطب السامع وينقل الدلالة إليه. ويرد مؤيدو النظرية التصورية على هذه المؤاخذة بأن الأفكار ترتبط بالتصوّر، فمثلاً إذا قلنا: "كتاب" فكل من المتكلم والمستمع يملك التصوّر للكتاب. وهذا التصوّر يجعل الإتصال بينهما ممكناً. ومما تؤخذ عليه النظرية التصورية أن هنالك كلمات غير قابلة للتصوّر، نحو: الأدوات، والكلمات التجريدية نحو: العقل، والجودة، والجمال... فهذه الكلمات ليس لها تصوّر عقلي سوى حروف الكلمة نفسها. "وقد كان رفض النظرية التصورية هو المنطوق لمعظم المناهج الحديثة التي ظهرت خلال القرن الماضي، والتي اتجهت إلى جعل الدلالة أكثر موضوعية وأكثر علمية من جهة أخرى"<sup>18</sup>.

### (الحديث الحادي عشر من كتاب الأربعين النووية)

عن أبي محمد الحسن بن علي بن أبي طالب، سبط رسول الله ﷺ وريحانته، رضي الله عنهما قال: حفظت من رسول الله ﷺ "دع ما يريبك<sup>19</sup> إلى ما لا يريبك". رواه الترمذي والنسائي، وقال الترمذي: حديث حسن صحيح.

### تحليل الحديث حسب النظرية الإشارية

كانت النظرية الإشارية الدلالية عمدة أصلية وركناً عاماً قدمها العلماء والباحثون إلى اللسانيات، وساهمت هذه النظرية مساهمة باهرة في تحليل الخطاب والنصوص. وجدت النظرية الإشارية في أعمال عدد من علماء العرب المسلمين نحو جمال الدين الشيرازي، والقرطبي، وجمال الدين الرازي...<sup>20</sup> ورأى أصحاب هذه النظرية أن تحليل النص أو الخطاب يتكون من ثلاثة أشياء: الفكرة، والكلمة، والشئ الخارجي. وقررت هذه الفئة من الباحثين أنه لا توجد علاقة مباشرة بين الكلمة والشئ الخارجي الذي يعبر عنه، بل معنى الكلمة هي إشارة إلى شيء غيرها. ونستنبط من هذه الشروح في تطبيق هذه النظرية على

<sup>17</sup> سالم سليمان الخماش، المعجم وعلم الدلالة، موقع لسان العرب، <http://www.angelfire.com/tx4/lisan> 1428-ص44

<sup>18</sup> عمر، المصدر السابق، ص58

<sup>19</sup> يريبك: أصله يريب بسكون الراء وكسر الياء على وزن يفعل، فتحركت الراء بالكسب لتتناسب الياء، وسكنت الياء لتتناسب الكسرة الممدودة للراء، فالفعل وفق الرواية من راب يريب، وأما أراب فمضارعه يريب، والفاعل ضمير مستتر تقديره (هو) يعود على (ما) الموصولة، والكاف ضمير متصل مبني في محل نصب مفعول به. حسني عبد الجليل يوسف، إعراب الأربعين حديثاً النووية، (القاهرة: مؤسسة المختار للنشر، ط2، 2008م)؛ ص99.

<sup>20</sup> انظر: نور لإله، قضية اللفظ والمعنى - طواهر أصولية. Juris Volume x nomor 1, June 2011.

الحديث النبوي تحت الدراسة "دَعْ مَا يُرِيْبُكَ إِلَى مَا لَا يُرِيْبُكَ". بدأ النص بصيغة الأمر "دَعْ" والأمر يقتضي الوجوب. فأشار الرسول صلى الله عليه وسلم إلى وجوب تمثيل الأمر على المخاطب، وعلم علما يقينا أن ذلك الموقف لا يناسبه الترغيب أو الحث، بل وضع نفسه أمرا، إذ هو نبي مبعوث من الله، فأمره من المولى القدير الخالق وهو طلب من الأعلى إلى الأدنى. وتشير صيغة الأمر إلى ذلك. ثم أشار إلى ماذا يترك، فجعلها عاما شاملا منكرًا، وهو "ما" فإن هذه الكلمة أوفق وأحسن من غيرها، ولم يستخدم الرسول أداة التوكيد "كل" لأنها لا تقيدها ما أفادته لفظة "ما" التي تشمل كل الأحوال جميعا. "يُرِيْبُكَ"<sup>21</sup> كلمة مشتقة من ريب أي "صرف الدهر، والريب، والريبة، والشك، والظنة، والتهمة" وقال ابن الأثير: الرائب من اللين ما مخض فأخذ زبده، المعنى: عليك بالذي لا شبهة فيه، كالرائب من الألبان وهو الصافي..."<sup>22</sup> الريب في الأصل تدل على التغيير والإختلاط، فاللين الرائب: هو اللين الخامض الذي تغير بسبب اختلاطه بالجرائيم التي تولدت منه أو دخلت فيه. فرأى الرسول بطلان عمل الإنسان المسلم إذا كان في حالة اللين الذي اختلط بالشوائب، فكما أن القلب يكره شرب اللبن الرائب، فكذلك الإنسان المسلم يبعد عمله مما يبغض البصر، لأنه ليس على اليقين بما يقوم به، وقد يزعم أنه أحسن العمل بيد أنه أخطأ، ولا يتقبل الله من الأعمال إلا ما هو أحسن. قال تعالى: "إن الله لا يضيع أجر من أحسن عملا"<sup>23</sup>. فاشتراط الله لقبول العمل إحسانه وإتقانه وإتيانه على وجه صحيح بنية صحيحة. لذا، أشار إلى هذه الحالة لكي يعلم ما يقوم به كلما حل في الشك من أمر من أمور الدين، أو المعاملة. وواصل الرسول إشارات في الحديث الشريف، حيث رأى ضرورة إرشاد المخاطب إلى ما يجب عليه إذا عرض عليه العارض (الشك) قال: "إلى ما لا يُرِيْبُكَ" فقد أشارت هذه العبارة وإن كانت غير مباشرة إلى ماذا يجب على المخاطب، بعد هجرانه للشك، والإلتباس، بل يلزم عليه أن يجعل أعماله تعتمد على اليقين. فهذه هي الفكرة التي خطرت في قلب الرسول صلى الله عليه وسلم وأراد أن يبيتها إلى العالم الخارجي حتى يكون المسلم على بصيرة بما يلتزم به في هذه الحالة.

### تحليل الحديث حسب النظرية التصويرية

يرى أصحاب هذه النظرية أن المعنى ما تصوره ذهن من الأفكار، "والكلمات في الأصل لا تمثل شيئا بل الذي يعطيها معنى هي الأفكار التي في ذهن مستعملها. فقولك: "أنا سعيد" ليس لها معنى عند البغاء، لأنه ليست في ذهنه أفكار لهذه اللفظة"<sup>24</sup>. اعتمادا على هذه العبارة الموجزة لماهية النظرية التصويرية نحلل ذلك الحديث الذي روي عن رسول الله صلى الله عليه وسلم: "دَعْ مَا يُرِيْبُكَ إِلَى مَا لَا يُرِيْبُكَ" حيث صرح الرسول هذا النص

<sup>21</sup> يريبك: أصله يُرِيْبُ بسكون الراء وكسر الياء على وزن يفعل، فتحركت الراء بالكسب لتناسب الياء، وسكنت الياء لتناسب الكسرة الممدودة للراء، فالفعل وفق الرواية من راب يريب، وأما أراب فمضارع يريب، والفاعل ضمير مستتر تقديره (هو) يعود على (ما) الموصولة، والكاف ضمير متصل مبني في محل نصب مفعول به. حسني، المصدر السابق، ص 99.  
<sup>22</sup> وإياك وا الرائب منها أي الأمر الذي فيه شبهة وكدر، وقيل: المعنى أن الأول من راب اللين فهو رائب، والثاني من راب يريب إذا وقع في الشك، أي عليك بالصافي من الأمور ودع المشتبه منها". ابن منظور، لسان العرب، ج4، ص 314.  
<sup>23</sup> سورة سبأ، الآية 54.

<sup>24</sup> إرنواتي، النظرية الإشارية والتصويرية، مجلة كلية اللغة العربية، الجامعة الإسلامية الهند، العدد 1، يونيو 2017، ص 60.

واستهلها بعد ما تيقن أن من يتكلم معه يفهم هدفه ويستطيع تصويره في ذهنه، فبدأ بالأمر وهو يقتضي الوجوب والإلتزام لما تحتوي عليه الكلمة. فجمع بين الصوتين المجهورين<sup>25</sup> (الดาล والعين) حتى يدقق ذهنه، ويجرسه، ويفهمه حق الفهم. ولو أمعنا النظر وأجرينا قريحتنا في الكلمة نتصور دلالة الكلمة على معناها. وانتقى الرسول كلمة "دع" دون غيرها من المفردات لأن الرسول تصوّر معناها، ورأى أنها مناسبة دون غيرها من المترادفات، نحو: اترك، وابتعد، وهاجر وغيرها من الألفاظ المترادفات، إذ تخيل الرسول قوة هذه اللفظة وما يتصوره المتلقي من معنى الكراهية والابتعاد عما يأتي بعدها.

وننطلق إزاء هذه البيانات إلى قطعة أخرى من النص: "مَا يُرْبِيكَ" حيث دعا الرسول عقل المتلقي إلى تصوير الموقف وتخييله، باستخدام "مَا" التي تشمل المواقف المختلفة والمناسبات المتباينة، ثم جاء بكلمة "يُرْبِيكَ" في صيغة الحال والمستقبل وجعل المخاطب معمولا حيث تعدى الفعل عليه، وأصبح هو المفعول به الذي وقع عليه الفعل. وبهذا التخيل ينتظر المخاطب ما ذا يطالب به الرسول بعدما منعه من ترك ما يريبه، ويشك فيه من القضايا. ولما رآه ينتظر الجواب أو الأمور قال: "إِلَى مَا لَا يُرْبِيكَ" فوضح ما يريده منه ويشتهييه، وهو أن يعمل ويشتغل دائما باليقين. وقد ساهمت النظرية التصورية في تحليل هذا الحديث بتخطيط الوضع الراهن للإنسان في بعض أوقاته أن يلتزم باليقين، ويتخيل ذلك المخاطب ذلك الموقف قبل وقوعه.

## الخاتمة

قام الباحث في هذه الدراسة باكتشاف إمكانية تطبيق النظريات الدلالية في تحليل النصوص المحررة باللغة العربية. ودرست الورقة ماهية النظرية على وجه عام وذلك لكونها آلة يوظفها الباحثون لإثبات فرضية ما، وأن للعلماء المسلمين والعرب مساهمات كبيرة في استخدام النظريات الدلالية قبل اختراعها لدى الغرب. ثم ذكر ماهية الدلالة، وأنواعها لدى العلماء والباحثين. ثم قام الباحث بذكر كيفية تطبيق واستنباط العلوم بالإعتماد على تلك النظريات الدلالية. وتطرق هذه الورقة أيضا إلى مسارات النظرية الإشارية والنظرية التصورية، واختتمت بتحليل الحديث الحادي عشر من كتاب الأربعين النووية عبر النظريتين المذكورتين أنفا. واتبع الباحث في إنجاز هذا المقال المنهج التحليلي الوصفي. ويتحقق هذا المقال خصوبة النصوص الدينية الإسلامية للدراسات في اللسانيات، وأن ذلك يفسح المجال لغير المسلمين أن يقرأوا عن الدين الحنيف.

## نتائج البحث

<sup>25</sup> هو الصوت الذي يتذبذب الأوتار الصوتية حال النطق به. انظر: كمال محمد بشر، علم اللغة العام الأصوات، مصر: دار المعارف، 1986م؛ ص64.

توصل الباحث إلى النتائج التالية:

- 1- أهمية النظريات في تحقيق الفرضيات والملاحظات في مضمار البحث العلمي.
- 2- إثبات وجود النظريات الدلالية في التراث العربي قبل الدراسات اللسانيات الغربية.
- 3- خصوبة النصوص الإسلامية للدراسات في مجال علم اللغة الحديث.
- 4- البيان الشافي عن النظريتين الإشارية والتصورية في اللسانيات العربية.

#### الإحالات :

القرآن الكريم.

محمد بن مكرم بن منظور، لسان العرب، (بيروت، دار صادر، ط1، 1410هـ\1990م، ج5)؛ ص215.

ابن القيم الجوزية، محمد بن أبي بكر الزرعي، شفاء العليل في مسائل القضاء والقدر والحكمة والتحليل، تحقيق محمد بدر الدين النعساني الحربي، بيروت: دار الفكر، 1978م، وأبو حامد الغزالي، معيار العلم في فن المنطق، بيروت، لبنان، دار الأندلس.

إدريس بن خويا وفاطمة البرماتي، معالم النظرية الإشارية في فكر الإمام ابن القيم الجوزية والدرس اللساني الحديث، قراءة التراث الأدبي واللغوي في الدراسات الحديثة، بحوث علمية محكمة، الندوة الدولية الثانية، جامعة الملك سعود، كلية الآداب، قسم اللغة العربية وآدابها، 2014م، ص143.

بريجيته بارتشت، مناهج علم اللغة من هرمان باول حتى ناعوم تشومسكي، ترجمة سعيد حسن بحري، ص103.

دي سوسير، محاضرات في علم اللسان العام، ترجمة عبد القادر قيني، ص105.

شاكور سالم، مدخل إلى علم الدلالة، ترجمة محمد يحياتن، (الجزائر: ديوان المطبوعات الجامعية، 1992م).

محمود عكاشة، التحليل اللغوي في ضوء علم الدلالة، (القاهرة: دار النشر للجامعات، ط2، 2005).

أبو الفتح عثمان ابن جني، الخصائص، تحقيق محمد حسن إسماعيل، (بيروت: دار الكتب العلمية، ط1، 2000م)، ج3، ص98.

الكتاب أحد أهم مؤلفات اللغوي البصري سيبويه ويعتبر أول كتاب منهجي ينسق قواعد اللغة العربية ويدونها. أُلّف الكتاب في القرن الثاني للهجرة الموافق للثامن من الميلاذ. سمي بالكتاب لأن مؤلفه تركه دون عنوان.

عمر مختار، علم الدلالة، (مصر: دار المعارف، ط2، 1986م).

سالم سليمان الخماش، المعجم وعلم الدلالة، موقع لسان العرب،

<http://www.angelfire.com/tx4/lisan> 1428هـ ص44

إرنواتي، النظرية الإشارية والتصويرية، مجلة كلية اللغة العربية، الجامعة الإسلامية الهند، العدد1، يونيو 2017، ص60.

[https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85\\_%D8%A7%D9%84%](https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%)  
تمت مراجعة هذه الشبكة يوم الأربعاء 2020\12\23 في حدود الساعة الرابعة  
مساءً.

## **A RHETORICAL STUDY OF FEATURES OF ANACOLUTHE IN THE POETIC WORKS OF MAIDUGURI -BASED POETS OF THE 21<sup>ST</sup> CENTURY**

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### **Abstract**

This study aims at examining and highlighting the use of Anacoluthes (*al-Iltifaat* in Arabic) as a rhetorical device in the poetic works of three Maiduguri based poets of the 21<sup>st</sup> Century. Anacoluthes is simply defined as switching of a writer or a speaker from one speech pattern to another, e.g., the use of pronoun from one end to another, from the 1<sup>st</sup> person to second or third person. Analytical method is employed in the study so as to have an in-depth look at the poems and highlight the frequencies of the device in their works. The study establishes as its finding that anacoluthes as a rhetorical device has played a significant role in the composition of the poems and served as an important stylistic instrument used by the poets in conveying their messages to their readers.

صور من ظاهرة الإلتفات عند شعراء القرن الحادي والعشرين في ميدغري: دراسة بلاغية

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**المقدمة:**

عاش الأدب العربي في برنو قرونا عديدة. وفي القرن العشرين برز دور الشباب في إثراء الأدب البرنوي شعرا ونثرا، لذا وجبت العناية بدراسته، دراسة جدية عميقة حديثة، بعدما عانى من الدراسات السردية والوصفية القائمة على السطحية.

وتتمثل أهداف هذا البحث في إبراز ظاهرة الإلتفات في إنتاجات بعض الشعراء الشباب البرنويين، ودراستها دراسة تحليلية بغية الكشف عن قيمتها الجمالية للوصول إلى درجة فهم أعمق لنفسياتهم، وطبيعة شعرهم، وتقديم خلاصة رؤيتهم الأدبية، مع تحليل تصويرهم للحياة كشعراء، لإدراك مدى تفاعل تجربتهم في إنتاجاتهم وكيفية تأثيرها على إبداعهم الفني.

ومن ثم، تكمن أهمية هذا البحث في تناول (الإلتفات) في شعر ذاكر شريف وعلي محمد الأحمر ومالك محمد السوار عبد القادر

انتهج الباحثون في هذا العمل المنهج الإستقرائي؛ وذلك ليتمكنوا من استقراء النص واستخراج صور الإلتفات وأنماطه من قصائد الشعراء الثلاثة.

ثم استعانوا بالمنهج الوصفي لرصد ظاهرة الإلتفات على دقة التحليل المتناهية، وللتعرف على مدى شيوع الظاهرة وإحصائها ووقوعها للمغزى الفني. والمقال يتجسد في ثلاثة محاور آتية:

المحور الأول: مفهوم البلاغة.

المحور الثاني: مفهوم الإلتفات.

المحور الثالث: دراسة لظاهرة الإلتفات الواردة في القصائد المختارة.

الخاتمة.

**الكلمات المفتاحية:** صور، ظاهرة، الإلتفات، ظاهرة بلاغية، شعراء، الادب العربي.

### المحور الأول: البلاغة

البلاغة مأخوذة من قولهم: بلغت الغاية إذا انتهيت إليها وبلغتها غيري، والمبالغة في الأمر: أ، تبلغ جهدك وتنتهي إلى غايته، وقد سميت البلاغة بلاغة لأنها تنهي المعنى إلى قلب سامعه فيفهمه (عتيق، ص7) وهي الوصول والانتهاء، وهي في رأي صحار بن عياش: شيء تحبش به صدورنا فتقذفه على السنتنا (عكاري ص268) سئل بعض البلغاء ما البلاغة، فقال خلف الأحمر: البلاغة لمحة دالة. وقال الخليل بن أحمد: البلاغة كلمة تكشف عن البقية. وقال المفضل الضبي: قلت لأعرابي: ما البلاغة عندكم؟ فقال الإيجاز في غير عجز والإطناب من غير خطل. وقيل لبعضهم ما البلاغة؟ فقال: إبلاغ المتكلم حاجته بحسن إفهام السامع، ولذلك سميت بلاغة (عتيق، ص8 بتصرف) وعرفها عمرو بن عبيد فقال: فكأنك تريد تخيير اللفظ في حسن الإفهام. ثم أضاف إلى ذلك معنى دينيا، بقوله: إنك إذا أوتيت تقرير حجة الله في عقول المكلفين وتخفيف المؤنة على المستمعين، وتزيين تلك المعاني في قلوب المريدين بالألفاظ المستحسنة في الأذان، المقبولة عند الأذهان، رغبة في سرعة استجابتهم، ونفي الشواغل على قلوبهم بالموعظة الحسنة على الكتاب والسنة، كنت قد أوتيت فصل الخطاب، واستحقت على الله جزيل الثواب. ولعل ابليغ تعريف وأجزه هو ما عرف به الأصمعي البلاغة، فقال: من طبق المفصل أغناه عن المفسر (عكاري، ص268).

### المحور الثاني مفهوم الإلتفات

الإلتفات في اللغة مأخوذ من التفات الإنسان يمينا وشمالا، فتارة يقبل بوجهه وتارة كذا، وتارة كذا (العلوي، ص71)، وهو الإنصراف عن الشيء (سليمان، ص223). وفي اصطلاح البلاغيين التحول عن معنى إلى آخر، أو عن ضمير إلى غيره، أو عن أسلوب إلى آخر (المرجع نفسه، ص223).

وأول من اقترح للإلتفات اسمه الاصطلاحي في البلاغة هو الأصمعي (ت 211هـ) (ضيف، ص30)، ثم بلغت به العناية إلى الحد الذي جعل ابن المعتز (ت 296هـ) يورده في بداية الحديث عن محاسن الكلام (ابن المعتز، ص:75).

ويشرح ابن رشيق (ت463هـ) في كتابه العمدة، كيفية حدوث الإلتفات، فيرى أنه يتم حين "يكون الشاعر أخذ في معنى، ثم يعرض له فيعود عن الأول إلى الثاني فيأتي به، ثم يعود إلى الأول من غير أن يخل في شيء مما يشتد الأول (ابن رشيق، ص 275).

ومن صور الإلتفات التحول عن التكلم إلى الخطاب، أو إلى الغيبة، والتحول عن الخطاب إلى التكلم، أو إلى الغيبة، وكذلك التحول عن الغيبة إلى التكلم، أو إلى الخطاب، والشرط اللازم لتحقق الإلتفات في أي من هذه الحالات الست، هو أن يعود الضمير إلى واحد (سليمان، مرجع سابق، ص223).

كما يعد من الإلتفات الإخبار عن المؤنث بالمذكر. والإخبار عن المذكر بالمؤنث، والتحول عن المؤنث إلى المذكر، والإنصراف عن المفرد إلى المثني، أو إلى الجمع،

وكذلك التعبير عن المثنى بالمفرد، والتعبير عن المفرد بالمثنى، والإلتفات أيضا هو الإخبار عن الماضي بصيغة المضارع، أو الإخبار عن المستقبل بصيغة الماضي (سليمان، مرجع سابق ص223).

ومغزى الإلتفات وقيمه البلاغية أنه يأتي بغير المتوقع لدى القارئ، أو السامع، فيؤدي إلى حالة من التيقظ الذهني والنشاط العقلي ما قد يصيبه من ملل نتيجة السير على نمط واحد من أنماط التعبير. (سليمان، مرجع سابق ص223)

والإلتفات من خصوصيات اللغة العربية دون غيرها أي هو من عادة العرب وأساليبها في الكلام، (برايا، ص234)

وهو الانتقال بالكلام بين المتكلم والمخاطب والغائب. أو بين اثنين منهما، مثل قول الله عز وجل: (إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ \* فَصَلِّ لِرَبِّكَ وَأَنْحَرْ \* إِنَّ سَانَكَ هُوَ الْأَبْتَرُ) (سورة الكوثر: 1 - 3) كان المتوقع أن يقال: "فصل لنا" لكنه التفت من المتكلم إلى الغائب (أمين، ص 255). ويأتي الإلتفات في ست صور وهي:

1- الانتقال من التكلم إلى الخطاب

2- الانتقال من التكلم إلى الغيبة

3- الانتقال من الخطاب إلى التكلم

4- الانتقال من الخطاب إلى الغيبة

5- الانتقال من الغيبة إلى التكلم

6- الانتقال من الغيبة إلى الخطاب

وقد طرق كل من ذاكر شريف وعلي الأحمر ومالك السوار باب الإلتفات في قصائدهم .

### المحور الثالث : دراسة صور الإلتفات الواردة في بعض قصائد الشعراء البرنويين

#### أ/ الإلتفات في أشعار المناسبات

ورد الإلتفات في قصيدة لذاكر شريف بعنوان "في ذكرى المولد النبوي"، وذلك في قوله:

هُوَ لِلْأَنَامِ سَعَادَةٌ وَسَاءٌ هُوَ غَيْمَةٌ عَاشَتْ بِهَا الْجَدْبَاءُ

شَمْسُ الْعَدَالَةِ نُورُهَا مَشْكَاةٌ هُوَ بَلْسَمٌ لِلْعَالَمِينَ شِفَاءُ

يَا لَيْلَةَ وُلِدَ الْهُدَى فَتَلَأَلَتْ هُوَ غَيْمَةٌ عَاشَتْ بِهَا الْجَدْبَاءُ

نلاحظ الإلتفات في البيت الأول حيث كرر الشاعر ضمير الغائب "هو" مرتين

في صدر البيت وعجزه، وفجأة تحول إلى تاء التأنيث في قوله "عاشت" وهاء الغيبة في

قوله "بها" ففي البيت الثاني إلتفت الشاعر عن ضمير الغائبة في صدر البيت مرتين في

قوله "نورها" و "مشكاتها" إلى ضمير الغائب في عجز البيت في قوله "هو". أما البيت

الثالث فقد تحول الشاعر عن تاء التأنيث مرة في صدر البيت وعجزه مرة ثانية في قوله

"فتلألأت" و "وانقضت" إلى تاء التأنيث في صدر البيت الخامس وإلى ضمير الغائب وتاء

التأنيث في نفس الصدر وذلك في قوله "ولدت" و "بمولده" و "فانطفت" ثم كرر تاء

التأنيث في عجز نفس البيت في قوله "وانطفت".

وأما الإلتفات الفعلي فيمكن في التعبير - مثلث - من المضارع إلى الأمر، ومن الماضي إلى الأمر، ومن الماضي إلى المضارع، ومن المضارع إلى الماضي هو للأنام سعادة وسناء هو غيمة عاشت بها الجذباء شمس العدالة نورها مشكاتها هو بلسم للعالمين شفاء يا ليلة ولد الهدى فتلاآت أرجاء مكة وانقضت غلواء

الملاحظ هنا أنّ الشاعر استعمل أسلوبين: الخبري والإنشائي، حيث استهل القصيدة بأسلوب خبري، مشيراً إلى أنّ النبي صلى الله عليه وسلم سعادة وسناء للبرية، وإذا به يلتفت مباشرة إلى الأسلوب الإنشائي تجديداً لنشاط المتلقي في البيت الثالث تعجباً: "يا ليلة ولد الهدى". فهنا بدأ بالنوع الذي يعرف بالغيبة وانتهى بالمتكلم. وكان قد يستمر بالقول أنه ولد الهدى في ليلة تلاآت أرجاء مكة وانقضت الغلواء في أرجاء مكة لكنه جعل من أسلوب النداء مطية للإلتفات نحو صلب الموضوع. ويستمر هنا بقوله:

لما أتى هدم الجهالة واضعاً حلماً به يتمثل الحلماء  
أتى هدم الجهالة ناشراً علماً به يتفاخر العلماء

حيث أنه استعان بالإلتفات الفعلي وذلك من الماضي إلى المضارع "هدم"، "يتمثل"، يتفاخر". والمفروض أن يقول مثلاً: لما أتى هدم الجهالة واضعاً حلماً تمثّل به الحلماء وعلماً يتفاخر به العلماء لكنه أبى إلا أن يجعل في الأذن وقعة تشد المتلقي نحو الاستمتاع أكثر بهذا الأسلوب.

وفي قصيدة علي الأحمر بعنوان "إليه منتهى العلم اللدني" في يقول:

لِلْعِلْمِ بِالشَّرْعِ نَادَتْنِي إِشَارَاتٌ فَاعْكفْ وَقُلْ لِي تَحْكِي الْحِكَايَاتُ  
الْعِلْمُ رَيْنٌ وَفَهُمُ النَّصْرُ مَوْهَبَةٌ وَالصِّدْقُ يَبْقَى إِذَا مَاتَتْ أَمَارَاتُ

وفي البيت الأول إلتفت الشاعر عن تاء التأنيث إلى ياء المتكلم في صدر البيت وذلك في قوله "نادتني" ثم فجأة تحول إلى ضمير المستتر للغائب مرتين في عجز البيت في قوله "فاعكف" و "وقل" وتقديره "أنت" فعاد مرة ثانية إلى ياء المتكلم في قوله "لي" في العجز ذاته. ففي البيت الثاني إلتفت عن ضمير الغائب المذكر إلى تاء التأنيث في قوله "يبقى" و "إذا ماتت" كلاهما في عجز نفس البيت وقال أيضاً:

وإن غشيت علوم القوم منتقياً سلمت بل سلمت للقوم رايات  
معارف الشرع إنقادت له ذللاً هو المنتهى في علوم القلب مشكاة

وفي البيت الثالث إلتفت الشاعر عن تاء التأنيث ثلاث مرات ومرة في البيت الرابع، في قوله "غشيت" في صدر البيت و"سلمت" مرتين في عجزه، و "انقادت" في صدر البيت الرابع إلى ضمير الغائب المذكر في عجزه.

وأما الشاعر مالك محمد سوار في قصيدته بعنوان: "عندما رحل ربيع الخير" يقول في مطلعها:

هل غادر الفيض أم قد غاب تنبيها \*\*\* عن يرو من ذا سيروينا وأهليها

استعان بالإلتفات الذي يخص التكلم إلى الغيبة في "سيرونا" و"أهلها" حيث يتساءل عن الذي سيتكفل بإروائهم من ذلك الفيض المدرار الذي غادر بلاده "يَزُوَا" فقال من سيرونا نحن ومن سيروني أهلها. وقوله:

أليس يمهلنا وقتا ويخبرنا عن \*\*\* بون دوخة خير من يساويها يلتفت هنا أيضاً من التكلم إلى الغيبة في "يمهلنا، يخبرنا" و"يساويها" إذ تساءل ألا يمهلهم ذلك الفيض وقتا ويخبرهم عن بون دوخة الخيرات؟ التي لا يرى من يساويها بين أترابها. وقوله:

فقلت هل ذاك وقت \*\*\* ما ذا تريد بماذا جنّت تنويها من التكلم إلى الخطاب في: "فقلت"، التاء للمتكلم و"ماذا تريد" إذ تساءل هل هذا وقت للإتصال؟ حيث أن الإتصال ورد في وقت الإفطار وهذا غريب.. حيث أن الجميع مهتم بالإفطار يتصل الواحد، ماذا يريد يا ترى؟ وقوله:

فقلت في النفس قد دار الزمان بنا \*\*\* وتلك صاعقة هدت رواسيها ويأتي الأسلوب في هذا البيت أيضاً من الخطاب إلى الغيبة في "فقلت"، التاء للمتكلم، وقوله: "وتلك صاعقة" وقوله:

سألته قائلاً ما سر هاتكم فقال: حبوبيتي لبّت منادياها "سألته" فقال حبوبيتي لبّت" إلتفات التكلم إلى الغيبة، وقوله:

فصرت مضطربا والكل منزعج \*\*\* حولي، بدى النفس تأويها وتأويها والأكل حنظلة والشرب علكمة \*\*\* والدار مظلمة من ذا سيأويها فصرتُ"، "والدار مظلمة" ... حيث جعل من التفات الخطاب إلى الغيبة طريقة يبثّ فيها الكمد النفسي الذي انغمس فيه بعد سماع خبر وفاة جدته.

#### ب/ الإلتفات في شعر المدح

وفي قصيدة مدحية لذاكر، بعنوان "شيخ الإسلام" يقول:

أتيت بنور فانمحت كل ظلمة \*\*\* فما عافه إلا عيون تمرد وأصلحت أطناب الحنيفة بعدما \*\*\* تداعت حبال الشرع وهي تهدد دعوت لتعمير القلوب وصونها \*\*\* وإصلاحها من كل رين يمدد

كما التفّت في الأبيات الثلاثة من الخطاب إلى الغيبة حيث نجد في كل بيت الأسلوب نفسه "أتيت"، "أصلحت"، "دعوت"، ثم يلتفت في عجز الأبيات بقوله: "فما عافه"، تداعت"، وإصلاحها" .. ومن الجدير بالذكر الإلتفات من الماضي إلى المضارع في "أتيت"، "أصلحت"، و"دعوت"، في صدر الأبيات الثلاث، ويأتي المضارع في قوافي الأبيات "تمرد، تهدد، يمدد"، والذي يمكن أن يحمل مثلاً الماضي لكنه فضّل أن تكون القافية مضارعة وذلك لإثبات الوقع الموسيقي والجمال البلاغي في الإلتفات، إذا ما وقف عليه المتلقي، ونجد كذلك في البيت الخامس في القصيدة نفسها:

وأوصدت باب البدع حتى لقد غدت \*\*\* قلوب رؤوس البدع بالذکر ترعد وسقت إلى خير الخلائق أمة \*\*\* على قاب قوس من هلاك يهدد وأسقيت من كاسات حب محمد \*\*\* رجالاتا تفانوا في المحبة تسعد

إلتفات من الخطاب إلى الغيبة في و"أوصدت"، و"سقت"، و"أسقيت"، و"ترعد"، و"يهدد"، و"تسعد" ومن الماضي إلى المضارع هنا أيضًا فالقوافي بمقدورها إيواء الماضي لكنه فضّل المضارع بأسلوبه البلاغي. وقوله:

فهاموا بطه الهاشمي وإنما الـ \*\*\* سذي شَمَّ عرف الفيض لا شك يرشد  
من الغيبة إلى التكلم بالإضافة إلى الإلتفات الفعلي الذي بدأ الكلام بالماضي ثم  
انتهى بالمضارع. "هامو" "يرشد" الأسلوب نفسه منطبق على هذا البيت أيضًا. وقوله:  
فباعوا نفوسا للإله وأحسنوا \*\*\* ونفسي هلوكا في الخطايا تمدد

التفات من الغيبة إلى التكلم "باعوا"، و"نفسي" بالإضافة إلى الأسلوب الفعلي  
حيث بدأ بالماضي وانتهى بالمضارع، والمفترض أن يكون المضارع ماضيا في قوله  
"ونفسي هلوكا في الخطايا تمدد. وقوله: -

أيا سيدي هل للخديم بشرته \*\*\* تغسل صدأ القلب أحيا وأعبد  
من الخطاب إلى التكلم حيث يقول: "أيا سيدي" ثم "أحيا وأعبد" ...  
وقوله:

دؤوبا على الخيرات يا شيخ هذه \*\*\* شكاتي فأحيا في المحبين أسعد  
يبدو أن الشاعر قد أحس بمدى محبته للشيخ فجعل من أسلوب النداء والإلتفات  
طريقا للتعبير عن شكواه مع كونه على يقين بأن الشيخ دؤوب على الخير وسيقبله حتى  
وإن لم يفح بكلمة لكنه جعل من ياء النداء وسيلة تطوي له طريق التعبير عن خلجات  
نفسه، والإلتفات هنا من الخطاب إلى التكلم.

وفي قصيدة مدحية للأحمر بعنوان "كل القلوب" يقول:  
كُلُّ الْقُلُوبِ إِلَى الشَّرِيفِ تَمِيلُ    وَلَدَيْ مَنْ ذَا شَاهِدٌ وَذَلِيلُ  
أَمَّا الدَّلِيلُ إِذَا ذَكَرْتُ خِصَالَهُ رَأَقَتْ دُمُوعُ العَاشِقِينَ تَسِيلُ  
وَالشَّاهِدُ الْمُنظُورُ مِنْ أَعْمَالِهِ تَنْبِيكَ عَنْ مَا تَمَّ مِنْهُ كَفِيلُ

إلتفت الأحمر عن ضمير الغيبة في صدر البيت الأول في قوله "تميل" والفاعل  
هنا ضمير مستتر تقديره هي، إلى ياء المتكلم في عجزه وذلك في قوله "ولي"، ففي البيت  
الثاني يقع الإلتفات عن تاء المتكلم في صدر البيت في قوله "ذكرت" إلى ضمير الغيبة  
الهاء في قوله "خصاله" في نفس الصدر، وتحول في عجزه عن تاء التأنيت في قوله  
"راقت" إلى ضمير الغائبة في قوله "تسيل" والفاعل ضمير مستتر تقديره هي. وفي البيت  
الثالث إلتفت الشاعر عن ضمير الغائب المفرد في قوله "أعماله" في صدر البيت إلى  
ضمير مستتر تقديره هي، ثم تحول إلى كاف المخاطبة في قوله "تنبيك" واستمر الإلتفات  
عن ضمير الغائب المفرد في قوله "تم" والفاعل ضمير مستتر تقديره هو إلى ضمير  
الغائب المفرد في قوله "منه" في نفس العجز.

وفي قصيدة لمالك بعنوان "شريف تجاني بحر الأسرار" يقول:  
يَا صَاحِ عَرَجٍ نَحْوِ يَرَوْ فَعِنْدَنَا    شَيْخُ الشُّيُوخِ حَبِيبُنَا وَإِمَامُنَا  
وَأَنْزَلَ بِلَامِسْلَا بِرَاوِيَةَ بِهِ    بَدْرُ الزَّمَانِ وَقَرَّةُ لِعُيُونِنَا  
مَا ذَلِكُمْ إِلَّا الشَّرِيفُ وَسَيْلَتِي    الْبَرْنَوِي التَّجَانِي فَهُوَ مُمَدَّنَا

إلتفت الشاعر في صدر البيت الأول عن ضمير المخاطب في قوله "عرج" وتقديره أنت إلى ضمير المتكلمين في قوله "فعدنا" ثم استمر الإلتفات في عجز البيت عن ضمير المتكلمين مرتين في قوله "حبيبنا" و "وإمامنا". ففي البيت الثاني إلتفت الشاعر عن ضمير المخاطب في قوله "وأنزل" والفاعل هنا ضمير مستتر تقديره أنت، إلى ضمير الغائبة المفردة في قوله "بها" في صدر البيت؛ ثم تحول إلى ضمير المتكلمين في قوله "لعيوننا". أما في البيت الثالث فقد إلتفت عن ضمير المخاطب إلى ياء المتكلم في قوله "ما ذلكم" و "وسيلتي" في صدر البيت، وفي عجزه إلتفت عن ضمير الغائب إلى ضمير متكلمين في قوله "فهو" و "ممدنا وفي قوله

سلام على شيخي وقرة عيننا \*\*\* سلام على نور الهدى يا إماميا  
سلام على شيخي "يا إماميا" "أنتيك" "ألا يا" ويا" حيث أنه يبدأ بالتكلم ثم يلتفت إلى الغيبة، ويستمر هنا أيضًا بقوله:

فهب لي بالأبناء والآل كلهم \*\*\* بفضلهم يا سيدي رمز أوليا  
حيث بدأ بالخطاب في "فهب لي"، ويلتفت إلى الغيبة في "بفضلهم"، وهكذا الإلتفات يجري في أبياتهم إذ استعملوا غالبا ما أساليب الغيبة والتكلم والخطاب والعكس.

### ج / الإلتفات في شعر الرثاء:

وفي مرثية لذاكر شريف بعنوان "رثاء الدكتور إبراهيم ذاك" يقول:

أَحَقًّا ذِيَاكُمْ ذَاكِرُ الْعِلْمِ بَاقِرُهُ  
فَأَهَا لِهَذَا الْعِلْمِ قَمُورَ ذَاكِرُهُ  
قَفُورِيَا أَوْلِي الْأَلْبَابِ إِنِّي سَائِلٌ  
فَمَنْ لِعُلُومِ يَا أَوْلِي الْفَهْمِ بَادِرُهُ  
فَمَنْ لِلْمَعَانِي وَالْبَدِيعِ مُوسِدٌ  
وَمَنْ لِفُرُوعِ الْعِلْمِ بَلْ مَنْ يُسَاطِرُهُ

ففي البيت الأول إلتفات حيث أتى الشاعر بضمير الجمع للمخاطبين في قوله "كم" ثم فجأة تحول إلى ضمير الغياب في قوله "باقره" في صدر البيت، وكرر ضمير الغياب في عجزه وذلك في قوله "باقره" في صدر البيت، وكرر ضمير الغياب في عجزه وذلك في قوله "ذاكره" ففي البيت الثاني إلتفت الشاعر عن واو الجماعة في صدر البيت عند قوله "قفوا" إلى ياء المتكلم في قوله "إني" ثم تحول إلى هاء الغائب المفرد في قوله "بادره" في عجز البيت.

أما البيت الثالث فقد إلتفت الشاعر عن ضمير الغياب للمفرد المذكر في عجز البيت عند قوله "يشاطره" إلى تاء التأنيث في صدر البيت الرابع ثم فجأة تحول إلى هاء الغائب للمفرد المذكر في قوله "فاجعته" ثم اتجه صوب ضمير مستتر تقديره أنت في قوله "فاعلم" ثم تحول نحو هاء الغائب للمفرد المذكر مرتين في قوله "بأنه" في آخر الصدر، و "شاهره" في عجز البيت.

وفي قوله:

فقد نال حظا في البيان فمن لنا \*\*\* من الشيب والفتيان فردا يقامره

ففي البيت السابق جعل الإلتفات من الماضي إلى المضارع في "فقد نال" والمضارع "يقامره" في الوقت نفسه الأسلوب ينطبق على نوع الإلتفات الذي يمثل الغيبة إلى الخطاب وقوله:

وإن فاجأته الموت فاعلم بأنه \*\*\* لسيف على ليل الجهالة شاهره  
حيث التفتت من الخطاب إلى الغيبة حيث أن الأصل "اعلم حتى وإن فاجأته الموت، أنه سيف مشهور من أجل القضاء على الجهل"

وفي مرثية للأحمر بعنوان "مرثية الشيخ الشريف جده جبريل" يقول:  
هَلْ بَارِحُ الْعِلْمِ الرَّفِيعِ مَكَانُهُ      أَمْ قَدْ لَوَى صَوْبَ الرَّفِيقِ زَمَامُهُ  
إِذْ قَدْ مَرَرْتُ عَلَى مَقَرِّ جُلُوسِهِ      فَأَنْزَاخَ عَنِّي مَا جَهَلْتُ مُصَابُهُ  
وقوله أيضا:

نَدَعُوا شَرِيفًا وَالْمَلَائِكُ بِأَسْرِهِانْدَعُوا حَبِيبًا فَاضِلًا أَحْوَالُهُ  
وفي البيت الأول إلتفت الشاعر عن ضمير الغياب مرة في صدر البيت في قوله "مكانه" ثم فجأة تحول إلى ضمير مستتر تقديره هو في قوله "لوى" والتفت أيضا إلى ضمير الغياب في قوله "زمامه" في عجز البيت، أما البيت الثاني فقد التفت الشاعر عن ضمير المتكلم في صدر البيت في قوله "مررت" إلى ضمير الغياب في نفس العجز في قوله "جلوسه" وفي عجز البيت انصرف الشاعر عن ضمير مستتر تقديره هو في قوله "فانزاح" إلى ياء المتكلم في قوله "عني" ثم تحول فجأة متجها نحو ضمير الغائب في قوله "مصابه" في عجز البيت. أما البيت الثالث فقد التفت الشاعر عن ضمير الغائبة في قوله "بأسرها" ثم تحول إلى ضمير المتكلمين مرة ثانية في قوله "ندعوا" متجها صوب ضمير الغياب للمفرد المذكور في قوله "أحواله" في عجز البيت.

وفي قصيدة لمالك بعنوان "نعي والدي الحنون والعطوف" يقول:  
قف بين أطلال السوار محمد \*\*\* بحر العطاء وملجئ المتشرد  
واندبه مرتجيا إلهي خالقي \*\*\* عفووا لقبر العالم المتفرد  
قف بين أطلال السوار محمد"، حيث بادر الحديث بالخطاب ثم التفت إلى الغيبة في "قبر العالم المتفرد. كما استمر في قوله:  
اقرأ كتاب الله قلت مكررا \*\*\* أن لا أغادره وسنة أحمدا  
وادع الإله بدعوة المولى الذي \*\*\* وصيبت وقت هتافي المتمدد  
من بعد ذلك لم أزل متحفظا \*\*\* كلماته فأنت كدرع منجد  
جعل من الخطاب أول كلامه هنا في "اقرأ"، "قلت"، فيلتفت إلى التكلم بقوله: "لم أزل متحفظا كلماته"

### الخاتمة:

تحدثنا فيما سبق عن بعض شعراء القرن العشرين ودورهم في إثراء الأدب العربي البرنوي وقمنا بدراسة أشعارهم دراسة بلاغية (للإلتفات) إظهار القيمة إنتاجهم ، وجلي أن شعرهم صالح للدراسة والتحليل ، وغني بالثروة اللغوية.

- وأبرز النتائج التي توصلنا إليها في هذه الدراسة يمكن إجمالها على النحو الآتي:  
الأدب العربي البرنوي أدب يصلح لكل الدراسات العربية، وذلك لثروته اللغوية الكامنة فيه ، وتشربه من الثقافة العربية حيث تعتبر المنطقة بوابة اللغة العربية في الديار النيجيرية
- كما أن الإلتفات جاء لتقوية المعنى، وإيقاظ السامع وللتلوين في الأسلوب، وقد أكسب النص تحركا وتلونا خاصة حين كان يعدل بالكلام من الغيبة إلى المتكلم، أو من الغيبة إلى الخطاب وغير ذلك.

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## ARABIC DICTIONARIES AND THEIR DIFFERENT FIELDS: A COMPARATIVE STUDY OF THE CLASSICAL AND MODERN LEXICOGRAPHIC APPROACHES

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### Abstract

This research aims to study and compare the issue of lexicographic fields in the classical and modern Arabic dictionaries in order to reveal and highlight the differences between them. On the basis of the objectives pursued, this research adopts descriptive and comparative methods. In this regard, the research attempted to explore and distinguish the differences between the lexicographic fields in the classical and modern Arabic dictionaries.

### الحقل المعجمي ومجالاته دراسة معجمية مقارنة بين المعجميين القدامى والمحدثين

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### الملخص:

تسعى هذه الورقة إلى دراسة المعجمات اللغوية مركزة على دراسة مقارنة لطبيعة الحقل المعجمي عند المعجميين القدامى والمحدثين؛ إذ لم تقف الورقة – حسب اطلاعها القاصر – على دراسة علمية تناولت هذا الموضوع بدراسة مستقلة. وقد اقتضت طبيعة هذا الموضوع أن تعتمد الورقة على المنهج الوصفي المقارن. ومن أبرز النتائج التي توصلت

إليها هذه الدراسة أن الخطّ التأليفي قد طغى على الخطّ النظري النقدي عند المعجميين القدامى؛ بينما العكس في العصر الراهن.

**الكلمات المفتاحية:** مجالات، الحقل المعجمي، المعجميون، دراسة مقارنة، القدامى، المحدثون

### المقدمة:

تعتبر الدراسات المعجمية من أنشط فروع علم اللغة العربية ابتداءً من منتصف القرن الثاني الهجري إلى يومنا هذا؛ لذا بذل المعجميون<sup>(1)</sup> قديماً وحديثاً مجهودات كبيرة في جعله علماً عربياً أصيلاً ذا أسس متينة وقوانين صارمة. وعليه، فإنّ دراسة مقارنة<sup>(2)</sup> لمجالاتها وطبيعتها للكشف عن أوجه الإتفاق والإختلاف عند المعجميين القدامى والمحدثين، والجوانب التي يعتقد أنها إلى الآن بحاجة إلى دراسات أخرى مكثّفة من أجل سدّ احتياجات العالم العربي والإسلامي في القرن الحادي والعشرين لأمرٍ محمودٍ وسعيٍّ مشكورٍ.

### مدخل:

يعد هذا المبحث مدخلاً أساسياً ومحوراً جوهرياً لهذه الدراسة، إذ اشتمل على التقسيمات العلمية للدراسة، بحيث يعطي للقارئ فكرة عامة وتصوراً شاملاً للإشكاليات التي دفعت الباحثين إلى محاولة الإجابة على مجموعة من التساؤلات. كل ذلك من أجل الوصول إلى الأهداف التي يسعى إلى تحقيقها هذا البحث. ف جاء تنظيم الدراسة وتوزيع أقسامها وفقاً للمنهج العلمي المتبع في البحوث العلمية بغرض تنظيم الدراسة تنظيمياً على نسق علمي. فتمثلت مشكلة هذه الدراسة في أن الحقل المعجمي العربي ليعتبر من أهمّ الحقول اللغوية العربية قديماً وحديثاً. ولخطورة هذا الحقل وفاعليته قدّم العلماء دراسات علمية مكثّفة في هذا الميدان؛ لدرجة أن الباحث لا يطالع كتاباً من الكتب اللغوية – بكافة مستوياتها – إلاّ ويجد ملامح هذا الحقل وأثاره الطيبة. غير أنه مع تشعب هذه الدراسات وتشعبها لم يتفرّغ أصحابها – حسب اطلاع الباحثين القاصر – لإعطاء دراسة علمية واضحة المعالم لمجالات هذا الحقل العلمي الطريف بغية الكشف عن أوجه الإتفاق والإختلاف في الطابع الذي يتّسم به هذا الحقل عند المعجميين القدامى والمحدثين حتى يتسنى الوقوف على الجوانب والأماكن التي لا زالت إلى هذا الوقت بحاجة إلى مزيد من الدراسات الممتدة من أجل تلبية احتياجات العالم العربي والإسلامي في القرن الحادي والعشرين. وعلى أساس ذلك جاءت هذه الدراسة لتسدّ هذه الثغرة. وفي هذا السياق جاءت أسئلة هذه الدراسة التي انبثقت من هذه المشكلة.

وتتمثل أسئلة هذه الدراسة في التساؤلات التالية:

- ما أهم مجالات الدرس المعجمي العربي؟
- ما أوجه الإتفاق والإختلاف في طبيعة مجالات الدرس المعجمي عند المعجميين القدامى والمحدثين؟

- ما أهم الجوانب للمجالات المعجمية التي لا زالت إلى هذا الوقت ملحة إلى مزيد من الدراسات المتواصلة لأجل تلبية احتياجات العالم العربي والإسلامي في القرن الحادي والعشرين؟
- فجاءت أهداف هذه الدراسة إجابةً للتساؤلات السابقة
- تنجلي أهمية هذه الدراسة في النقاط التالية:
- تساعد هذه الدراسة في الفهم الصحيح لماهية مجالات الدرس المعجمي العربي عند المعجميين القدامى والمحدثين وطبيعتها.
- إن عقد المقارنة لمجالات الحقل المعجمي<sup>(3)</sup> العربي بين المعجميين القدامى والمحدثين يمهد الطريق ويسهل السبيل لفهم مدى تطورها عبر العصور المتعاقبة.
- تعطي هذه الدراسة فكرةً أعمق وتصوراً أشمل للجوانب المعجمية التي لا زالت إلى هذا الوقت بحاجة إلى مزيد من دراسات أخرى ممتدة التي من شأنها رفع مستوى هذا الحقل العلمي الطريف.
- واقتضت طبيعة موضوع هذه الدراسة أن يسلك البحث في معالجته المنهج الوصفي التحليلي؛ حيث يسعى إلى استنتاج واستنباط مجالات الحقل المعجمي العربي عند القدامى والمحدثين؛ وذلك من خلال إنتاجاتهم المعجمية الثمينة، ثم يقوم بدراستها وتحليلها إلى أن يصل إلى نتائج علمية غالية من شأنها كشف النقاب ورفع الستار عن مجالات هذا الحقل ومدى قيمة جهود المعجميين قديماً وحديثاً في إثرائه.
- يركّز البحث في دراسته على أهم وأبرز المعاجم العربية القديمة والحديثة، وكذلك بعض الكتب العلمية التي اتخذت المعاجم العربية موضع الدراسة للكشف عن مآخذها ومواطن ضعفها وإثارة بعض مشاكلها التقنية حتى يتمكن الباحث في آخر المطاف إلى استنباط واستنتاج واستخلاص مجالات الحقل المعجمي العربي.

#### مجالات الحقل المعجمي عند القدامى والمحدثين:

- يتناول البحث بالدراسة مجالات الحقل المعجمي العربي؛ حيث يتعرض لمفهومها وطبيعتها وأوجه الاتفاق والإختلاف بين القدامى والمحدثين حيالها، والجوانب التي لا زالت إلى الآن بحاجة إلى دراسات أخرى ممتدة وغير ذلك مما له أوثق الصلة بذلك. وعلى أساس ذلك اقتضت طبيعة موضوع الدراسة تقسيم هذه الدراسة إلى نقاط أربعة كالتالي:
- مجالات الحقل المعجمي مفهومها وطبيعتها.
  - مجالات الحقل المعجمي عند القدامى.
  - مجالات الحقل المعجمي عند المحدثين.
  - المقارنة بين المعجميين القدامى والمحدثين في مجالات الحقل المعجمي.

### مجالات الحقل المعجمي مفهومها وطبيعتها:

يعتبر جهود المعجميين قديماً وحديثاً من أعظم وأنفس الجهود التي خلّفت ثماراً ناضجة وآثاراً واضحة في الحقل اللغوي. وقد أثبت علماء الغرب – فضلاً عن غيرهم – بثقل هذه المجهودات في المجال العلمي، ومدى تفوّقها وتميّزها واحتلالها درجة ومكانة عالية؛ من ذلك قول هايوود: "إن العرب في مجال المعجم يحتلّون مكان المركز سواء في الزّمان أو المكان، بالنسبة للعالم القديم أو الحديث وبالنسبة للشرق أو الغرب"<sup>(4)</sup> غير أنه مع كثرة هذه المجهودات وتشعبها وتنوّعها يمكن للناظر والمفتش الدقيق أن يصنّفها إلى صنفين أساسيين هما: الجانب التطبيقي والجانب النظري.

هذا، ويقصد بالجانب التطبيقي أو التّأليفي في الدّرس المعجمي تأليف الأصناف المختلفة والأنواع المتباينة من المعاجم اللغوية العربية. وأما الصنّف التّأني فهو الجانب التّنظري؛ ويسمّى أيضاً بالجانب التّقدي أو المنهجي؛ ويقصد به دراسة المعاجم العربية شرحاً أو تعليفاً أو تحليلاً أو غير ذلك بغية الكشف عن مآخذها ومواضع ضعفها ومواطن خللها وزللها وإثارة بعض مشاكلها التقنية وعيوبها المنهجية؛ حتى يتمّ تعديل اعوجاجاتها وتقويم انحرافاتهما في أكمل صورة وبأحسن أسلوب.

يتبيّن – إذن – من خلال ما تقدّم أن الهدف الأساس من الجانب النظري للدراسات المعجمية يعود – بالدرجة الأولى – إلى السعي وراء تطوير الجانب التطبيقي؛ حتى تلبيّ المعاجم حاجات الباحثين والدارسين؛ إذ الجانب النظري يقوم بدورٍ كبيرٍ في دراسة الأسس التقنية والضوابط المنهجية في التّأليف المعجمي؛ وعليه، فكلمًا كانت الأسس التقنية في التّأليف المعجمي مبسّطة، والضوابط المنهجية منضبطة كلّما أقبل الباحثون والدارسون إليها، واستفادوا منها؛ فتكسب هذه المعاجم عندئذ قبولاً وشهرةً في الأوساط العلمية. وأما إذا استعمل المؤلفون أسساً معقّدة وتقنياتٍ مبهمّةً ومعالمً غامضةً عند التّأليف فرّ الباحثون والدارسون منها؛ وبالتالي فقدّ المعجم مهمّته الكبرى وقيّمته العظمى. وعلى أساس ذلك أفرد النّقاد المعجميون قديماً وحديثاً كتباً لغويةً ضخمةً ومقالاتٍ علميةً قيّمةً تحمل في طياتها دراسة علمية ناقدة لأهمّ الأسس والتقنيات العلمية لتأليف المعاجم العربية ودراسة مختلف مناهجها.

### مجالات الحقل المعجمي عند القدامى:

لقد صبّ اللّغويون العرب القدامى اهتماماتهم على الدّراسات المعجميّة نقداً وتأليفاً؛ حيث خلّفوا كميّةً كبيرةً من المعاجم العربية – لكثرتها – يصعب على باحث مبتدئ الإحاطة بها. غير أن تعرّضهم للدّراسات المعجميّة التّقديّة أقلّ بكثير. فغاية ما يهتمّون به هو وضع المعاجم فقط وتأليفها من دون نقد مناهجها وأسسها التّقنيّة. ويرجع السّبب في ذلك إلى مقتضى حاجات عصرهم؛ حيث إنهم يسعون إلى جمع الألفاظ العربية في مؤلّف مستقل؛ فالحاجة في ذلك ملحّة من أجل صيانة اللغة والحفاظ على سلامتها؛ فحاولوا بكل ما أوتيتهم من طاقة جمع هذه الألفاظ اللّغوية في مؤلّف مستقل؛ الأمر الذي أدّى إلى تشعب هذه المعاجم وتنوّعها بشكلٍ ملفتٍ للنظر.

وأما ما يتعلّق بالدراسات المعجميّة النّقدية؛ أي دراسة الخطوات الإجرائية والتنفيذية لتأليف المعاجم العربية فلم تحظ بالإهتمام الكافي؛ لأنّ التّأليف هو الأكثر احتياجاً – في ذلك الوقت – من النّقد، إذ لا يتأتّى النّقد إلا بوفرة المعاجم؛ ولكن مع ذلك فقد أحسوا بخطورة هذا الجانب ومدى أهميته؛ ذلك لأن نجاح أيّ معجم وقبوله من قِبَل الأمة يعتمد على مدى حسن تنسيقه وسلامة منهجه من الغموض والإلتباس وخاصة في الأمور المتعلّقة بقضايا المعجم العربي الثلاثة.

هذا، فالجانب التطبيقي إذن أو ما يسمى بالخطّ التّألفي هو الأسبق ظهوراً من النّقد؛ ذلك أن معجم (العين) للخليل بن أحمد يمثل أول محاولة لتأليف معجم عربي. وأما النوع الثّاني المتمثّل في دراسة المعاجم فقد جاء متأخراً؛ إذ إنّ أول دراسة مكثّفة جاءت على أيدي أمثال شيخ المعجميين المغاربة بلا منازع محمد ابن الطيب الفاسي<sup>(5)</sup> في كتابه (إضاءة الراموس وإضافة الناموس على إضاءة القاموس)؛ حيث قام بدراسة جادة للقاموس المحيط؛ وذلك من خلال نقد الكتاب من حيث قضايا المعجم العربي الثلاثة. والكتاب كما يقول عنه محققه: "من أنفس وأغلى كتب اللّغة وأشملها إحاطة في بابه... فحاشية ابن الطيب الشرقي<sup>(6)</sup> كما تعرف لدى المغاربة هي أصل من أصول (تاج العروس) إلا أنها أطول منه، فتاج العروس عشرة أجزاء، والحاشية ست وعشرون جزءاً حسب تقديرنا لها عدا الجزئين اللذين تكفل الدكتور النّهامي الراجي بإخراجهما؛ الأول عن ابن الطيب الشرقي ومؤلفاته العديدة، والثّاني عن فهارس الهاشمية"<sup>(7)</sup>

فالمعجميون القدامى إذن، اعتنوا بتأليف المعاجم<sup>(8)</sup> أكثر من اعتنائهم بدراساتها. يقول الدكتور الحمزاوي مؤكداً على هذه الفكرة قائلاً: "لم يعتنوا بالنظريّات بقدر ما اعتنوا بالتطبيقات"<sup>(9)</sup> إلا أنه مع ذلك فإنّ مؤلّفاتهم لا تخلو من استدراك أو توهيم أو تعليق لجانب من جوانب قضايا المعجم العربي؛ ويتجلّى ذلك في مقدمات كتبهم المعجميّة وخاصة عند بيانهم السّبب في التّأليف. والأمثلة في ذلك أكثر من أن تحصي منها قول الجوهري في معرض حديثه عن أسباب تأليف كتابه حيث قال: "... أما بعد: فإنّي قد أودعتُ هذا الكتاب ما صحّ عندي من هذه اللّغة التي شرف الله تعالى منزلتها، وجعل علم الدين والدنيا منوطاً بمعرفتها، على ترتيب لم أسبق إليه وتهذيب لم أغلب عليه في ثمانية وعشرين باباً، وفي كل باب منها ثمانية وعشرون فصلاً على عدد حروف المعجم وترتيبها، إلا أن يهمل من الأبواب جنس من الفصول بعد تحصيلها بالعراق رواية، وإتقانها دراية، ومشافهتي بها العرب العاربة في ديارهم بالبادية. ولم آل في ذلك نصحاً ولا ادخرت وسعاً، نفعنا الله وإياكم به"<sup>(10)</sup>

وكذلك قول الفيروزآبادي في مقدمة القاموس المحيط؛ حيث قام فيها بانتقاد (الصّاح) ونعته بالقصور والنقصان: "فقد فاته نصف اللّغة أو أكثر إما بإهمال المادة أو بترك المعاني الغريبة النادرة..."<sup>(11)</sup>

فهذه المقدمات – على بساطتها – تبين جلياً مدى اهتمام القدامى لفاعليّة حسن تنسيق القضايا المعجميّة والاعتناء بسلامة المنهج من الخلط والإلتباس في تأليف المعاجم العربية؛ ولكن مع إحساسهم لهذه الأهميّة فلم يتفرّغوا لإعداد كتب نقدية إلا في القليل النادر

جداً؛ مع أنهم تعوّدوا في فاتحة معاجمهم بإعداد مقدّمة مركزية يتناولون فيها أهمّ مسائل قضايا المعجم العربي على نحو ما فعله الفيروز أبادي في القاموس المحيط وغيره كثيرون.

وهكذا استمر الأمر في العصر القديم؛ حيث اشتغل العلماء في تلك الفترة بتأليف المعاجم، وقلمًا يلتفتون إلى دراستها أو التعليق عليها محاولين الكشف عن مآخذها ومواطن ضعفها وإثارة بعض مشاكلها التقنية إلا في عباراتهم الوجيزة وإشاراتهم المقتضبة؛ وذلك عند حديثهم عن الأسباب التي دعتهم إلى التّأليف.

هذاء، فاللغويون القدامى أنتجوا في المجالات المعجمية بشقيها النظري والتطبيقي إنتاجاتٍ هائلةً يستدل بها على مدى جهودهم العظيمة في هذا المضمار. ومن أبرز هذه المؤلفات في الجانب التطبيقي ما يلي:

- كتاب العين للخليل بن أحمد الفراهيدي (المتوفى 175هـ)
- كتاب الجيم لأبي عمرو الشيباني (المتوفى 206هـ)
- الجمهرة في اللغة لمحمد بن الحسن ابن دريد الأزدي (المتوفى 321هـ)
- ديوان الأدب في بيان لغة العرب لإسحاق بن إبراهيم الفارابي (المتوفى 350هـ)
- البارع في اللغة لأبي علي إسماعيل بن القاسم البغدادي (المتوفى 356هـ)
- تهذيب اللغة لأبي منصور محمد بن أحمد الأزهرى (المتوفى 370هـ)
- المحيط في اللغة للصاحب ابن عباد (المتوفى 380هـ)
- مجمل اللغة لأبي حسين أحمد بن زكرياء بن فارس اللغوي (المتوفى 395هـ)
- مقاييس اللغة له أيضاً
- تاج اللغة وصحاح العربية لأبي نصر إسماعيل بن حماد الجوهري (المتوفى 400)
- المنتهى في اللغة لمحمد بن تميم البرمكي (المتوفى 433هـ)
- المخصّص لأبي الحسن علي بن إسماعيل بن سيده الأندلسي (المتوفى 458هـ)
- المحكم والمحيط الأعظم له أيضاً
- أساس البلاغة لأبي القاسم محمد بن عمر بن محمد الخوارزمي جار الله (المتوفى 538هـ)
- شمس العلوم ودواء كلام العرب من الكلوم لنشوان بن سعيد الحميري (المتوفى 583هـ)
- التكملة والذيل والصلة لأبي الفضائل رضى الدين الحسن بن محمد الصاغانى (المتوفى 650هـ)
- العباب الزاخر واللباب الفاخر له أيضاً
- لسان العرب لأبي الفضل جمال الدين بن مكرم ابن منظور الإفريقي المصري (المتوفى 711هـ)
- المصباح المنير لأبي العباس أحمد بن محمد بن علي المقرئ (المتوفى 770هـ)

- القاموس المحيط لأبي الطاهر محمد بن يعقوب بن محمد بن إبراهيم الفيروزآبادي  
(817)

- تاج العروس في شرح جواهر القاموس لمحمد بن عبد الرزاق مرتضى الزبيدي  
(1205هـ)

يتبين مما سبق أن القدامى قد بذلوا النفس والنفيس في إثراء هذا الحقل بتأليفاتهم الثقيلة وكتبهم النفيسة بداية من منتصف القرن الثاني الهجري على يد رائد هذا الميدان الخليل بن أحمد الفراهيدي إلى أواخر القرن الثاني عشر الهجري على يد صاحب أطول وأضخم معجم لغوي في تاريخ الحضارة العربية محمد بن عبد الرزاق مرتضى الزبيدي. وأما ما يتعلق بالجانب النظري فقد أثبتت الدراسة هذه في الصفحات السالفة أن المعجميين القدامى لم يعتنوا كثيراً بهذا الجانب إلا في عباراتهم الوجيزة وإشاراتهم العابرة وملاحظاتهم المقتضبة يبدونها في مقدمات معاجمهم اللغوية وخاصة عند الحديث عن الأسباب والذوابع التي دفعتهم في تأليف معاجمهم. فقلما إذن يتقرّغون لكتابة كتاب مستقل في الجانب النظري؛ إذ ابن الطيب الفاسي يعتبر من أبرز الشخصيات المعجمية القديمة التي طرقت هذا الباب واقتحمت الميدان بحاشيته المشهورة؛ ثم تلاه بعض الشخصيات المعجمية كالكوكباني صاحب (فك القاموس) وغيره.

#### مجالات الحقل المعجمي عند المحدثين:

شهدت الدراسات المعجمية في العصر الحديث تطوراً كبيراً وعنايةً فائقةً عند اللغويين؛ إذ أنتجوا مؤلفات علمية جديرة بالإعتبار في هذه الساحة. وهذه المؤلفات في مجموعها تتمثل إما في الجانب النظري وإما في الجانب التطبيقي لا غير.

هذا، ومما هو جدير بالإشارة إليه في هذا الصدد أن المعجميين اشتغلوا بدراسة الكمّ الهائل من المعاجم التي خلفها اللغويون القدامى؛ وعليه، فإنهم اشتغلوا بالنظريات أكثر من اشتغالهم بالتطبيقات. فالمعجميون أحسّوا أن الجانب التأليفي قد يعتريه شيء من الخلل وقسط من الزلل؛ لذا يتداركون هذا النقص بدراسة الأسس التقنية والمعايير المعتمدة. فعلى أساس ذلك كثرت الدراسات النقدية في هذا العصر وتنوّعت وتشعبت لدرجة أنه يصعب الإحاطة بها كلّها.

هذا، ويعتبر أحمد فارس الشدياق كما يقول عنه الودغيري: "أبرز علم من أعلام النهضة اللغوية العربية المحدثّة. كما يُعتبر أهم شخصيّة في القرن التاسع عشر تناولت بالنقد قواميسنا القديمة في دقّة وتوسّع وشمولية؛ فكان له صداه البعيد وأثره القويّ فيمن جاء بعده من الدارسين"<sup>(12)</sup> فقد قام أحمد فارس الشدياق في كتابه (الجاسوس على القاموس) بدراسة عن المعاجم القديمة عامّة من خلال دراسته للقاموس المحيط. فقد ذكر في مقدّمة هذا الكتاب الأسباب التي دعتّه إلى تأليفه وهو ما لاحظّه من المشاكل التقنيّة في المعاجم القديمة عامّة والقاموس المحيط خاصّة؛ فحاول من خلال هذا الكتاب مداركة هذا النقص، ونادى بتأليف معجم جديد يسلم من تلك العيوب التي شانت المعاجم القديمة، ويساير روح العصر ومقتضيات النهضة حيث قال: "وبعد: فإنّي لما رأيت في تعاريف القاموس

للإمام القاضي مجد الدين الفيروز أبادي قصوراً وإبهاماً وإيجازاً وإبهاماً، وترتيب الأفعال ومشتقاتها فيه محوج إلى تعبٍ في المراجعة ونصبٍ في المطالعة، والناس راوون منه وراضون عنه، أحببت أن أبين في هذا الكتاب من الأسباب ما يحضّ أهل العربية في عصرنا هذا على تأليف كتاب في اللغة يكون سهل الترتيب واضح التعريف، شاملاً للألفاظ التي استعملها الأدباء والكتاب وكلّ من اشتهر بالتأليف، سهل المجتنى داني الفوائد، بين العبارة، وافي المقاصد" (13)

وهكذا توالى الدراسات الكثيفة اعتنى بها العلماء المحدثون بدراسة المعاجم المؤلفة؛ وأن دراساتهم لا تكاد تخرج عن قضية من القضايا الثلاثة. ولما جاء الدكتور عبد العلي الودغيري قرأ هذه الدراسات المعجمية النقدية قراءةً مدققةً وفهمها فهماً ثاقباً فقام يبدي ما له من المساهمة بأسلوبٍ عصريٍّ مبسطٍ؛ حتى استفاد منه الكثير من كوكبة العصر الراهن منهم على سبيل المثال الدكتور أحمد مختار وغيره. وعليه، فإن الدكتور الودغيري يُعتبر من الذين وضعوا القواعد الأساسية والقوانين العامة لقضايا المعجم العربي بأسلوبٍ عصريٍّ واضحٍ المعالم؛ وذلك في كتابه (قضايا المعجم العربي في كتابات ابن الطيب الشرقي)

يتبين من خلال هذا العرض الموجز أن حركة تأليف المعاجم العربية قد بلغت درجةً راقيةً من النمو والإزدهار منذ العصر القديم؛ غير أن دراسة هذه المعاجم دراسة نقدية في ذلك العصر لم تحظ بالاهتمام الكافي. والسبب في ذلك - والله أعلم - يعود إلى طبيعة حركة العلم؛ ذلك أن التأموس الطبيعي لحركته أنه لا يصبح ناضجاً - بكل جوانبه - دفعةً واحدةً. وأما النقاد المحدثون فقد لاحظوا هذا النقصان فانصبوا جلّ اهتمامهم بالدراسات المعجمية النقدية ليتمكّنوا من سدّ تلك الثغرة، فألفوا فيه كما هائلاً وأجادوا.

وأما ما يتعلّق بالجانب التطبيقي فإن العلماء في هذا العصر ساهموا كثيراً بتأليف الأصناف المختلفة من المعاجم اللغوية. غير أن ما يمكن الإشارة إليه في هذا الصدد بأن حركة التأليف المعجمي في العصر الراهن قامت على أكتاف علماء إما فراداً وإما جماعةً؛ فالأول هو ذلك النوع القائم على الجهد الفردي وهو المؤلف في العصر القديم؛ أي أن يقوم عالمٌ بوضع معجمٍ عربيٍّ من غير اللجوء إلى أية هيئةٍ علميةٍ ولا مؤسسةٍ أكاديميةٍ بغية الإشراف أو أيّ شئٍ من هذا القبيل. وأما النوع الثاني فهو ذلك النوع القائم على الجهود الجماعية المؤسسة؛ وهذا النمط لم يكن مألوفاً إلا في هذا العصر؛ وهو تأليف المعاجم العربية من قِبَل هيئةٍ متخصصةٍ يتساندُ فيها الخبراء والمتخصصون في المجال؛ أمثال مجمع اللغة العربية بالقاهرة ومجمع دمشق وغيرهما. إلا أن الجهد الفردي هو البادئ في اقتحام هذا الميدان الطريف في هذا العصر؛ وذلك على أيدي العلماء اليوسوعيين. فالبطرس البستاني يعتبر أول من حاول في تأليف المعجم العربي في العصر الحديث؛ حيث ألف كتابيه (محيط المحيط، واختصره في معجم قطر المحيط). وأما أول محاولة لدى علماء المسلمين فهي محاولة قام بها سعيد الخوري الشرتوني؛ إذ ألف كتابه (أقرب الموارد في فصح العربية والشوارد) ثم تلاه العديد من الجهود التي يمكن سرد أهمّها فيما يلي:

- أقرب الموارد في فصح العربية والشوارد، لسعيد الخوري الشرتوني (14)

- البستان، للعلامة عبد الله البستاني<sup>(15)</sup>  
- فاكهة البستان، للعلامة عبد الله البستاني كذلك.  
هذا، وهناك معاجم لغوية أخرى ألّفت في هذا العصر إلا أنها لم تكن مؤلفة من قبل  
العلماء اليوسوعيين ولا هيئة علمية معينة؛ وإنما هي قائمة على الجهود الفردية؛ إلا أن  
الفارق بينها وبين غيرها يكمن في كونها أنشأ المؤلفون طريقة أخرى في ترتيب المداخل  
المعجمية<sup>(16)</sup> ومن أبرز هذه المعاجم ما يلي:

- الرائد، لمسعود جبران<sup>(17)</sup>  
- معجم المرجع للشيخ عبد الله العلايلي<sup>(18)</sup>  
- القاموس الجديد للطلاب، لابن هادية وآخرين  
- المعجم العربي الحديث (لاروس) للدكتور خليل الجر<sup>(19)</sup>  
- سرّ الليل في القلب والإبدال لأحمد فارس الشدياق  
- ترتيب القاموس المحيط للشيخ طاهر الطرابلسي<sup>(20)</sup>  
هذا، وأما ما يتعلق بالمعاجم التي أشرفت عليها هيئة علمية ومؤسسة أكاديمية  
فتمثل أهمها فيما يلي: <sup>(21)</sup>

- متن اللغة العربية، لمجمع اللغة العربية بدمشق<sup>(22)</sup>  
- المعجم المدرسي، لوزارة التربية بدمشق<sup>(23)</sup>  
- المعجم الكبير لمجمع اللغة العربية بالقاهرة<sup>(24)</sup>  
- المعجم الوسيط لمجمع اللغة العربية بالقاهرة  
- المعجم الوجيز لمجمع اللغة العربية بالقاهرة  
- المعجم العربي الأساسي، لمنظمة العربية للتربية والثقافة والعلوم<sup>(25)</sup>  
يتبين مما سبق أن علماء المسلمين قاموا بدورٍ كبيرٍ وفاعل في إثراء هذا الحقل  
المعجمي العربي بتأليفاتهم المكثفة. وهذا الجهد يتنوّع إلى نوعين أساسيين هما: النوع القائم  
على الجهد الفردي، والآخر هو الجهد الجماعي المؤسسي.  
وأما ما يتعلّق بالجانب النظري فإن هذا العصر شهد تحوُّلاً كبيراً في الدّراسات  
المعجمية؛ حيث صب المعجميون اهتماماتهم بدراساتٍ مستفيضةٍ و متنوعة لنقد ما خلفه  
أصحاب صناعة المعاجم العربية من التّراث المعجمي قديماً وحديثاً، محاولين الكشف عن  
مآخذها ومواطن ضعفها وإثارة بعض مشاكلها النّقنية؛ وذلك من أجل إعطاء بدائل أخرى  
مناسبة وإيجابية للتّهوض بهذه الصّناعة.

غير أن ما تجدر الإشارة إليه في هذا الصّدّد أن استفادة النّقاد المعجميين  
المعاصرين لحاشية ابن الطيّب الشّرقي كان من أكبر العوامل التي ساعدتهم في دفع عجلة  
الدّراسات النّقديّة إلى الأمام، فحاولوا مدها بكلّ جديدٍ تفنّقر إليه كما صرّح بهذه الفكرة  
الدكتور الودغيري قائلاً: "إنّ هذه الحاشية لها أثرٌ ملموسٌ في توجيه الكتابات المعجمية  
التي ظهرت ابتداءً من القرن الثّاني عشر الهجري (الثامن عشر الميلادي) وأنّ آراء ابن  
الطيّب فيها وتعاليفه ونقوده – ولاسيما فيما يخصّ قضايا التّعريف وقضايا التّرتيب – كان  
عاملاً قوياً في إنارة سبل اللّغويين خلال القرن التاسع عشر الميلادي ومساعدتهم على

تلمس وجوه الخلل والقصور في طرائق القواميس القديمة المتداولة إذ ذاك – وأهمها القاموس المحيط – فاندفعوا في ذلك باحثين عن الصورة الجديدة التي ينبغي أن يكون عليها قاموس اللغة العربية<sup>(26)</sup>

هذا، وقد ذكر الباحث – في الصفحات السابقة – أن اللغويين القدامى قد اهتموا اهتماماً ملحوظاً بتأليف المعاجم؛ أي أنهم – بعبارة أخرى – اهتموا بالتطبيقات أكثر من اهتمامهم بالنظريات؛ إذ لا يشيرون إلى النظريات إلا في عباراتٍ عابرةٍ وإشاراتٍ مقتضبةٍ في مقدمات معاجمهم. غير أن العصر الحديث اتجه اتجاهاً معاكساً؛ حيث اهتم اهتماماً كبيراً بالنظريات فأفردوا فيها كتباً مستقلةً ضخمةً، فكثرت المؤلفات المعجمية النقدية وتشعبت بشكلٍ ملحوظٍ؛ ولذا جاءت مؤلفاتهم النقدية – عموماً – متمسكةً بالدقة والإحكام والإحاطة والإستقصاء، حتى أفردوا لها كتباً وحددوا لها مصطلحاتها وأصبح علماً قائماً بنفسه ذا أبواب وفصول ومباحث.

ومن أبرز هؤلاء النقاد المعاصرين الذين ساهموا في هذه الدراسات المعجمية النقدية أحمد فارس السدياق في كتابه (الجاسوس على القاموس)، والدكتور محمد رشاد الحمزاوي في مقالاته وكتبه أهمها (من قضايا المعجم العربي قديماً وحديثاً)، والدكتور أحمد مختار عمر في مقالاته وكتبه أهمها (صناعة المعجم الحديث)، وجورج ماطوري في كتابه (منهج المعجمية)، والدكتور عبد العلي الودغيري في مقالاته العلمية، وكتبه المعجمية النقدية أهمها (قضايا المعجم العربي في كتابات ابن الطيب الشرقي)، وكذلك الدكتور علي القاسمي في كتابه (علم اللغة وصناعة المعجم).

### المقارنة بين المعجميين القدامى والمحدثين في مجالات الحقل المعجمي:

لقد تعرّض البحث في الصفحات السابقة للطابع الذي تتسم به مجالات الحقل المعجمي العربي عند المعجميين القدامى والمحدثين وطريقتهم في تناولها. وسوف يقوم في هذه العجالة بعقد المقارنة لهذا الطابع وما يتّصف به كل عصر من المزايا والخصائص بهذا الخصوص.

- إن المعجميين القدامى والمحدثين تناولوا الحقل المعجمي بالدراسة من حيثيتين اثنتين هما: الخطّ التطبيقي أو ما يسمى بالخطّ التأليفي، والخطّ النظري أو ما يسمى بالخطّ النقدي أو المنهجي.
- إن المعجميين القدامى صبّوا جلّ اهتماماتهم على الخطّ التطبيقي؛ وذلك باعتباره أحوج في ذلك العصر من غيره، فألّفوا الكثير من المعاجم العربية منذ منتصف القرن الثاني الهجري على يد رائد هذا الميدان الخليل بن أحمد الفراهيدي؛ ثم تتابعت بعده جهود أخرى كثيرة ساعدت في نموّ هذا الجانب وتطوّره؛ بينما تعرّضهم للجانب النظري كان تعرّضاً خفيفاً وبعباراتٍ عابرةٍ يبدونها في مقدمات معاجمهم؛ وذلك عند الحديث عن الأسباب والدوافع لكتابة معاجمهم؛ بينما الوضع مختلفٌ – بعض الشيء – في العصر الحديث؛ ذلك أنهم اعتنوا عناية ملحوظة بالجانب النظري؛ إذ إنهم أدركوا أن هذا الجانب يقوم

بدور كبير في جعل الجانب التطبيقي أكثر دقة وفاعلية ورصانة ومتانة؛ فأفردوا له كتباً مستقلةً ضخمةً بجانب العدد الكثير من المقالات العلمية والرسائل الأكاديمية.

- إن الخطّ التأليفي عند القدامى يقوم على أكتاف المعجميين فراداً؛ أي أن العالم هو الذي يتولى ويتكفل كتابة كتابه وحده. فالجهد إذن جهدٌ فرديٌّ بحت؛ بينما توسّع نطاق هذا الجهد في العصر الحديث ليشمل الجهد الجماعي المؤسسي؛ بحيث أصبحت الهيئات العلمية والمؤسسات الأكاديمية تؤدي دوراً كبيراً في تأليف المعاجم العربية إلى حدّ أن أصبح التأليف موكولاً إليهم.

### الخاتمة:

إنّه بعونٍ من الله وتوفيقه قد وصل البحث إلى ختام هذه الدراسة المعنونة " الحقل المعجمي ومجالاته؛ دراسة معجمية مقارنة بين المعجميين القدامى والمحدثين " وقد توصل إلى جملة من النتائج العلمية؛ إلا أنه بدايةً سوف يقوم بعرض هذه النتائج منطلقاً من أهداف هذه الدراسة التي جاءت إجابةً عن التساؤلات التي طرحتها هذه الدراسة للمساهمة في علاج الإشكالية التي حفزت الباحثين إلى القيام بهذه الدراسة؛ ثم ناقشا هذه النتائج وحلّالها، ومن ثمّ اقترحا بعض التوصيات التي انبثقت من تعامل البحث مع المعطيات والبيانات التي قام بجمعها. وعلى أساس ذلك جاءت تقسيمات هذه الخاتمة على الشكل التالي:

- مناقشة وتحليل نتائج الدراسة.
- التوصيات.

### أولاً: نتائج الدراسة:

- لقد توصلت هذه الدراسة إلى نتائج أهمها ما يلي:
1. تتمثل مجالات الحقل المعجمي في مجالين كبيرين هما: الجانب التطبيقي أو التأليفي؛ وهو تأليف الأصناف المختلفة والأنواع المتباينة من المعاجم اللغوية العربية، والجانب النظري أو ما يسمى بالجانب النقدي أو المنهجي؛ والذي يقصد منه ويراد به دراسة المعاجم اللغوية شرحاً أم تعليقاً أم تحليلاً... بغية الكشف عن مآخذها، ومواقع ضعفها، ومواطن خللها، وزللها، وإثارة بعض مشاكلها التقنية وعيوبها المنهجية؛ حتى يتمّ تعديل اعوجاجاتها، وتقويم انحرافاتهما في صورة أكمل، وبأسلوب أجدى وأنفع.
  2. تتمثل نقطة الإتفاق في الطابع الذي تتسم به مجالات الحقل المعجمي عند المعجميين القدامى والمحدثين في أن كلا منهما تناول مجالات الحقل المعجمي؛ بينما تتمثل أوجه الإختلاف فيما بينهما في وجوهٍ عدّة كالتالي:
- أن المعجميين القدامى اهتموا بالجانب التطبيقي التأليفي أكثر من اهتمامهم بالجانب النظري؛ بينما المعجميون المحدثون اعتنوا بالجانب النظري؛ إذ إنهم أدركوا أن هذا الجانب يقوم بدور كبير في جعل الجانب التطبيقي أكثر دقة وفاعلية؛ فأفردوا

له كتباً مستقلةً ضخمةً بجانب العدد الذي لا يدخل تحت الحصر من المقالات العلمية والرسائل الأكاديمية.

- إن الخطَّ التطبيقي التآلفي عند القدامى يقوم على الجهود الفردية فقط؛ بينما توسّع نطاق هذا الجهد في العصر الحديث ليشمل الجهدَ الجماعي المؤسسي؛ بحيث أصبحت الهيئات العلمية والمؤسسات الأكاديمية تؤدي دوراً كبيراً في تأليف المعاجم العربية إلى حدّ أصبح التآليف المعجمي موكولاً إليهم.

### ثانياً: مناقشة وتحليل نتائج الدراسة:

يُقصد من هذا المحور ربط النتائج التي توصلت إليها هذه الدراسة بأهداف وأسئلة البحث المتمخضة من إشكالية هذه الدراسة.

### السؤال الأول: (ما أهم مجالات الدرس المعجمي العربي؟)

لقد تمكّنت هذه الدراسة من الإجابة عن هذا السؤال؛ حيث توصلت إلى أنّ مجالات الدرس المعجمي العربي يتمثّل في مجالين أساسيين هما: الجانب التطبيقي والجانب النظري.

### السؤال الثاني: (ما أوجه الإتفاق والإختلاف في طبيعة مجالات الدرس المعجمي عند المعجميين القدامى والمحدثين؟)

لقد تمكّنت هذه الدراسة من الإجابة عن هذا السؤال؛ حيث توصلت إلى أنّ وجه الإتفاق في طابع مجالات الحقل المعجمي العربي عند القدامى والمحدثين يتمثّل في كون كل منهما يتناول دراسة الحقل المعجمي من خلال جانبي التطبيق والتنظير؛ بينما تكمن وجوه الإختلاف في كون القدامى صبّوا جُلّ اهتماماتهم على الجانب التطبيقي؛ بينما اعتنى المحدثون بالجانب النظري. ومن جهة أخرى أيضاً أن الجهد المعجمي عند المحدثين اتسع نطاقه ليضم الجهود الجماعية المؤسسية.

### السؤال الثاني: (ما أهم الجوانب للمجالات المعجمية التي لا زالت إلى حدّ السّاعة في حاجة ملحة إلى مزيد من الدراسات المتواصلة من أجل تلبية احتياجات العالم العربي والإسلامي في القرن الحادي والعشرين؟)

لقد تمكّنت هذه الدراسة من الإجابة على هذا السؤال؛ حيث توصلت إلى أنّ الجانب النظري يؤدي دوراً محورياً في جعل المعاجم العربية أكثر دقة ورصانة ومتانة؛ وذلك باعتباره مكتملاً للجانب التطبيقي. وعليه، فإنه إذن لجدير بأن يعتني به المهتمون بالدراسات المعجمية بشقيها النظري والتطبيقي في هذا القرن.

### ثالثاً: التوصية:

من خلال تعامل الباحث المتواضع مع المادة العلمية لهذه الدراسة تمكّن من الوقوف على بعض الأمور التي يحسبها أنها في حاجة إلى بحث وتمحيص. وعليه، يدعو إلى إقامة

دراسات أخرى ممتدة من هذه الدراسة تهدف إلى إجراء دراسة نقدية للمعاجم العربية وخاصة حديثها من أجل الكشف على الجوانب التي لا زالت بحاجة إلى التقويم والتعديل حتى تكون هذه المعاجم الحديثة ملائمة لسد احتياجات العالم العربي والإسلامي في القرن الحادي والعشرين.

### المصادر والهوامش:

1. تسعى الدراسة المقارنة إلى عقد موازنة بين قضية من القضايا اللغوية.
2. هم المتخصصون في الدرس المعجمي.
3. يقصد ويراد بها الزوايا التي يهتمّ بها المتخصص في علم المعجمات.
4. مبروك، ناجح عبد الحافظ، **دراسات في المعجمات العربية**، الطبعة الرابعة، (مصر: مطبعة الأمانة، 2002م) ص27
5. هكذا يسمّيه الدكتور عبد العلي الودغيري في كتابه قضايا المعجم العربي في كتابات ابن الطيّب الشرقي.
6. ولا يعني ذلك أن هذا الكتاب هو أول محاولة في المجال المعجمي النقدي بل سبقته محاولات أخرى من قبل اللغويين المتخصصين في المجال، إلا أنها كلها لم تصل إلى مستواها كمّاً وكيفاً.
7. الفاسي، محمد بن الطيب، **إضاءة الراموس وإضافة الناموس على إضاءة القاموس**، تحقيق: عبد السلام الفاسي والدكتور التهامي الراجي الهاشمي. د.ط، (دم، د.ت)، الجزء الأول، ص تصدير
8. أي الجانب التطبيقي.
9. الحمزاوي، محمد رشاد، الدكتور، **من قضايا المعجم العربي قديماً وحديثاً**، ط2، (بيروت: دار الغرب الإسلامي، 1983م) ص40
10. الجوهري، أبو نصر إسماعيل بن حماد، **تاج اللغة وصحاح العربية**، تحقيق: الدكتور عبد الرحيم، الطبعة الأولى، (دمشق: دار القلم، د.ت)، 6/1
11. الفيروزآبادي، مجد الدين محمد بن يعقوب، **القاموس المحيط**، د.ط، (بيروت: دار الفكر، 1999م)، ص 3
12. الودغيري، عبد العلي، الأستاذ الدكتور، **قضايا المعجم العربي في كتابات ابن الطيب الشرقي**، ط1، (الرباط: سوق عكاظ، 1989م)، ص402
13. الشدياق، أحمد فارس، **الجاسوس على القاموس**، د.ط، (القسطنطينية: مطبعة الجوائب، 1299م)، ص2-3
14. للأستاذ سعيد الخوري الشرتوني المولود 1848-1913م وقد ألف هذا الكتاب خدمة للطلبة؛ ليتمرسوا اللغة العربية ويدربوا أنفسهم عليها، ويتقنوها.
15. إن المطبعة الأمريكية تريد إخراج معجم عربي كبير على منوال محيط المحيط؛ ونسقه مع اعتناء بالألفاظ العربية كثيرة التردد بين السنة العامة. فكلفت المطبعة عبد الله البستاني تأليف هذا المعجم (البستان) ثم رأت اللجنة بعد ذلك ضرورة

- القيام بتأليف معجم صغير الحجم، والمادة؛ ليستفيد منه الطلبة؛ فاختصر المؤلف معجمه فسماه (فاكهة البستان)
16. أي ترتيب المداخل المعجمية وفق الترتيب الألفبائي دون الرجوع إلى أصلها الاشتقاقي؛ ذلك أنها تعتمد في ترتيب موادها حسب صورتها اللفظية وفقاً لحروفها الأولى؛ مما يعني أنها ترتبها حسب واقعها المنطوق دون النظر إلى أصولها وتجريدها من الزوائد. فالمواد المعجمية التالية مثلا تبحث حسب حروفها التي بدأت بها وهي: (مكتب) تبحث في الحرف الميم، (يكتب) تبحث في الحرف الياء، (تأكل) تبحث في الحرف التاء، سفرجل تبحث في الحرف السين وهكذا...
17. لقد ألف هذا المعجم الأستاذ جبران مسعود وهو من أساتذة اللغة في لبنان. وقد تم إخراجه عام 1965م ويبدو أن هذا المعجم أشبه بمعجم مدرسي منه بمرجع لغوي. والهدف منه لخدم طلاب المراحل التعليمية الأولى وغيرهم - على حد سواء - ممن ينالوا حظا من الثقافة العربية.
18. إن مؤلف هذا الكتاب الشيخ عبد الله العلايلي أحد أبرز أئمة اللغة في القرن العشرين المولود ببيروت 1914م. والهدف الذي يريد تحقيقه في هذا الكتاب هو معالجة المادة اللغوية معالجة جديدة على وجه يكون أكثر حظا في باب الصدق وأوفر نصيبا من حيث الدقة.
19. لقد صدر هذا المعجم عام 1973م عن مكتبة لاروس الفرنسية. حيث قام بتأليفه الدكتور خليل الجر. وكان أستاذا في الجامعة اللبنانية. كما أسهم في تحرير القسم اللغوي منه كل من خليل باشا وهاني أبو صلح. كما أعاد النظر فيه محمد الشايب. وقد ذكر المؤلف في مقدمته أنه عمد إلى هذا الترتيب توخيا للسهولة وابتعادا عن الصعوبات التي قد يعترضها الباحث في المعاجم المؤلفة على الطريقة الإشتقاقية.
20. إن الأستاذ الشيخ طاهر أحمد الزاوي الطرابلسي قد عمد من وراء إعادة ترتيب القاموس المحيط للفيروز أبادي ما لاحظته من كثرة رجوع الباحثين والدارسين إليه لما فيه من كثرة الفائدة وزيادة النفع فرأى ضرورة تسهيله وتقريبه للطلبة عن طريق إعادة ترتيبه ترتيبا سهلا يتوافق مع طلاب العلم الذين يريدون العثور على ضالتهم في وقت أقرب.
21. والجدير بالملاحظة أن الهيئات العلمية المعنية بالإشراف على الأصناف المختلفة من المعاجم العربية لم تكن إلا وليدة العصر الراهن. وشأنها النهوض باللغة العربية ومسايرتها ركب الحضارة.
22. حيث كلفت الهيئة الشيخ أحمد رضا العاملي بتأليف هذا الكتاب. وهو المولود 1882-1953م والهدف من تأليف الكتاب النهوض باللغة العربية.
23. حيث أسند في تأليفه إلى الأستاذ محمد خير أبو حرب.
24. لقد سعى المجمع - منذ تأسيسه - إلى تأليف ثلاثة معاجم عربية من أجل خدمة طبقات ثلاثة. الطبقة الأولى هي طبقة الكبار أصحاب الثقافة اللغوية الواسعة. فهم يريدون معجماً عربياً كبيراً الذي يجمع اللغة كلها مع تتبع تاريخي للمواد

اللغوية عبرَ مرورها في العصور المتعاقبة. وعلى هذا الأساس ألفت اللجنة (المعجم الكبير) والطبقة الثانية هي طبقة الفئة المتوسطة. فهم يريدون معجمًا عربيًا يجمع بين دفتيه مجموعة من المواد اللغوية التي يحتاجها متوسطوا الثقافة بجانب الأدباء والكتّاب. فألفت اللجنة - استجابة لحاجاتهم - معجمًا عربيًا وسيطًا فُسِّمَ (المعجم الوسيط) وأما الطبقة الثالثة والأخيرة فهي طبقة الصغار من الثانوية ومن دونهم فألفت اللجنة (المعجم الوجيز). وعلى العموم، فإنَّ عنوان كلِّ معجمٍ يشير إلى الفئة الموجهة إليه. وثمة قضية أخرى جديرة بأن تذكر في هذا الصدد وهي أنه لولا مراعاة قضية الترتيب - التي من أجلها اختلفت المدارس المعجمية- لشكَّلت كلٌّ من المعاجم التي ألفتها اليوسوعيون ومجمع اللغة العربية بالقاهرة مدرسة معجمية مستقلة نظرًا لتباين اتجاه كلِّ منها في التأليف، وما يصبوا كلٌّ منهما إلى تحقيقه.

25. حيث أسند في تأليفه إلى نخبة من اللغويين المتخصصين منهم الدكتور أحمد مختار عمر والدكتور تمام حسان والدكتور حسين نصار وغيرهم. والهدف الذي يصبوا إليه هذا المعجم أن يكون مرجعًا مهمًا ميسرًا ومبسطًا لعامة المثقفين من العرب وغيرهم.

1. الودغيري، عبد العلي، الأستاذ الدكتور، قضايا المعجم العربي في كتابات ابن الطيب الشرقي، ط1، (الرباط: سوق عكاظ، 1989م)، ص373

## **CONTRASTIVE STUDY OF THE SEMANTIC SIMILARITIES IN SELECTED FORTY WISE SAYINGS AND PROVERBS IN HAUSA, KANURI AND ARABIC LANGUAGES**

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### **Abstract**

This Paper entitled: “Contrastive Study of the Semantic Similarities in Forty Wise Sayings and Proverbs in Hausa, Kanuri and Arabic Languages”, is a modest attempt by the researchers to study the Semantic Similarities in Wise Sayings and Proverbs between the three ethnic groups. In the course of study, they selected forty Wise Sayings and Proverbs in order to achieve the stated objective. The study came as a result of the research problem which manifested in lack of previous studies on the subject matter, as well as lack of knowledge by some members of these ethnic groups on the similarities between Wise Sayings and Proverbs they use in their day-to-day activities. The main objective of the paper is to highlight the Semantic Similarities through contrastive study; hence Comparative Method was adopted by presenting a Wise Saying or Proverb used in Arabic and a similar one in Hausa and Kanuri. In order to buttress that assertion, Arabic Poems and Verses of the Holy Qur’an and Tradition of the Holy Prophet were presented as evidence. At the end of the study, the researchers discovered that there are great semantic similarities in the Wise Sayings and Proverbs used by Arabs, Hausa and Kanuri ethnic groups due to the influence of historic relationship. However, that impact does not stop at words and statements alone, rather it could be traced even in Wise Sayings or Proverbs.

## التشابه الدلالي في أربعين حكماً ومثلاً في لغة الهوسا والكانوري واللغة العربية: دراسة تقابلية

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الهيئة الوطنية للدراسات العربية والإسلامية

بزاريا، ولاية كدونا، نيجيريا.

### ملخص المقالة

هذه المقالة المعنون بـ: "التشابه الدلالي في أربعين حكماً ومثلاً في لغة الهوسا والكانوري والعربية: دراسة تقابلية" محاولة متواضعة قام بها الباحثون لدراسة التشابه الدلالي في الحكم والأمثال بين هذه القبائل الثلاثة، فقد تناول الباحث أربعين حكماً ومثلاً لإنجاز هذه المهمة. وقد جاءت هذه الدراسة استجابة لمشكلة الموضوع التي تتمثل في قلة الدراسات التقابلية بين هذه القبائل ولا سيما في الحكم والأمثال، وعدم معرفة بعض أفراد هذه الشعوب التشابه الدلالي في الحكم والأمثال الذي يستخدمونه في أحاديثهم اليومية. لذا هدفت الدراسة إلى كشف التشابه الدلالي عن طريق دراسة تقابلية. وقد انتهج الباحثون المنهج التقابلي في الدراسة بحيث يُتناول حكماً أو مثلاً في اللغة العربية وما يقابلها في اللغتين الهوسا والكانوري مع الإشارة إلى التشابه الدلالي بينها مع الاستدلال بنماذج من الشعر العربي، أو الآيات القرآنية والأحاديث النبوية. وتوصلت الدراسة في نهاية المطاف إلى أهم النتائج التي منها: أنه ثمة تشابه دلالي لا يستهان به في الحكم والأمثال بين اللغة العربية والهوسا والكانوري نتيجة للتأثر والتأثير بين هذه القبائل، وأن ذلك التأثر لا يقف عند حد الكلمات والعبارات المستخدمة في اللغتين بل يوجد حتى في الحكم والأمثال.

**الكلمات المفتاحية:** الأمثال والحكم، العرب، الهوسا، الكانوري، الشعوب، اللهجات، الدراسة التقابلية، التشابه الدلالي

## المقدمة:

الحمد لله الذي جعل الناس شعوباً وقبائل باختلاف ألسنتهم وألوانهم ليتعارفوا، والصلاة والسلام على النبي الأمي العربي الهاشمي القرشي وعلى آله الطيبين الطاهرين وصحابته الغر الميامين الذين سلكوا سنته وامتثلوا بأدابه وأخلاقه الحسنة وبعد:

العرب هم سكان الجزيرة العربية، ويرجع أصلهم إلى سام بن نوح عليه السلام، وتعتبر اللغة العربية إحدى اللغات السامية<sup>26</sup>. والكانوريون هم أكبر سكان ولاية برنو و يوبي في نيجيريا عدداً ونفوداً، ويرجع أصلهم إلى وادي العرب والبرابرة الذين استوطنوا منطقة كانم – برنو في القرن الأول الهجري، واللغة الكانورية هي لغة منتجة من بين لغات سكان المنطقة ومستوطنيها، وهي لغة ذات فروع ولهجات،<sup>27</sup> وقد جرت علاقات بين الشعوب الهوسا والكانوري، وبين الممالك والأمصار والمدن العربية الخارجية، وهي علاقات دينية واجتماعية واقتصادية وسياسية، ونسبية وثقافية أدت إلى التشابه في بعض الحكم والأمثال بين هؤلاء الشعوب الثلاثة، ونتيجة لهذا الاحتكاك والتفاعل اللغوي وُجِدَتْ جوانب التشابه في حكم وأمثال في تلك اللغات الثلاث في نحو قول الهوساويين (abinda ka shuka shi zaka girbe) في نحو قول الكانوريين وكلاهما بمعنى: ما زرعت ينبت أو ما زرعت تحصد، (awo natama dama liyijin) فدلالة هذا القول هي: الجزء من جنس العمل، ويمثله قول العرب: كما تدين تدان.

ومن هذا المنطلق، سنتناول المقالة تعريفاً لأصول هذه الشعوب الثلاثة، ونبذة تاريخية عن العلاقات بينها، ثم الحديث عن تعريف الحكم والأمثال، وأقسامه، وذكر لمحة عن الدراسة التقابلية، ثم سرد نماذج من دراسة تقابلية لبعض الأمثال والحكم في اللغة العربية و لغة الهوسا والكانوري، ونظام تراكيبيها في اللغات الثلاثة مع تعيين وجه التشابه بينها في الدلالة.

## تعريف العرب وقبائلهم

تعرف كلمة "العرب" على لسان مجمع المؤرخين والنسابين بأنها تطلق على كل من يسكن الجزيرة العربية، ولا فرق في أن يكونوا شماليين أو جنوبيين، أما تعريف العرب، وتحديد أصل بدايتهم، ونشأتهم ومساكنهم وديارهم التي يتضمنها اسمهم، فهذا مما كثر فيه الاختلاف، ومع هذا فقد اتفقت أخيراً آراء علماء الأجناس والأنساب المؤرخين المسلمين في إرجاع أصلهم إلى - سام بن نوح - عليه السلام بأنه أحد الأصول الثلاثة التي تنفرع منها الأمم وهي (سام، وحام، ويافت)<sup>28</sup> وقد قسموا تاريخهم إلى العرب القدامى، وهم ثلاث طبقات: - العرب البائدة والعرب العاربة والعرب المستعربة.<sup>29</sup>

<sup>26</sup> : القارئ، عبد العزيز (الأستاذ) *دراسات في أصول اللغة العربية* بمعهد الجامعة الإسلامية الثانوي. في عدد سابق من مجلة الجامعة. المكتبة الشاملة، المكتبة التعاونية للدعوة بالروضة، الإصدار الثالث.

<sup>27</sup> ShetimaUmara Bulakarima .*Element of Kanuri Grammar* p-g 11:

<sup>28</sup> : العلامة ابن كثير: البداية والنهاية، الجزء: الأول، ط/ الثالثة، مكتبة المعارف ببيروت، 1977م، ص 130.

<sup>29</sup> : أحمد رمضان (الدكتور) *حضارة الدولة العربية في عهد الرسول والخلفاء الراشدين والدولة الأموية*، مركز الحجاز للكتب الجامعية والمدرسية والوسائل التعليمية 1978، ص: 3-5.

وأما من حيث مساكن العرب وديارهم فيبدو أن المنطقة التي عرفت لدى علماء التاريخ اليوم (بالمثلث) هي منشأ الحضارات ومنطلق الأجناس، كما أنه يعتبر موطن الحضارة الأولى<sup>30</sup>.

### **التعريف باللغة العربية ولهجاتها**

وأما اللغة العربية فهي إحدى اللغات السامية، وهي لغة أمة العرب القديمة العهد الشائعة الذكر، الساكنة الجزيرة المنسوبة إليها في الطرف الغربي من آسيا.<sup>31</sup>

### **التعريف بشعب الهوسا**

لقد ذكر الكثير من المؤرخين بأن نواة المجتمع الهوساوي ناتجة عن تمازج بين العنصر الحامي –وبالتحديد البرابرة- والعنصر الزنجي، بفعل هجرات الجماعات البربرية من الصحراء الكبرى، نحو الجنوب واختلاطهم بالعناصر الزنجية في إقليم السافانا الأوسط المشهور ببلاد هوسا<sup>32</sup>، ورغم أن الوطن الأصلي للهوساويين ينحصر في شمال نيجيريا وجنوبي جمهورية النيجر الحاليين، قد انتشروا اليوم في رقعة واسعة من غرب إفريقيا ووسطها نتيجة لهجرات أهلها بغرض التجارة وأداء فريضة الحج وكذا نشر الدعوة الإسلامية<sup>33</sup>.

### **التعريف بلغة الهوسا**

تعتبر لغة الهوسا أولى اللغات التواصلية في غرب إفريقيا، حيث يتحدث بها أكثر من ثمانين مليون نسمة، ولها صلة رحم في هذا الإطار مع لغات أخرى أمثال العربية والصومالية والجاوية والبربرية، كما أنها تصنف في أسرة اللغات الإفريقية الآسيوية وهناك عدة مظاهر صوتية و صرفية ونحوية مشتركة تؤكد تلك الصلة<sup>34</sup>.

### **التعريف بالشعب الكانوري<sup>35</sup>**

وفيما يخص الكانوري من حيث قبائلها ولغتها فقد وصل الباحثان إلى أنهم أكبر عناصر سكان ولاية برنو و يوبي بنيجيريا عددا ونفودا على القول المشهور، إذ كانوا يحتلون المرتبة الخامسة بعد قبائل هوسا و فولاته و يوربا و إيبو، إذ كان عددهم يبلغ نحو نصف

<sup>30</sup> : القارئ ، محمد عبد العزيز: *دراسات في اللغة العربية، المكتبة الشاملة*، الإصدار الثالث.

<sup>31</sup> : حسن عبد الله غوني: *الكلمات الكانورية ذات الأصالة العربية ودلالاتها*، بحث تكميلي قدم لقسم اللغة العربية والدراسات

الإسلامية لنيل درجة الليسانس، جامعة ميدغري سنة 2006م.ص 11

<sup>32</sup> : خالد حسن عبد الله ، (الاستاذ الدكتور) الأمثال والحكم في اللغة الهوسا: ص: 9.

<sup>33</sup> : خالد حسن عبد الله المرجع السابق: ص: 11.

<sup>34</sup> : وذلك على حسب تصنيف العالم اللغوي جوزيف غرينبرج الذي صنف جميع اللغات إفريقيا في أربع أسر لغوية. وهي

الإفريقية الآسيوية والنيجر وكردفانية، والنيلية الصحراوية، والكوسانية. انظر حاشية كتاب الأمثال والحكم في اللغة الهوسا

للاستاذ الدكتور: خالد حسن عبد الله، ص: 9.

<sup>35</sup> Bulakarima, S U, & Abba Kura Shattima, *an introductory Kanuri morphology*, 2012.p. 7-8

مليون أو ثلاثين و أكثر تحت حكم ممالك (باما) و (دَمَاتُرُو) و(ماشِنَه) و(عُوجِبَا) و (غَزْرَعْمُو) على حسب احصاءات السنة 1936م<sup>36</sup> ومع ذلك كان بعض الشعوب الكانورية منتشرين في البلاد والولايات المجاورة في نيجيريا، وفي الدول والجماهير الخارجية.<sup>37</sup> ومن حيث التعيين عن أصل الشعوب الكانورية نسبا وتاريخا، فإن أصلهم راجعة إلى وادي العرب والبرابرة الذين هاجروا إلى إفريقيا واستوطنوا منطقة كانم - برنو منذ زمن بعيد.<sup>38</sup> كما دلت بعض الروايات الأقوى بأنهم ينتسبون إلى سيف بن ذي يزن نسبا مسلسلا.<sup>39</sup>

### التعريف بلغة الكانوري

فالبغة الكانورية أغلب اللغات المستخدمة في منطقة كانم- برنو وكانت غنية بالقواعد والإعراب، واسعة الفروع واللهجات، وإنها لغة منتجة من بين لغات سكان المنطقة ومستوطنها من قبائل أخرى أي هي تنتمي إلى نيلية صحراوية، ولهذه اللغة فروع ولهجات مستقلة بنفسها بصفة مصدر اشتقت منه اللغة الكانورية الفصحى، وهي: بدي - فادا - كويم - موبر - سورتي - ملما - داغرا - كامه - لاري - نغزر - وحي - تماغري - دورو - كرا - منغا - نغوماتي - زارا - بلما.<sup>40</sup>

### العلاقة بين العرب وشعبي الهوسا والكانوري

وفيما يخص العلاقة بين اللغات الثلاثة المدروسة قد جرت علاقات قديما بين شعوب الهوسا والكانوري وبين الممالك والأمصار والمدن العربية الخارجية، أمثال مصر وليبيا ومراكش وتونس<sup>41</sup> حتى المملكة العربية السعودية كما قد تعددت الروايات في وصول العرب والإسلام وثقافتها العربية إلى مملكة كانم برنو بشكل كبير عن طريق التجار وغيرهم، كما يعتبر ذلك الإتصال أقدم وأسبق فيها من غيرها من الممالك المجاورة الواقعة في الجمهورية النيجيرية اليوم، وبدأ تُتلقى التأثيرات الإسلامية منذ القرن الأول الهجري، وظل الإسلام ينتشر بين شعوب المملكة تدريجيا بجهود الفقهاء وبمساهمة التجار إلى أن تم له الاعتراف الرسمي بأمر من الماي حومي،<sup>42</sup> كذلك يرى الكثير من المؤرخين أن نواة المجتمع الهوساوي ناتجة عن تمازج بين العنصر الحامي - وبالتحديد البرابرة - والعنصر الزنجي، بفعل هجرات الجماعات البربرية من الصحراء الكبرى نحو الجنوب

S.U.BULAKARIMA, *ELEMENT OF KANURI GRAMMER* P.7: 36

37: المرجع السابق . ص : 8.

38 : غلادنتي(الدكتور) شيوخو أحمد سعيد : *حركة اللغة العربية وآدابها في نيجيريا*، الطبعة الثانية، المكتبة الإفريقية، طبع بشركة الميكان للطباعة والنشر - الهاتف 4983392 ص 32 دم ، دط.

39: المسكين، أبوبكر بن أحمد البرواوي محامي الفيضة التجانية (الشيخ) *جامع الأمثال والحكم*، مكتبة ومتبعة المجلد العربي، 116 ش جوهر القائد أمام جامعة الأزهر بالحسين- القاهرة. بلا تاريخ. ص : 15.

40 : Bulakarima, S *U A Study in Kanuri Dialectology Phonology and Dialetal Distribubtion* : 40 in Mowor, 2001 p 1 -6

41 : تدين نفاوا، كبير آدم، *الأدب العربي النيجيري في القرن التاسع عشر الميلادي*. الجزء الأول، الطبعة الثانية، دار الأمة ، سنة 1432 هـ . ص:45.

42 : أبوبكر، محمد مي (الدكتور): *مؤكرة في الحركة الأدبية و الكتابية في نيجيريا*، مخطوطة، سنة 2006م. ص: 5-7.

واختلاطهم بالعناصر الزنجية في إقليم السافانا الأوسط المشهور ببلاد هوسا<sup>43</sup>، كذلك اللغة الهوساوية تصنف في أسرة اللغات الإفريقية الآسيوية<sup>44</sup> فدفعت تلك العلاقات إلى اندماج اللغة العربية والهوساوية والكانورية بعضها ببعض، حتى كون هذا الإندماج تفاعلاً لغوياً يشمل الألفاظ والتراكيب والمعاني والحكم والأمثال وبقية جوانب الحياة الاجتماعية والسياسية والثقافية وغيرها .

ونتيجة لهذا الإقتراض والتفاعل اللغوي الكائن بينها تسرب كثير من تشابه أمثال العرب وحكمها إلى اللغة الهوساوية و الكانورية وتوافق بعضها ببعض في الدلالة. فجاءت فكرة كتابة هذه المقالة.

### تعريف الحكم والأمثال في اللغة العربية:

أ- الحكم :-

الحكم جمع حكمة وهي قول يتضمن حكماً مسلماً في الحث على الخير والكف عن الشر، وقد يكون شعراً كحكم زهير، وقد يكون نثراً، ومن أقدم حكماء العرب الذين عرفت لهم الحكم مأثورة لقمان بن عاد، وينسب إليه قوله "رُبَّ أَخٍ لَكَ لَمْ تَلِدْهُ أُمَّكَ" الصمت حكم وقليل فاعله<sup>45</sup> وهو غير لقمان الحكيم الذي ورد ذكره في القرآن الكريم.

ب- المثل

المثل قول وجيز بليغ يعتمد على حادثه أو قصة مناسبة، قيل فيها ويضرب في الحوادث المشابهة لها، وانتشر على الألسن، له مورد إيجاز ومضرب، خصائصها:-  
1- اللفظ 2- قوة العبارة 3- دقة التشبيه، 4- سلامة الفكر.  
ج- الأمثال جمع مثل وهو قول سائر يشبه به حال الثاني بالأول و يمتاز بصدق التجربة، وإيجاز اللفظ واصابة المعنى، وحسن التشبيه، وجود الكناية .

### أنواع المثل

للمثل ثلاثة أنواع:-

(أ) المثل السائر: وهو عبارة موجزة يستحسنها الناس شكلاً أو مضموناً فتنتشر فيما بينهم، ويتناقلها الخلف عن السلف دون تغيير الممثلين بها غالباً في مجالات مشابهة لها ضرب لها المثل أصلاً، وإن جهل هذا الأصل.

43 : خالد حسن عبد الله , (الاستاذ الدكتور) الأمثال والحكم في اللغة الهوسا: ص: 9.

44 : وذلك على حسب تصنيف العالم اللغوي جوزيف غرينبيرج الذي صنف جميع اللغات إفريقيا في أربع أسر لغوية. وهي الإفريقية الآسيوية والنيجر وكرديفانية، والنيلية الصحراوية، والكوسانية. انظر حاشية كتاب الأمثال والحكم في اللغة الهوسا للاستاذ الدكتور: خالد حسن عبد الله، ص: 9.

45 : - مليفات دوت كوم، تعريف المثل ومفهوم الحكم والفرق بينهما. 27-may-2012. [www.milafats.Com](http://www.milafats.Com)

(ب) المثل القياسي: وهو سرد وصفي أو قصصي أو تصويري, لتوضيح فكرة عن طريق تشبيه شيء بشيء لتقريب المعقول من المحسوس, أو أحد المحسوسين إلى الآخر لغرض التأديب أو التهذيب أو الإيضاح أو غير ذلك.  
(ج) المثل الخرافي وهي قصة قصيرة بسيطة رمزية غالبا, لها مغزى أخلاقي. وقد تكون على ألسنة الحيوانات, كقصص "كلية ودمنة" لابن المقفع.

### مفهوم الأمثال والحكم عند الهوسا والكانوري.

الأمثال والحكم في الهوسا مصطلح يراد به (Karin magana/ hikimomi)

وفي اللغة الكانورية (<sup>46</sup>/nyari/ karagu)

ويعنون بذلك الكلام المأثور في التراث القومي لدى الهوسا والكانوري, وهو تعبير وتصوير لتجارب أسلاف القوم, كما ينعكس مدى تجاربهم في كثير من مختلف مجالات الحياة. ومضمون الأمثال والحكم العربية والهوساوية والكانورية واحد والفكرة واحدة, وإن اختلفت الألفاظ والتعابير.

### عرض وتحليل تقابلي للأمثال والحكم الهوساوية والكانورية المشابهة بالأمثال والحكم العربية

(1) - Mahakurci mawadaci ne / Hakuri maganin Zaman duniya<sup>47</sup>

- k3rmu nongun3m gone wono, Tada suyima Tada kaw sambo<sup>48</sup>

الدلالة: الصبر والتحمل سلاح للحياة السعيدة, وبمائله قول العرب: **بالصبر تبلغ ما تريد, وقول الشاعر: لأستسهلن الصعب أو ادرك المنى \*\* فما انقادت الآمال إلا لصابر**<sup>49</sup>

ومنه قوله تعالى: (لَئِنْ شَكَرْتُمْ لَأَزِيدَنَّكُمْ)<sup>50</sup>

(2) - Abokin sarki sarkine<sup>51</sup>

- sawa baruwu bed3 baruwu<sup>52</sup>.

الدلالة: إن الإنسان يجالس من يتفق معه في كثير من الأخلاق

9: خالد حسن عبد الله, (الاستاذ الدكتور) الأمثال والحكم في اللغة الهوسا: قسم اللغة العربية, جامعة عمر موسى ير أدوا, ولاية كشنا-نيجيريا, تقديم ومراجعة أ.د. محمد أول أبوبكر, قسم اللغة العربية, جامعة بايرو, كنو نيجيريا, الطبعة الثالثة, دار الحكمة للكتاب الاسلامي, سنة 2011م.. ص: 10-60.

<sup>49</sup> ابن عقيل, عبد الله بن عبد الرحمن العقيلي الهمداني المصري, شرح ابن عقيل على ألفية ابن مالك, المحقق: محمد محيي الدين عبد الحميد, دار التراث - القاهرة, دار مصر للطباعة, سعيد جودة السحار وشركاه, الطبعة: العشرون, الجزء: 4 سنة 1400 هـ - 1980 م, ص: 8.

<sup>50</sup> سورة إبراهيم: الآية/9.

<sup>51</sup> Muhammad Mustpha 1976, Karag3 Kanuribe, (Collection of Kanuri Proverbs)

Maiduguri. CSNL, BUK, boun cyclostyled ublication, page, 4-58.

<sup>52</sup> mohammd, page, 4-58.

ويمثاله : إن الطيور على أشكالها تقع, وقولهم :

عن المرء لا تسأل وسل عن قرينه \*\* فكل قرين بالمقارن يقتدي<sup>53</sup>.

(3) -Baki shi yake yanka wuya<sup>54</sup>.

- Muskoyin suronyiro jana<sup>55</sup>.

الدلالة : لسان المرء قد يلقي به إلى القتل والهلاك, وبمعنى آخر, أن يعرض الإنسان نفسه لما يؤذيه, ويمثاله :

احفظ لسانك أن تقول فتبتلي \*\* إن البلاء موكل بالمنطق<sup>56</sup>

وقولهم: مقتل الرجل بين فكيه, أي أن الإنسان إذا أطلق لسانه فيما لا ينبغي قتله, وقولهم رب رأس حصيد لسان, أي لا تتكلم كثيرا, فإن الكلام في كثير من الحالات يسبب الشر وعظائم الامور, والله تعالى يقول: {ولا تلقوا بأيديكم إلى التهلكة}<sup>57</sup> وقوله صلى الله عليه وسلم " وهل يكب الناس في النار على وجوههم أو على مناخرهم إلا حصائد ألسنتهم" وفي مثال آخر , لا تضرب عنقك بيدك<sup>58</sup>.

(4) -Gaskiya tafi dokin karfe<sup>59</sup>.

- Suro jire-a d3 janabe zuwinba/ jired3 Ngamyero

kuwiyero<sup>60</sup>.

الدلالة : اتباع الحق وقول الصدق مهما كلف الأمر,

ويمثاله, الحق أحق أن يقال, وقولهم: الحق سيف قاطع, ويمثاله قولهم وقل الحق ولو كان مرا<sup>61</sup>.

(5) - Yau gareka gobe ga wani<sup>62</sup>.

- Ku kaan3m bali kaman3mbe<sup>63</sup>.

<sup>53</sup> أحمد بن إبراهيم بن مصطفى الهاشمي , جواهر الأدب في أدبيات وإنشاء لغة العرب, اشرفت على تحقيقه وتصحيحه: لجنة من الجامعيين مؤسسة المعارف, بيروت, الجزء 1, ص: 62.

<sup>54</sup> : خالد حسن عبد الله , ص: 10-60.

<sup>55</sup> : Muhammad Mustpha , page, 4-58.

<sup>56</sup> : أبو هلال الحسن بن عبد الله بن سهل بن سعيد بن يحيى بن مهران العسكري, جمهرة الأمثال, دار الفكر – بيروت, الجزء 1, ص: 207.

<sup>57</sup> :سورة البقرة: الآية:

<sup>58</sup> : أبو القاسم محمود بن عمرو بن أحمد, الزمخشري جار الله, المستقصى في أمثال العرب, دار الكتب العلمية – بيروت, الطبعة: الثانية, الجزء: 2, سنة: 1987م, ص: 291.

<sup>59</sup> : خالد حسن عبد الله , ص: 10-60.

<sup>60</sup> : Muhammad Mustpha , page, 4-58.

<sup>61</sup> : منصور بن الحسين الرازي, أبو سعد الأبي, نثر الدر في المحاضرات, المحقق: خالد عبد الغني محفوظ, دار الكتب العلمية - بيروت /لبنان, الطبعة: الأولى, الجزء: 1, سنة: 1424هـ - 2004م, ص: 134.

<sup>62</sup> : خالد حسن عبد الله , ص: 10-60.

<sup>63</sup> : Muhammad Mustpha) page, 4-58.

الدلالة: دوام الحال محال، فالأمور لا تستقر على حال واحدة، ويمثله قولهم، يوم لك ويوم عليك، أو اليوم لك وغدا لغيرك<sup>64</sup>.

(6) - Gani ga wane ya ishi wane tson Allah<sup>65</sup>.

- K3la kaman3mye nji baro kumazana rumiya ka'anum ro nji yikke<sup>66</sup>.

الدلالة: الإنسان يأخذ عبرا وعظات فيما يحدث لغيره، ويمثله قولهم: العاقل من اتعظ بغيره<sup>67</sup>.

(7) - Ba a shan zuma sai ansha harbi.<sup>68</sup>

- kawsun namn3m kafiya jene<sup>69</sup>.

الدلالة: لا بد من الصبر والتحمل للوصول إلى الأهداف المنشودة، ويمثله قوله تعالى: إن مع العسر يسرا<sup>70</sup>، ويمثله قول الشاعر: فما انقادت الآمال إلا لصابر<sup>71</sup>.

(8) - Barewa ta yi gudu danta ya yi rarrafe<sup>72</sup>.

- njolt3 k3ri kurabe d3ma k3ri ganabewo<sup>73</sup>.

الدلالة: الناس يتوارثون الطبائع، ويمثله قولهم في العربية: ومن يشابه أبه فما ظلم<sup>74</sup>.

(9) - In maciji ya sareka in kaga bakin tsumma sai ka gudu<sup>75</sup>.

- kam kadiye z3g3riya je dinro rijin<sup>76</sup>.

الدلالة: الإنسان يكتسب خبرات وعبراً من التجارب والأحداث والوقائع، ويمثله قول الشاعر:

وإن امرؤ لسعته أفعى مرة \* \* تركته حين يعرف حبل يعرق<sup>77</sup>.

وقولهم: الملدوغ يخشى حبرة الحبل.

(10) - komai nisan dare gari zai waye<sup>78</sup>.

64 : أبو الفضل أحمد بن محمد بن إبراهيم الميداني النيسابوري، مجمع الأمثال، المحقق: محمد محيي الدين عبد الحميد، دار المعرفة - بيروت، لبنان، الجزء: 2، ص: 453.

65 : خالد حسن عبد الله، ص: 60-10.

Muhammad Mustpha, page, 4-58.: 66

67 : صحيفة صدر العدد الأول منها في 16 يونيو عام 1881 م على يد عبد الله النديم، مجلة التنكيت والتبكيبتقديم: د. عبد العظيم رمضان، دراسة وتحليل: د. عبد المنعم إبراهيم الجميعة، الهيئة المصرية العامة للكتاب، مصر، الجزء: 1 عام النشر: 1994 م، ص: 160.

68 : خالد حسن عبد الله، ص: 60-10.

Muhammd Mustpha) page, 4-58.: 69

70:سورة الشرح، الآية: 5،

71 : ابن عقيل، المرجع للسابق، ص: 8.

72 : خالد حسن عبد الله، ص: 60-10.

Muhammad Mustpha page, 4-58.: 73

74 : ابن عقيل، المرجع للسابق، ص: 50.

75 : خالد حسن عبد الله، ص: 60-10.

Muhammad Mustpha page, 4-58.: 76

77 : أحمد بن علي بن عبد الله، شهاب الدين الدلجي المصري، الفلاحة والمفلوكون، مطبعة الشعب، مصر، الجزء: 1، عام النشر: 1322 هـ، ص: 132.

78 : خالد حسن عبد الله، ص: 60-10.

- bune d3 kuruwujiya ye wat3ma fuwuro s3ta<sup>79</sup>  
مثل يضرب لمن ينتظر شيئاً وطال صبره فيه, ويعنى مهما طال الليل سيطلع الفجر,  
ويمائله قول الحكماء: **إن غدا لناظره قريب**<sup>80</sup>.  
كما يقول أبو القاسم الشاعر  
**ولا بد لليل أن ينجلي \* \* ولا بد للقيد أن ينكسر**<sup>81</sup>

(11) - tsuntsun da yaja ruwa shi ruwa kan daka<sup>82</sup>.  
- b3ri nuwan3m baro wande k3ska zuwumi<sup>83</sup>.  
الدلالة: من أدخل نفسه فيما لا يعنيه لقي ما لا يرضيه, فالطائر الذي خرج من عشه أثناء  
نزول المطر الغزير لابد أن يبتل بالماء, ويمائله قولهم في العربية: **يداك أوكتا وفوك**  
**نفخ**<sup>84</sup>.

(12) - zama da mai turare yafi zama da makeri, ko bai baka  
turare ba kaji kamshi<sup>85</sup>.  
-Zoli sawanimia fann3m dongurye cito<sup>86</sup>.

الدلالة: إمكان التأثير بالجليس الصالح والطالح, ويمائله: قوله صلى الله عليه وسلم "مثل  
الجليس الصالح والسيء كحامل المسك ونافخ الكير, فحامل المسك إما أن تشم منه  
رائحة طيبة أو تبتاع, ونافخ الكير إما أن تشم منه رائحة كريهة أو تحرق ملابسك"<sup>87</sup>.

(13) - Irin da ka shuka shi yakan tsira<sup>88</sup>.  
- awo nat3ma d3ma liyijin<sup>89</sup>.  
الدلالة: الجزاء من جنس العمل, ويمائله قولهم في العربية: **ما زرعت تحصد**,  
وقولهم: **كما تدين تدان**<sup>90</sup>.

(14) -Mai nema yana tare da samu<sup>91</sup>.

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mohammd mustpha) page, 4-58.:<sup>79</sup>  
80 : محمد بن العباس الخوارزمي, أبو بكر, الأمثال المولدة المجمع الثقافي, الجزء: 1 أبو ظبي, عام النشر: 1424 هـ,  
ص:119.  
81 : عبد الهادي أبو طالب , معجم تصحيح لغة الإعلام العربي, د ت, د ط الجزء: 1, ص:286.  
82 : خالد حسن عبد الله , ص:10-60.  
83 : Muhammd Mustpha page, 4-58.:  
84 : السيوطي: عبد الرحمن بن أبي بكر, جلال الدين, المزهري في علوم اللغة وأنواعها, المحقق: فؤاد علي منصور, دار الكتب  
العلمية - بيروت, طبعة: الأولى, الجزء: 1 سنة 1418هـ -1998م, ص:380.  
85 : خالد حسن عبد الله , ص:10-60.  
86 : Muhammd Mustpha page, 4-58.:  
87 : محمد بن علي بن الحسن بن بشر, أبو عبد الله, الحكيم الترمذي , الأمثال من الكتاب والسنة, المحقق: د. السيد الجميلي,  
دار ابن زيدون / دار أسامة - بيروت - دمشق, الجزء: 1, ص:58.  
88 : خالد حسن عبد الله , ص:10-60.  
89 : Muhammd Mustpha page, 4-58.:  
90 : محمد بن العباس الخوارزمي, أبو بكر, الأمثال المولدة, المرجع السابق, ص:400.  
91 : خالد حسن عبد الله , ص:10-60.

-Mazawar d3ma fandowa kar3g3wo<sup>92</sup>.

الدلالة: الحث على الكسب وعدم الاتكال على الغير, ويعني الطالب المجد ينال مطلبه ويمثله قولهم في العربية " من جد وجد"<sup>93</sup>

(15) - Laifi tudu ne sai ka taka naka ka hangi na wasu<sup>94</sup>.

- Kam hallad3 ayau kam gadebe surinba<sup>95</sup>.

الدلالة: يستحسن أن ينشغل المرء لصلاحية نفسه بدلا من انشغاله عن عيوب الآخرين, ويمثله قول الشاعر:-

قبيح من الإنسان ينسى عيوبه \*\* ويذكر عيوباً في أخيه قد اختفى.

فلو كان ذا فضل لما عاب غيره \*\* ففيه عيوب لو رآها بها اكتفى.<sup>96</sup>

وقول الشاعر :

وعينك إن أبدت إليك معايبا \*\* فدعها وقل يا عين للناس أعين<sup>97</sup>.

(16) -Fadan da yafi karfin ka maida shi wasa<sup>98</sup>.

-luwala dunon3mga kojiya Bisken fasarne<sup>99</sup>.

الدلالة: الخضوع والإنقياد مما لا يقدر عليه الإنسان, ويمثله قولهم في العربية: التنصل بالاعتذار, وقولهم: إذا رأيت الرياح عاصفة فلتطمأن<sup>100</sup>, أي إذا غلب عليك الأمر فاخضع له.

(17) - Ramin mugunta gina shi gajere<sup>101</sup>

- b3laa n3m mang3rbe d3 kori ro laane<sup>102</sup>.

الدلالة: التحذير من الكيد والمكر للغير, ويمثله قولهم في العربية " من حفر حفرة لأخيه وقع فيها"<sup>103</sup>.

(18) - Ba,a fafe gora ranar tafiya.

- yim bara-a k3ri nzalalo ro muwonjinba<sup>104</sup>.

Muhammad Mustpha, page, 4-58.: <sup>92</sup>

<sup>93</sup> :جار الله الزمخشري, ربيع الأبرار ونصوص الأخيار, مؤسسة الأعلمي, بيروت, الطبعة: الأولى, الجزء 1, سنة 1412 هـ, ص:190.

<sup>94</sup> : خالد حسن عبد الله, ص:10-60.

Muhammad Mustpha, page, 4-58.: <sup>95</sup>

<sup>96</sup> : : شاكر بن مغامس بن محفوظ بن صالح شقير البتلوني, نفع الأزهار في منتخبات الأشعار, المحقق: إبراهيم اليازجي, المطبعة الأدبية, بيروت, لطبعة: الثالثة, الجزء: 1, السنة, 1886 م, ص:60..

<sup>97</sup> :أحمد قبيش بن محمد نجيب مجمع الحكم والأمثال في الشعر العربي, د.ت, د.ظ, د.ت, الجزء:1, ص: 200.

<sup>98</sup> : خالد حسن عبد الله, ص:10-60.

Muhammad Mustpha, page, 4-58.: <sup>99</sup>

: <sup>100</sup>

<sup>101</sup> : خالد حسن عبد الله, ص:10-60.

mohammd mustpha), page, 4-58.: <sup>102</sup>

<sup>103</sup> : عبد الله فكري «باشا» بن محمد بليغ بن عبد الله بن محمد, نظم اللال في الحكم والأمثال, شرحه: عبد المعين الملوحى - دمشق, الجزء 1, د س, ص:40.

mohammd mustpha, page, 4-58.: : <sup>104</sup>

- الدلالة: التجهيز للأمر قبل أو انه أو ممارسته, ويمائله قولهم: **قبل الرماء تملأ الكنائن**<sup>105</sup>.
- (19) - Ranar wanka ba'a boye cibiya.  
- Kaisu d3 jene ye g3rajinba<sup>106</sup>.
- الدلالة: يضرب به مثلا لكل أمر متعالَم مشهور, ويمائله: **ما يوم حليلة بسير**<sup>107</sup>.
- (20) - mai son abin ka ya fi ka dabara<sup>108</sup>.  
- Kam awon3m s3rawunad3 nyiga dawarin koz3na<sup>109</sup>.
- الدلالة: من أحب فطن وحقق واحتال لما يحب, ويمائله قولهم في العربية: **من أحب طب**<sup>110</sup>.
- (21) - Alheri danko ne, baya faduwa kasa banza<sup>111</sup>.  
- her d3 t3mmaro dero surimba<sup>112</sup>.
- الدلالة: الحث على فعل الخير, ويمائله: **الخير أبقي وإن طال الزمان به**, ويمائله قول أبي العتاهية:
- لا تحقرن من المعروف أصغره      أحسن فعاقبة الإحسان عقباه.  
وكل ذي أجل يوما سيدركه      وكل ذي عمل يوما سيلقاه<sup>113</sup>.
- (22) - dan Karin da ka rena shi zai tsokale maka ido<sup>114</sup>.  
- Budu run3mad3 shima shimn3m sutuluwin<sup>115</sup>.
- الدلالة: لا تحقرن الشر مهما صغر, ويمائله قول الشاعر:
- لا تحقرن العدو وكيدَه \*      ولربما صرع الأسود الثعلب<sup>116</sup>.
- (23) - Dan uwa rabin jiki ne<sup>117</sup>  
- Ya'am ganad3 da'n3m z3g3riyaye shilan3m namjinba<sup>118</sup>.
- الدلالة: الحث على التعاون بين الإخوة, ويمائله قولهم في العربية: **المرء كثير بأخيه**, ويوافق قولهم: **إن أخاك من واساك**, وقولهم: **أعن أخاك ولو بالصوت**<sup>119</sup>.

105 : : أحمد شوقي عبد السلام ضيف الشهير بشوقي ضيف, الفن ومذاهبه في النثر العربي, دار المعارف, الطبعة: الثالثة عشرة, الجزء: 1, دت, ص: 33.

106 Muhammad Mustpha, page, 4-58.

107 : محمد بن أحمد بن الأزهرى الهروي, أبو منصور تهذيب اللغة, محمد عوض مرعب, دار إحياء التراث العربي - بيروت, الطبعة: الأولى, الجزء: 5, سنة 2001م, ص: 70.

108 : خالد حسن عبد الله, ص: 60-10.

109 Muhammad Mustpha s(Collection of Kanuri Proverbs) page, 4-58.

110 : : محمد بن العباس الخوارزمي, أبو بكر, الأمثال المولدة, المرجع السابق, ص: 314.

111 : خالد حسن عبد الله, ص: 60-10.

112 Muhammad Mustpha, page, 4-58.

113 : : أرشيف ملتقى أهل الحديث - 3, تم تحميلة في: المحرم 1432 هـ = ديسمبر 2010 م

114 : خالد حسن عبد الله, ص: 60-10.

115 Muhammad Mustpha, page, 4-58.

116 : خالد حسن عبد الله, ص: 60-10. ص: 40-10.

117 : المرجع السابق, ص: 60-10.

118 Muhammad Mustpha, page, 4-58.

119 : خالد حسن عبد الله, ص: 60-10.

(24) - Matambayi baya bata.<sup>120</sup>

- Kungorima jetimba<sup>121</sup>.

الدلالة: من سأل غيره فيما لا يعرف وصل إلى النتيجة الجيدة, ويمثله قولهم فإن الإستشارة عين الهداية, وقولهم: من استشار العالم فيما ينويه واسترشد العاقل فيما يأتيه وصحت له الأمور, وصلح به الجمهور واستنار منها القلب وسهل عليه الصعب.

(25) - Ya sha miya<sup>122</sup>

- Nji sana<sup>123</sup>.

الدلالة: يقال لمن طال عمره, ويراد بذلك أكل وشرب دهرًا طويلًا, ويمثله قولهم في العربية: أكل الدهر عليه وشرب. قال الشاعر:  
كم رأينا من أناس قبلنا ... شرب الدهر عليهم وأكل<sup>124</sup>

(26) - Mahakurci mawadaci<sup>125</sup>.

-K3rmu nungunum gone wono, tada suyima tada kaw sambu<sup>126</sup>.

الدلالة: الغنى غنى النفس, ويمثله: القناعة كنز لا يفنى<sup>127</sup>.

(27) -Babba jujine kowa ya zo shara yazuba<sup>128</sup>.

- Kura fato kanadiye<sup>129</sup>.

الدلالة: التحمل والمثابرة والصبر من سمة الكبار والزعماء, ويمثله: سيد القوم خادمهم<sup>130</sup>.

(28) - anbar jaki ana daukan taiki<sup>131</sup>.

- t3mat3r yairo bew gowin<sup>132</sup>.

120 : المرجع السابق , ص:60-10.

Muhammad Mustpha, page, 4-58.: 121

: خالد حسن عبد الله , ص:60-10. 122

Muhammad Mustpha), page, 4-58.: 123

124 : محمد علي السراج: اللباب في قواعد اللغة وآلات الأدب النحو والصرف والبلاغة والعروض واللغة والمثل, مراجعة:

خير الدين شمسي باشا, دار الفكر - دمشق

الطبعة: الأولى, الجزء: 1 سنة 1403 هـ - 1983 م, ص: 22-45.

125 : خالد حسن عبد الله , ص:60-10.

Muhammad Mustpha, page, 4-58.: 126

: خالد حسن عبد الله , ص:60-10. 127

: المرجع السابق , ص:60-10. 128

Muhammad Mustpha , page, 4-58.: 129

130 : أبو القاسم الحسين بن محمد المعروف بالراغب الأصفهاني: محاضرات الأدباء ومحاورات الشعراء والبلغاء, (المتوفى:

502هـ), شركة دار الأرقم بن أبي الأرقم - بيروت, الطبعة: الأولى, الجزء: 2, سنة 1420 هـ.

131 : خالد حسن عبد الله , ص:60-10.

Muhammad Mustpha , page, 4-58.: 132

- الدلالة: الإنشغال عن المطلوب بأشياء أخرى لا يتطلبها الموقف, ويمثله: **اقطع رأس الأفعى إن شئت أن تقتلها**, كما يشابهه قولهم: **المطلوب رأس الأفعى لا ذيلها**<sup>133</sup>.
- (29) - Mutunci madarane in ya zube baya debuwa<sup>134</sup>.  
- Karbeso karbe, kakadi d3 bari lajimba<sup>135</sup>.  
الدلالة: المحافظة على السمعة الطيبة والمروءة, ويمثله قولهم: **إذا ما اطل امرئ نفسه فما أكرم الله من يكرمه**, وقول الشاعر:  
من يهن يسهل الهوان عليه \* \* ما الجرح بميت إيلام<sup>136</sup>.
- (30) - kowane allazi da nashi amanu<sup>137</sup>.  
- n3ng3li woso kajimz3 gade<sup>138</sup>.  
الدلالة: لكل شيء ما يناسبه, ويمثله: **إلبس لكل حالة لبوسها**, وكذلك قولهم: **لكل مقام مقال, ولكل زمان رجال**<sup>139</sup>.
- (31) - Dana sani giya ce abaya take<sup>140</sup>.  
- sale cid3kkowa ngama cid3kkowa dimido non3mba<sup>141</sup>.  
الدلالة: يضرب به للرجل يضيع الأمر ثم يريد استدراكه, ويمثله قول العرب: **الضيف ضيعت اللبن**<sup>142</sup>.
- (32) - Ko kare yasan na shi<sup>143</sup>.  
- zolima kulo yanz3 maibe noz3na<sup>144</sup>.  
الدلالة: الإنسان يعلم ما ينفعه ويضره, فالكل يميز صاحبه عن غيره, والمجنون يتقي حديقة الأمير, ويمثله قولهم: **النفس تعلم من أخوها النافع**<sup>145</sup>.
- (33) - Daidayin wani tarkataccen wani<sup>146</sup>.  
- awo kokoga s3towunad3 burtutuwa ga s3toyimba<sup>147</sup>.  
الدلالة: الاختلاف والتباين حول أمور كثيرة, وتمثله قول المتنبي:

133 : خالد حسن عبد الله , ص:60-10.

134 : المرجع السابق , ص:60-10.

135 : Muhammad Mustpha, page, 4-58.

136 أرشيف منتدى الفصح - 1, تم تحميله في: المحرم 1432 هـ = ديسمبر 2010 م

137 : خالد حسن عبد الله , ص:60-10.

138 : Muhammad Mustpha, page, 4-58.

139 : أنطون الجميل والشيخ أمين تقي الدين, : مجلة «الزهور» المصري, دار صادر (تصويرا عن: مطبعة المعارف بشارع

الفيحاء - مصر), صدرت من 1910 - 1913 م. الجزء 2.

140 : خالد حسن عبد الله , ص:60-10.

141 : Muhammad Mustpha, page, 4-58.

142 : محمد علي السراج, ص: 223.

143 : خالد حسن عبد الله , ص:60-10.

144 : Muhammad Mustpha, page, 4-58.

145 : أبو هلال الحسن بن عبد الله بن سهل بن سعيد بن يحيى بن مهران العسكري, : جمهرة الأمثال, دار الفكر - بيروت

الجزء 2: ص: 314.

146 : خالد حسن عبد الله , ص:60-10.

147 : Muhammad Mustpha, page, 4-58.

- مصائب قوم عند قوم فوائد \*\* بذ اقضت الأيام ما بين أهلها<sup>148</sup>.
- (34) - Ba kullum ake kwana a gado ba ko a kasa zai kwana<sup>149</sup>.  
- Kullum g3nyi z3mawo, rummawoso g3nyi kambuwo<sup>150</sup>.  
الدلالة: التغيير في الأحوال والظروف, ويمثله: قول الشاعر:  
لا تحسبن سرورا دائما أبدا \*\* من سره زمن ساءته أزمان<sup>151</sup>.  
وقول الشاعر:  
فجائع الدهر أنواع منوعة \*\* وللزمان مسرات وأحزان<sup>152</sup>.
- (35) -Idan kura tana maganin zawayo tayi wa kanta mana<sup>153</sup>.  
- k3mbuye man kurun shim zauye-a?<sup>154</sup>.  
الدلالة: دعوى الغير ما ليس له, ويمثله: طبيب يداوي الناس وهو مريض, أو قولهم:  
وكيف يداوي القلب من لاله القلب?<sup>155</sup>
- (36) - Yasaki rashe yakama ganye<sup>156</sup>.  
- dalam tamiya do dalam kolle<sup>157</sup>.  
الدلالة التمسك بما لا ينفع بل يضر, ويمثله: ضل من ركن إلى الأسرار.
- (37) - zama da madaukin kanwa shi yake kawo furin kai<sup>158</sup>.  
- sawa baruwube d3 baruwu d3ma<sup>159</sup>.  
الدلالة: التأثير والتأثر بالصديق, ويمثله قول الشاعر:  
عن المرء لا تسأل وسل عن قرينه \*\* فكل قرين بالمقارن يقتدي.  
وقول الشاعر :-  
لا تصحبن الكسلان في حاجاته \*\* كم فاسد بفساد آخر يفسد.  
عدوى البليد إلى الجليد سريعة \*\* كالجمر يوضع في الرماد فيخمد<sup>160</sup>.
- (38) - akuya yankakke fida bayasa taji ciwo<sup>161</sup>.

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148: محمد علي السراج, ص: 291.  
149: خالد حسن عبد الله, ص: 60-10.  
150: Muhammad Mustpha page, 4-58.  
151: محمد بن موسى بن عيسى بن علي النميري, أبو البقاء, كمال الدين الشافعي, حياة الحيوان الكبرى دار الكتب العلمية, بيروت, الطبعة: الثانية, 1424 هـ. الجزء: 1, ص: 251.  
152: : مجاني الأدب في حدائق العرب, رزق الله بن يوسف بن عبد المسيح بن يعقوب شيخو (المتوفى: 1346هـ): مطبعة الأباء اليسوعيين, بيروت عام النشر: 1913 الجزا: ص: 246.  
153: خالد حسن عبد الله, ص: 60-10.  
154: Muhammad Mustpha, page, 4-58.  
155: خالد حسن عبد الله, ص: 60-10.  
156: المرجع السابق, ص: 60-10.  
157: Muhammad Mustpha, page, 4-58.  
158: خالد حسن عبد الله, ص: 60-10.  
159: Muhammad Mustpha, page, 4-58.  
160: الثعالبي, عبد الملك بن محمد بن إسماعيل أبو منصور, التمثيل والمحاضرة, المحقق: عبد الفتاح محمد الحلوي, دار العربية للكتاب, الجزء: 1  
الطبعة: الثانية, سنة 1401 هـ - 1981 م, ص: 125.  
161: خالد حسن عبد الله, ص: 60-10.

- Kaliyi buram kojiya Tariku fanjimba<sup>162</sup>.

الدلالة: يضرب به مثلاً في التصرف في زمن غير مناسب ويمثله قولهم في العربية: إن الشاة إذا ذبحت لا تشعر بالطلاق<sup>163</sup>.

(39) - komai na babba yafi na yaro<sup>164</sup>.

- awo kam kura nabkataye surind3 tada gana dagataye surimba<sup>165</sup>.

الدلالة: تصرفات الكبار أفضل من تصرفات الصغار, الصغير ويمثله قولهم: رب شيخ خير من مشهد غلام.

(40) - Labarin kasuwa a tambayi dan koli<sup>166</sup>.

- hawar kar3g3bero f3ska kore<sup>167</sup>.

الدلالة: يضرب في الإشارة إلى من عنده المعرفة, والصدق يقول: ويمثله: عند جهينة الخبر اليقيني<sup>168</sup>.

### الخاتمة :

هذه المقالة ترمي إلى توطيد جريان العلاقة بين اللغة العربية والهوساوية والكانورية منذ أمد بعيد, كما تكون تلك العلاقات بعضها نسبية واجتماعية وغير ذلك, فدفعت تلك العلاقات إلى اندماج اللغة العربية بلغة الهوسا والكانوري بعضها البعض, حتى كون هذا الإندماج تفاعلاً لغوياً يشمل الألفاظ والتراكيب والمعاني والحكم والأمثال وبقية جوانب الحياة الاجتماعية والسياسية والثقافية وغيرها .

ونتيجة لهذا التفاعل اللغوي الكائن بينها وجد كثير من التشابه الدلالي بين أمثال العرب وحكمها و أمثال لغة الهوسا و الكانوري, وتوافق بعضها ببعض في الدلالة. فقد تناول البحث تحليل أربعين حكمة ومثلاً, وكشفت التشابه الدلالي بين لغة الهوسا و الكانوري واللغة العربية باستخدام المنهج التقابلي من حيث تناول حكمة أو مثلاً في اللغة العربية وما يقابلها في اللغتين الهوسا والكانوري مع الإشارة إلى التشابه الدلالي بينها مع الإستدلال بنماذج من الشعر العربي, أو الآيات والأحاديث النبوية. وتوصلت الدراسة إلى أهم النتائج التي منها: أنه ثمة تشابه دلالي لا يستهان به في الحكم والأمثال بين اللغة العربية والهوسا والكانوري نتيجة للتأثر والتأثير بين هذه القبائل, وأن ذلك التأثير لا يقف عند حد الكلمات والعبارات المستخدمة بل يوجد حتى في الحكم والأمثال كما يُعد ذلك من إحدى وسائل نمو الثروة اللغوية.

Muhammad Mustpha, page, 4-58.: 162

: خالد حسن عبد الله , ص:10-60.

: المرجع السابق, , ص:10-60.

Muhammad Mustpha, page, 4-58.: 165

: خالد حسن عبد الله , ص:10-60.

Muhammad Mustpha, page, 4-58.: 167

: خالد حسن عبد الله المرجع السابق, ص:10-40

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## **SECTION TWO:**

**THEATRE ARTS, FINE ARTS, COMMUNICATION AND  
MEDIA STUDIES**



## **TELEVISION VIEWERS' ASSESSMENT OF CHANNELS TELEVISION AND AFRICAN INDEPENDENT TELEVISION COVERAGE OF 2015 AND 2019 PRESIDENTIAL ELECTIONS IN NIGERIA**

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### **Abstract**

**Background:** The media as the fourth estate of the realm are central in deepening democratic norms in Nigeria. Election coverage is one of the ways through which the media can achieve this. The 2015 and 2019 presidential elections were keenly contested and the electioneering campaigns generated tension in the country. Despite this, literature is scanty regarding viewers' assessment of TV coverage of both presidential elections.

**Objective:** This study examined viewers' evaluation of how Channels Television and African Independent Television covered the 2015 and 2019 presidential elections in Nigeria.

**Methodology:** The survey method was used to poll 649 Federal Capital Territory (FCT) adult viewers of the two leading television networks in Nigeria to ascertain their fairness and objectivity of coverage and the agenda set in the elections under investigation. The data are presented in simple arithmetic tables, analyzed and interpreted.

**Results:** Findings show that 72.8% of the sampled population agreed that the television media was biased in the coverage of presidential elections in Nigeria. This implies that the television coverage was neither fair nor objective.

**Unique contribution:** This work provides empirical data on viewers' assessment of television coverage of the 2015 and 2019 presidential elections in Nigeria, using the FCT as a reference point.

**Conclusion:** The conclusion reached is that, among other things, viewers consider the television networks as being biased in the coverage of the elections.

**Key recommendation:** It is recommended that relevant regulatory agencies such as the National Broadcasting Commission (NBC) should be constitutionally strengthened to monitor strictly election coverage to ensure fairness, objectivity, and engender responsible media coverage of presidential elections in Nigeria.

**Keywords:** Television Media, Nationhood, Presidential Elections, Responsible Media Coverage, Nigeria

## **Introduction**

It was an Anglo-Irish political theorist named Edmund Burke who said that there were three estates in parliament: The Lord's Spiritual, the Lord's Temporal, and the Commons. Burke, therefore, referred to the "reporters' gallery" as the Fourth Estate of the realm (McQuail, 2005). However, this concept with some modifications has gained acceptance in contemporary times. In modern-day government arrangements, especially in a democratic polity such as Nigeria, there are three arms of government, namely: the executive, the legislature, and the judiciary with the media being a powerful instrument of checking the excesses of the government (Akinfeleye, 2003). As well, the media protects the rights of the citizens of a country. Anegbode and Azelama (2003) assert "the press remains the fourth estate of the realm, the watchdog and the conscience of the nation. It is the organ that informs the public about the activities of the executive, the legislature, and the judiciary" (p.3). However, Osadolor (2019) argues that the media needs to strengthen its ranks to truly be a watchdog, not a lap dog because of the 'media capture' phenomenon that has become a primary threat to the ability of the media to exercise its constitutional and professional powers to foster best practices in democratic Nigeria.

The information-carrying and dissemination role of this 'estate' is a veritable conduit for change and societal transformation. Adeyemi (2004) agrees that in modern democracies, the press has always occupied the forefront of socio-political and economic changes. Drawing on this, it could be argued that the media's role in running the affairs of a government cannot be undermined. In Nigeria, the federal government in recognition of the inviolable role of the media as enshrined in the 1999 Constitution gives the media the responsibility thus: "the press, radio, television and other agencies of the media shall at all times, be free to uphold the fundamental objectives contained in this chapter and uphold the responsibility and accountability of the government to the people" (Section 22). These duties, by the media, as ingrained in the Constitution are weighty and demand an utmost sense of responsibility and accountability.

Nigeria, like many other African countries, is a former colonial state, which at independence was confronted with the problems of economic development and nation building. Reflecting on the problems plaguing the continent, Omoera (2006) notes that contemporary Africa is beset by a myriad of problems from north to south, east to west, pervasive corruption, hunger, political, religious and ethnic crisis, unemployment, illiteracy, HIV/AIDS pandemic, internal and external brain drain, are plaguing the continent. The leadership is almost overwhelmed by these developmental needs and ever-multiplying challenges (p.256). The situation is traceable to when the leadership in Africa was in the hands of the military. The squander-mania and power abusing tendencies of the politicians gave the military the needed justification to seize power and truncate the budding democracies. However, the exit of military rule in Nigeria's political space served as a fillip to the aspirations of the Nigerian populace for true political leadership. The desirability of democracy over military government is succinctly put by Igili (2005) that virtually all Nigerians believed that the exit that resulted in the return of the democratic government will finally put paid to the leadership problems, which characterized the military regime. This explains the passion with which the Nigerian populace embraced the return of civil rule in 1999 (p.119).

Nigeria returned to democratic rule some twenty-two years ago with the media playing an active role in the process. Adeyemi (2004) claims that the press succeeded in meeting one of the fundamental requirements of acceptance in the new world order – democracy. He goes further to posit that the history of the Nigerian press reveals that the press (media) played an important role in the struggle for independence. This, perhaps, best explains the impact of the

mass media in Nigeria's governance and the actualization of the desired democratic rule. Evidentially, the media were instrumental to the re-achievement of democracy through persistent agitations for the democratic rule when they publicized the annulment of the June 12, 1993, presidential election, their constant reportage of the perceived injustice resulting from such an action, the agenda-setting of democratic principles and clamour for democratic rule. Ngara and Esebonu (2012) credit the media for the constant flow of information, detailing the nefarious acts of the military government, mobilizing the civil societies to pressure the military out of power and galvanizing all to force the military and dictatorial rule out. The television media with its sight and sound capabilities has endeared hordes of potential voters through its programmes. It has made viewers 'meet' with politicians and gain first-hand knowledge of political contestants and their aspirations despite their ideological bankruptcy (Omoera, 2009, p.77). Governments, non-governmental organizations (NGOs), political parties, pressure groups, voters, among other stakeholders in the electioneering process agree that the media, especially the television, have a tremendous influence on the political participation of the citizenry with resulting consequences on the outcome of elections. It is against this backdrop that this study assesses the television media coverage of the 2015 and 2019 presidential elections in Nigeria, using the African Independent Television (AIT) and the Channels Television (CT) in Abuja (FCT), to extrapolate critical points that could enhance the sense of nationhood in the country and contribute to political development.

### **Research Questions**

To achieve the objective of the study, the following research questions were raised to elicit the viewers' assessment of television coverage of 2015 and 2019 presidential elections in Nigeria.

1. Is there a significant relationship between the television media and democracy in Nigeria?
2. Did African Independent Television (AIT) and Channels Television (CT) give equal coverage to political parties in the 2015 and 2019 presidential elections in Nigeria?
3. Did AIT and CT's coverage of the 2015 and 2019 presidential elections enhance their freeness and fairness?
4. Was the AIT and CT's coverage of the 2015 and 2019 presidential elections in Nigeria biased?

### **Overview of 2015 and 2019 Presidential Elections**

Television media, with so much expectation from politicians, has the social responsibility of directing voters' opinions on the rising issues to enable them to make their choice (Elo, 2015a). It is in light of this mandate that Patterson and McClure (1976) observe that "the public does not evaluate presidential candidates on their looks or skills as entertainers, but on their political records." The television media were responsible for the wide coverage of the 2015 and 2019 presidential elections, with a scope bordering on the campaigns, groups and notable individual's endorsement of political contestants, coverage of rallies, bringing to the attention of voters INEC election timetable, educating the masses on locations to register for the voter's card, relating information on the postponement of elections date, collection of voters cards, polling unit locations, monitoring of the elections, covering of the votes collation and the broadcast of the results of the elections. Major television networks such as the African Independent Television (AIT), Nigerian Television Authority (NTA), and Channels Television (CT) dedicated their prime-time news periods to the coverage of election matters. As expected, NTA being a government-owned media with a tendency to massage the ego of the government did

not fail in their duties to cover the campaigns, endorsements by politicians, and the coverage of rallies.

The activities of former Vice President Namadi Sambo at the presidential debate acknowledging government's achievement in the power sector, Femi Fani-Kayode's declaration of President Goodluck Ebelle Jonathan readiness for the elections, All Progressives Congress's (APC's) rally in Kwara State with promises of jobs, security, and corruption tackling, Imo State government's reaffirmation to support the incumbent president in his re-election bid and other election matters dominated the NTA's primetime news pegged at 9 pm on Sunday, February 1, 2015. Channels Television on the same night echoed the Peoples Democratic Party's (PDP's) campaigns in Kogi State and Kwara State bemoaning workers' measly salaries with promises to effect change. APC's campaigns in Nasarawa State were not missing in Channels Television's report for the night as the governor welcomed 'defectors' to the party at a rally.

Channels Television covered the PDP rally in Ekiti State as Patience Jonathan enjoined women to vote for her husband. This was the major story on the 10 pm news of Monday, March 16, 2015. NTA in its usual characteristics reported heavily on the activities of PDP campaigns in Lagos, VP in Kaduna his home state, PDP rally in Ekiti State where Ayo Fayose, a major supporter of PDP and critic of the APC candidate took centre stage to declare his support. The convergence of supporters in Abuja to give support to Jonathan, as well as the Transformation Ambassadors of Nigeria's (TAN) rally in faraway Canada, made the 9 pm news of Tuesday, March 17, 2015. It was almost the same scenario in the 2019 presidential election that had two main contestants: President Muhammadu Buhari of the APC and former Vice President Atiku Abubakar who was the PDP candidate. The television media was agog with all sorts of activities for or against the two main rivals. The NTA, CT, AIT, among other television networks, covered the pre-election, election, and post-election activities of these principal players comprehensively. However, this comprehensive coverage does not translate to fair coverage as these television stations were sanctioned by the National Broadcasting Commission (NBC) for ethical infractions and allowing provocative utterances during campaigns to be aired on their broadcast spaces. Kawu (cited in premiumtimesng.com, 2019) claims that "...and this happened on television stations, particularly and unfortunately on the big national networks such as NTA, AIT, and Channels Television (p.1)." These sanctions and fines handed down by NBC appear to underscore the notion that like in the 2015 presidential election television stations were biased in their coverage of the 2019 presidential elections.

The European Union Election Observation Mission (EU EOM) Nigeria's 2019 final report accuses notable television stations of being biased in their coverage and allocation of primetime to the political parties for the campaign. The NTA in particular is reported to have given 84% of their time to the government and APC (EU EOM, 2019). NTA allegedly gave 2 hours and 8 minutes of airtime to President Muhammadu Buhari's fulfillment of 2015 campaign promises while a negligible 7 minutes was allowed the contesting Atiku Abubakar of the PDP. In this same report, Channels is said to have allotted 17-34% of its time to APC campaigns and 22-34% to PDP. The PDP was featured only in the stations partisan to the APC in the context of intra-party squabbles.

Nwaozuzu (1999) contends that electioneering campaigns reportage by the media and notably the television should not alienate the people who are overwhelmed with the deluge of activities but rather should seek out the truth for the people who cannot comprehend these events. The television coverage of these elections did much to educate the populace on the electioneering processes. Iredia (2007) claims that "the electoral commission does not have the

capability to improve on voters' education, and enlightenment but rather, it is the exclusive domain of the media." His submission goes to show that the media do perform the task of educating the electorates. From the period leading to the date of the elections and through the elections, the media were actively invested in the process. The television stations in the country reported voter's card registration, collection as well as polling booth locations. On the elections' dates in 2015 and 2019, cameras rolled on the activities of INEC from the movement of election materials to polling units, monitoring of the voting exercises, collation of results, announcements, and follow up on the reactions to the election results.

### **Theoretical Concern**

This study is anchored on the agenda-setting theory (AST). The AST was traditionally postulated by Maxwell McCombs and Donald Shaw (1972) and reconfigured by Denis McQuail (1976). It is a popular theory that demonstrates that the more attention the media gives to an issue, the more attention is given to it by their audience. Okhakhu (2011) in examining the theory affirms that "the media, especially the press determines what is crucial and relevant in society and it is in this ability to confer importance that sets it out" (p.5). McCombs and Shaw in their influential research on the impact of the media in the 1968 US presidential elections prove that the voting behaviour of the electorate is greatly influenced by the importance the media confers on electoral campaigns (McCombs & Shaw, 1972, p.543). Several other studies have been carried out in the United States of America, Nigeria and elsewhere to gauge the effect of the agenda-setting function of the media on political politics (Gilardi, Gessler, Kubli & Muller, 2020; Feezell, 2018; Aruguete, 2017; Walgrave & Van Aelst, 2006; Omoera, Azeez & Doghudje, 2017; McCombs, 2005; Omoera, 2014; Ibagere, 2015a; Ibagere, 2015b; Ibagere, 2013; Omoera, 2010; Omoera & Okhakhu, 2013).

Television as a medium with its powers of sight and sound has always had much impact on the task of engaging the people in political discussions. Aririguzoh (2015) avers, "Television has brought more exposure that is public and made the candidates and their styles of overriding importance. This makes it less difficult for them and their advisors to manipulate the public than they would with other media that gives them less exposure" (p.56). Roskin, Cord, Medeiros and Jones (2003) agree that television has touched and changed politics, has the most persuasive power, and has come to replace opinion leaders. The agenda set by this medium, therefore, resonates higher and louder among its teeming audience. It is within this context that this article examines viewers' assessment of the African Independent Television (AIT) and Channels Television (CT) coverage of the 2015 and 2019 presidential elections, using the Federal Capital Territory (FCT), Abuja as a reference point. It further seeks to determine the extent to which the media, particularly television, have maintained a significant relationship and contribution to democratic governance in Nigeria.

### **Methodological Premise**

This study adopted a descriptive survey with a questionnaire as an instrument for data collection. The target population was television viewers from the Federal Capital Territory (FCT), Abuja. The FCT has six (6) area councils, namely: Abuja Municipal Area Council (AMAC), Abaji Area Council, Kwali Area Council, Gwagwalada Area Council, Kuje Area Council and Bwari Area Council. The FCT had a population of 1,406, 239 people in 2006 (2006 Population Census). As of 2015, it was estimated to be 2,440,200 according to the Federal Capital Territory Administration (FCTA) survey with a growth increase of 13.91%. Given this growth rate, in

2019, the projected population stands at 3,607,066. The occupational demographics cut across professional, skilled, and unskilled workers.

A total number of 700 copies of the questionnaire were distributed in the 6 area councils that make up the FCT, Abuja, Nigeria. The accidental random sampling method was adopted. Out of this, 649 were retrieved in a usable form. It is this number that forms the basis of analysis in this study. The sample size stands at 649 to represent 0.018% of the projected 3,607,066 population in the FCT. A breakdown of the sample size reveals AMAC to be 120, Abaji 101, Kwali 104, Kuje 105, Gwagwalada 108, and Bwari 111. This sampling procedure afforded all members of the population an equal chance of being included in the research. The researchers designed and administered questionnaires. The content of the instrument is based on the research questions as well as the information gathered from various literature reviewed. The questionnaire is sectioned into two parts with the first being the bio-data with 5 questions and the second the actual research questions with 10 items. The response format varies from "Yes", "No", "Not Sure", "Strongly Agree", "Agree", "Disagree", "Strongly Disagree", "Great Extent", "To an Extent" to "No Extent." A pilot test was carried out in AMAC to test the reliability of the instrument. To validate it, a peer assessment was done to make inputs where necessary. An analysis was done using percentages and numbers.

## **Results and Analyses**

Demographically, the number of female respondents was slightly higher than that of males at 317 (51.2%) and 317 (48.8%) respectively. This implies that the population of the study is more female-gendered relative to the male gender. Respondents within the age bracket of 31-40 (35%) constitute a higher number in the population of study in contrast to the much older age bracket of 50 and above with the lowest percentage of 18. The other age brackets have percentages between these two. This analysis implies that those above 50 years of age are less. On educational qualification, respondents with a first degree either HND or BA/BSc make up the greater population at 44% while only 14% of them have secondary school as the highest level of completed education. Other educational qualification groups are found between these two categories of respondents. The population of this study is predominantly single at 44%, followed by married at 42.5% with divorcees being 12.5%. In terms of belief systems, a majority of the population has a Christian orientation closely followed by Muslims at 51% and 39% respectively. The pagan segment takes the lowest number at 1.2% and those with other belief systems make up 8.8%.

## **Analyses of Research Questions**

61.1% of television viewers agree to a great extent that television media educated the electorate on electoral processes. On enlightenment on the candidacy and personalities of the presidential aspirants, responses from table 2 show that 75.4% says yes to that. This implies that a higher number of the sampled population agree that they were enlightened on the candidature of the presidential aspirants. Table 3 shows that 52.4% of them agree that there is a correlation between the media coverage of these elections and the elections' result while 47.8% differ on this. Here, more than an average of the respondents agreed that election results were reflections of the media coverage provided. A significant 72.8% of the polled respondents agree that the television coverage of the two presidential elections by AIT and Channels Television was biased, in table 4. This is in sharp contrast to those who did not share the opinion. Table 5 shows the extent to which political parties' electioneering campaigns influenced the outcome of the elections evident with 51.9% to a large extent against to a small extent or no effect.

**Table 1: To what extent did AIT and Channels Television media educate you on electoral processes in the 2015 and 2019 presidential elections?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
To No Extent	39	6
To an Extent	216	33.3
Great Extent	390	60.1
No Opinion	4	0.6
<b>Total</b>	<b>649</b>	<b>100</b>

**Table 2: Did AIT and Channels Television enlighten the populace on the personalities of political candidates during the 2015 and 2019 presidential elections?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
Yes	490	75.4
No	36	5.6
Not Sure	123	19
<b>Total</b>	<b>649</b>	<b>100</b>

**Table 3: Is there a significant relationship between AIT and Channels Television media coverage of the 2015 and 2019 presidential elections?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
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*Television Viewers' Assessment of Channels Television and African Independent Television Coverage of 2015 and 2019 Presidential Elections in Nigeria*

Strongly Agree	209	32.2
Agree	131	20.2
Disagree	165	25.5
Strongly Disagree	144	22.3
<b>Total</b>	<b>649</b>	<b>100</b>

**Table 4: Would you agree that AIT and Channels Television media were biased in their coverage of the 2015 and 2019 presidential elections?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	323	49.8
Agree	150	23
Disagree	76	11.7
Strongly Disagree	100	15.5
<b>Total</b>	<b>649</b>	<b>100</b>

As shown in the table above, responses on whether the Nigerian television media is biased in reportage or coverage of election matters tilt to the affirmative as 49.8% strongly agree on the biased nature of the medium as well as 23% agreeing to the statement. The affirmative responses aggregate to 57.8% while 42.2% fall on the levels of disagreement with the statement. This indicates the slanted coverage of election matters that could be a result of media ownership patterns, control, and other interests.

**Table 5: To what extent did the electioneering campaigns by political parties on AIT and Channels Television influence the results of the 2015 and 2019 presidential elections?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
Large Extent	337	51.9
Small Extent	169	26
<b>Total</b>	<b>649</b>	<b>100</b>

### **Research Questions 6 – 10**

Table 6 presents responses to the question of whether there is a significant relationship between the media and democracy in Nigeria. The answer is in the affirmative with 82.7% responses to depict the significant relationship between the media and democracy. Table 7 depicts 54.7.% of responses disagreeing (strongly/disagree) with the assertion that the television media gave equal coverage to the presidential elections under investigation. As shown in Table 8 below, 50.2% agree that the television media coverage of the elections enhanced free and fair elections while the remaining makes for disagreeing and neutral on coverage having an impact on the free and fairness of the 2015 and 2019 presidential elections. The extent to which AIT and Channels Television set agenda in these elections is shown in table 9 where 78.4% indicates that to an extent, these television networks set agenda. Table 10 concludes responses to the research questions, showing the adequacy of coverage provided by these television media. 62% opined that the television stations provided adequate and sufficient coverage of the 2015 and 2019 presidential elections.

**Table 6: Is there a significant relationship between Media and democracy in Nigeria?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
Yes	537	82.7
No	112	17.3
<b>Total</b>	<b>649</b>	<b>100</b>

**Table 7: Did AIT and Channels Television give equal coverage to political parties during the 2015 and 2019 Presidential Elections?**

*Television Viewers' Assessment of Channels Television and African Independent Television Coverage of 2015 and 2019 Presidential Elections in Nigeria*

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	114	17.6
Agree	132	20.3
Disagree	141	21.7
Strongly Disagree	214	33
Neutral	48	7.4
<b>Total</b>	<b>649</b>	<b>100</b>

**Table 8: Did the television coverage of the 2015 and 2019 Presidential Election by AIT and Channels Television enhanced free and fair elections?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
Agree	183	28.2
Strongly Agree	143	22
Disagree	123	19
Strongly Disagree	117	18
Neutral	83	12.8
<b>Total</b>	<b>649</b>	<b>100</b>

**Table 9: To what extent did AIT and Channels Television set agenda concerning the 2015 and 2019 presidential elections in Nigeria?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
To No Extent	84	13
To an Extent	175	27
Great Extent	334	51.4
No Opinion	56	8.6
<b>Total</b>	<b>649</b>	<b>100</b>

**Table 10: Did AIT and Channels Television provide adequate coverage of the 2015 and 2019 presidential elections?**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	211	32.5
Agree	191	29.5
Disagree	191	29.4
Strongly Disagree	56	8.6
<b>Total</b>	<b>649</b>	<b>100</b>

## **Discussion of Findings**

The mass media are a key to and are involved in the education of electorates or voters in the period leading to the election, election period and happenings afterward to a large extent. The sampled population agrees largely to the role of the mass media in the education of the populace on the election process as only a minute 0.6% differs. The television media enlighten the populace on the personalities of the election contestants, intending to make the public know who they are comprehensively. This implies that the media are crucial to the enlightenment of electorates on the profiles of election contestants.

The proportionality of election outcomes to television coverage of campaigns is affirmed by 52.2% of the respondents who agree in contrast to the 47.8% who think otherwise. The larger proportion affirms the belief that political campaigns are impactful to voting patterns. This finding strongly points to the fact that television media coverage and campaigns could be veritable tools for the success or failures of elections. The research indicates that the media, particularly AIT and CT were biased in the coverage of the 2015 and 2019 presidential elections in Nigeria and that equal coverage opportunities were not given to all political parties or their candidates. This is evidenced in the responses obtained with 72.8% agreeing that the media is biased and 27.2% disagreeing. 62% disagree that equal television coverage is given to all political parties during the election while 38% agree that all political parties got equal slots. The import of this is that television media is biased and leans on certain interests of ownership, control, and influences.

There is a significant relationship between the mass media (television) and democratic governance in Nigeria as the media is shown from the literature to have aided the transition to democracy as well as its sustenance. Data obtained from the field buttress this as 83% of responses affirm it. The variance shows the extent to which the media is perceived to be the custodian of democratic principles in Nigeria. As well, the data from the field relate that there is no much impact on the freeness and fairness of presidential elections due to television coverage. 50.2% of responses agree that coverage of presidential elections by television enhances their freeness and fairness, 37% disagree on this while 12.8% are neutral or undecided on the matter. Interestingly, the agreement is only 0.4% more than the disagree/neutral, a position that shows that Nigerians do not believe that giving presidential elections huge television coverage will make the process credible.

AIT and CT, to a great extent, have set the agenda in the 2015 and 2019 presidential elections in Nigeria as indicated by the results drawn from the field. 78.4% think that these stations set the agenda and only 21.6% says otherwise. These responses demonstrate that the television media has helped to set the agenda concerning presidential elections in Nigeria. This is consistent with previous studies that claimed that the media set the agenda in political polities (McCombs & Shaw, 1972; Gilardi, Gessler, Kubli & Muller, 2020; Feezell, 2018; Aruguete, 2017; Walgrave & Van Aelst, 2006; McCombs, 2005; Okhakhu, 2011; Ibagere, 2015a; 2015b). 62% of polled respondents agree/strongly agree that the 2015 and 2019 presidential elections got adequate and sufficient coverage from the television media while 38% disagree/strongly disagree. The variance of 24% in agreement with the statement is an indication that the media did not fail in their role to provide sufficient coverage to elections that generated much tension in the polity.

## **Conclusion**

Findings from this study affirm that the mass media, particularly television, are involved and committed to the education of the electorate on election matters in the period leading to, the actual election and post-election periods. The television media is well invested in projecting the personalities of those seeking political offices whether as potentials or incumbents as evident in the 2015 and 2019 presidential elections in Nigeria. This study demonstrates that election outcomes are correlational to the amount of television coverage as well as the agenda set by the television media. It was also found that television media is biased in the coverage of elections and that equal coverage opportunities are not given the candidates or their political parties based on the data obtained in this study. Previous studies in addition to the data from the study indicate that the mass media, particularly the television media have maintained a significant relationship with democratic governance in Nigeria, which has allowed the former the opportunity to make critical input that has sustained the latter.

There is a significant relationship between the television media and the coverage of elections as the literature and field data amplify how much the television media have aided electoral processes in Nigeria. The television media mobilized the electorates towards the 2015 and 2019 presidential elections from the period leading to information on what to do, where to register for voters' cards, collection, polling booths information, coverage, and discussion of issues on the election as they unfold. The television media set the right agenda for the presidential elections as they dominated the discourse on-air even as candidates declared their intentions to run and followed up through as observed in the review of the literature. As well, the television media gave adequate and sufficient coverage to the 2015 and 2019 presidential elections as the data obtained signpost. The media, particularly the television stations should be credited with the provision of adequate coverage of the elections under investigation.

## **Recommendations**

Based on the findings of this study, the following recommendations are made:

- Given that the media, particularly television, is critical to the education and enlightenment of the public on election issues, the electoral body in Nigeria (Independent National Electoral Commission, INEC) should continue to partner with the media by way of making available information on calendar processes and any other matter relating to elections for easy broadcast and enlightenment of the populace.
- From this study, it is observed and concluded that fair publicity coverage was not given to all presidential candidates or political parties. Therefore, it is suggested that the television media should strive to be unbiased by providing a level playing ground for all contestants to campaign by way of equal airtime and slots.
- Agenda setting is crucial to the successes of elections. Hence, it is suggested that television stations in Nigeria should produce more agenda-setting programmes in electoral seasons to bring key issues to the public domain for discussion and enlightenment.
- Measures should be put in place to divest the media from ownership fetters and servicing of interests of those who own them or control them. This is imperative since elections' outcomes are proportional to the partisanship of the media that is a function of ownership and control.

- Television media should be further empowered to benefit from the higher latitude of access to information to improve the quality of service to the receiving public who depend on them to beam light on pertinent issues. In this regard, legal and constitutional instruments such as the Nigerian Constitution, the Act establishing the National Broadcasting Commission (NBC), the Nigerian Communications Commission (NCC) and the Freedom of Information Act (FOIA) should be given more 'teeth' to play their watchdog roles and protect the Nigerian democracy.

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## EVALUATION OF THE CREATIVE DEPLOYMENT OF COSTUME AND MAKEUP IN *OCTOBER 1*

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### Abstract

Even though some film critics have studied “*October 1*” film from different aesthetic standpoints but little attention has been paid to the creative deployment of costume and makeup in this narrative. Since the success story of this narrative could not be complete without adequate references to costume and makeup and using a studio analytical approach, the current study is therefore meant to evaluate the various components of costume and makeup featured in this narrative film. Findings reveal that both costume and makeup in this film help us to establish the socio- economic and occupational status of the actors. These two components are technically deployed to capture the historical period of a reflected in this production and help the viewers in decoding and understanding the characters featured in this narrative.

**Keywords:** Costume, Makeup, *October 1*, Yoruba film, Film evaluation,

### Introduction

Narrative films all over the world are not only meant to entertain, educate and inform but have the capacity to persuade, mobilize, influence or assist in preserving and transmitting cultural values of the races in which they originated. In fulfilling these basic roles of a narrative film *October 1* has been able to bring to the fore the evil of the paedophilia perpetuated by European missionary in an African community. This thriller is structured to creatively meditate on the psychological damages which the paedophilic tendency of a religious icon had caused in two young souls. Eventually these young ones grow up to become murderers. From all indications this film has not only succeeded in exposing the paedophilic tendency of some adults and the evil consequences but deployed in preserving historical events and promoting cultural icons of the Yoruba race.

If *October 1* could be seen as a successful narrative, the aesthetic glory and the cultural merit of this film could not be completely written without adequate references to costume and makeup components. Using both the historical and studio analytical approaches, the current excise in this study is therefore, meant to examine both the creative use of costume and makeup in the projection of socio historical events in *October 1*.

### Literature Review/Conceptual Framework

In employing an historical approach in film evaluation Ola-koyi (2019:28) believes that:

...the researcher should be able to situate and investigate the unique historical moment of the content of a given film... while attempting to

provide answers to the following questions: Am I concerned with how historical events are depicted in this film? Does knowing the historical background help explain the narrative or technique? Will my argument clarify the film's place in history?

Furthermore, he is of the opinion that "historical/theoretical approaches generally require the critic to have a good understanding of film history, film theory, or film technicalities." In describing the studio analytical approaches Ola-Koyi (2019) again opines that "In this case, relevant shots/frames from the selected films are identified and selected with the aid of editing machine for necessary diagnosis and evaluation."(28) In this study, the evaluation of the creative usages of costume and makeup will include a general review on costuming and making up for the screen productions, identifiable types and their various functions before zeroing on the creative deployment of these components in revealing the plot of the film: *October 1*.

### **Costumes**

In reality human being are often identified with their bio-data, described with what he/she looks like and what he/she put on at a point in time. Basically, those elements of what he/she put on are components of costumes and makeup. In order to establish a role within a particular time and space in performance costume and makeup become the veritable tools. Therefore, costumes could be considered as any item of clothing, accessories and ornaments worn by the actors for the purpose of defining character and establishing the condition in which the characters exist. In other words, costume includes all the outfits and accessories a performer reveals in the manifestation of his character. In this case all the items relating to his hair dressing, everything associated with actor's facial and body makeup (including masks if they are substitute for facial makeup).

On this concept, Banham and Brandon (1995:24) opine that:

Actors often find costumes more important than scenery, many performance traditions throughout the world and many golden ages of theatrical history have eschewed scenic display while lavishing resources on clothing, accessories, masks and disguise.

While Quoting Oluwakemi Odule (2008:2), Michelle Michael (2018:6) posits that, "The first impression a character makes upon the audience depends on appearance. This is preferably why William Shakespeare contends that, "apparel often proclaims a man." At this point it could be stated categorically that both the costume and the makeup are indispensable attributes of any dramatic production.

Costume on stage or on screen, deals with various garments, dresses; clothing, leathers, leaves, metals and other material wore by the characters in the course of unfurling dramatic actions in the theatre. Costume can manifest as face cap/hat, a pair of glasses, underwear / underclothing or manifest as jewellery such as trinkets, beads, rings, earrings, bracelets or necklaces. On her part Oluwakemi (2014:341) claims that:

Costume designer create the look of each character by designing clothes and accessories that actors will wear in performance. Depending on the style and fund for the production, the costumes may be made, bought, revamped from

the existing stock or rented in the process which involve colour, changing social status or period through the visual design of garment and other means of dressing, distorting and enhancing the body – all which should be within the framework of the director’s vision and reflect the personalities of character in the script.

Michelle (2018:14) corroborates this when she opines that, “Costume is a significant factor of acting; therefore, it is not meant only for mere covering or the beautification of an actor.” Bordwell and Thompson (2004:186) posit that costume can manifest either as authentic or stylized design.

### **Makeup**

According to Michelle (2018:6), “Actors are seen before they are heard.” This common phrase used in the theatre to reflect the significance of the appearance of actors on set during production in fact reiterates the importance of makeup and costume on actor. She opines further that; makeup is an essential feature of any dramatic production and an important factor in acting. Basically, actor wears it, moves and expresses themselves in it and it is continually within the attention of the viewers. Like costume, makeup assists in projecting or decoding the roles on screen. In the projection of characters, makeup assists the director and the actor in the interpretation and characterization of different roles. In the process of decoding and comprehending the characters in a narrative, it helps the audience in determining age, personality, nationality, and other visible features of different images along the utterance of the various characters. Oluwakemi (2008:8) once reiterates in her lecture note, the six categories of makeup as she explains thus:

1. *Straight make-up*: This is the simplest and commonest of stage and make-up. This involves highlights and shadows.
2. *Character make-up*: This is a kind of make-up that alters your physique.
3. *Fantasy make-up*: This is a type that does not alter your natural physique, but makes you a supernatural being. It is always very difficult but exciting because of its subjective nature.
4. *Prosthesis*: This is used in the special effect area of body make-up.
5. *Corrective make-up*: This is a type of make-up used in correcting certain parts or error on the human body, for example tribal marks or accidental marks etc.
6. *Derma max*: This is applied on skin as corrective make-up.

### **Various Costumes and Makeup for Screen Productions and their functions**

In reviewing the various costumes and makeup featured on film screen and their functions Olakoyi (2017:10) in a paper titled “Exploration of Costumes and Makeups in Selected Yoruba Films” identifies different creative ways in which costume and makeup manifest for various purposes on films. According to him attention must be paid to:

the authentic and stylized manifestations of costume and makeup on screen. Furthermore, discussions on costume are categorised under *costumes serving as props or motifs*, *colour influenced costumes*, and *the use of costume in the projecting cultural phenomena*. In considering the manifestation of makeup on screen, efforts are directed towards... different filmic or structural purposes which include *facial and body hiding*

*unpalatable spot, changes/creating fictional figures, and calling attention to graphic quality of a scene/shot* (10).

In this study not all these identified types of costume and makeup will be discussed but only the types of costume and makeup featured in *October 1* will be examined.

It is on record that, any costume or makeup featured in a production must be able to instil the proper mood in the actors and connote the right and appropriate meanings for the audience. Designer must make sure that any costume or makeup conceived and applied for the screen production, must be able to establish the status of the artiste, enhance the performance of the actors, denote adequately the mood of the story, and express graphically the meanings and other semiotic features of any given role.

According to Oscar Brockett (1974:390), “The costumes are ...equally a source of great visual variety and beauty.” Costumes and makeup are meant to impress an audience and to help the performer in impersonating a character. As integral components of the mise-en-scene costumes and make up often give vital information that may not appear in the dialogue of a film. It is on record that “costumes and make ups can tell a story on the personality of a character even when the character did not render any lines.” While makeup helps in establishing the age, the complexion, the state of health and the race of an actor, costumes could suggest profession, basic altitudes and self-regard of a role. These two components often aid the expressiveness or otherwise on screen. Costume and makeup become indispensable whenever there is a need to emphasise both body structure and the facial features or make the bodies of some characters more visible to the audience.

### **The Production data of the film**

Going by Ola-Koyi (2018:58) article, the production data of the film *October 1* is captured thus:

“**October 1.**” (2014). Golden Effects Studio, written by Tunde Babalola, produced and directed by [Kunle Afolayan](#). It stars Sadiq Daba, Kayode Olaiya, [David Bailie](#), [Kehinde Bankole](#), [Kanayo O. Kanayo](#), Fabian AdeoyeLojede, Nick Rhys, [Kunle Afolayan](#), [Femi Adebayo](#), [Bimbo Manuel](#), Ibrahim Chatta and Demola Adedoyin; and [Deola Sagoe](#).

### **The Synopsis of “October 1”**

Historically this film captures the tail end of [colonial period in Nigeria](#) as it narrates the adventure of Inspector Danladi Waziri (Sadiq Daba) as a police detective from [Northern Nigeria](#). Inspector Waziri is posted to a remote town of Akote in [Western Nigeria](#) to investigate a serial killing of virgins in that community. Just before historical date of the 1<sup>st</sup> of October, 1960, which is the [Independence Day](#) of the nation, Inspector Waziri is able to solve the mystery based on the psychological trauma experienced by two lads as a result of the paedophilia tendency of an European missionary.

According to Ola-koyi (2018:58), the plot of the film could be restructured as a story of two boys whom the whole village entrusted their secondary education to an English clergy man, Reverend Dowling (Colin David Reese), an educationist but with a propensity for paedophilia and homosexuality. With time Rev. Dowling ends up molesting and sexually

abusing these boys as he lodges them in Lagos in a missionary boarding school. As a result of his actions, the Reverend clergy man unconsciously injects into these boys psychological trauma. Agbekoya (Kunle Afolayan), one of the boys who could not take the abuse any longer returns to his village a few weeks after his stay in Lagos to become a full-time farmer. However, due to his desire for education, the other boy; Prince Aderopo (Demola Adedoyin), the son of the king endures the trauma of sexual abuse for six years in order not to disappoint his father, and the whole village that imposed a big trust on him.

Unknown to the villagers, the mysterious death of a virgin in the village that precedes the arrival of sophisticated Prince Aderope is not a mere coincidence, but a deliberate signifier for other mysterious disasters awaiting the whole village in the nearest future. In an attempt to halt the unprecedented and brutal murder of virgins, the Oba of the village calls the council of chiefs and holds a consultation with the Chief Priest, Baba Ifa (Ifayemi Elebuibon) who predicts that the crime will continue unabated until the perpetrator exhausts his list of vengeance. On his part, Winter Bottom (Nick Rhys), the colonial District Officer (D.O.) requests for the service of a brilliant inspector, Danladi Waziri (Sadiq Daba) to investigate the unprecedented serial murder case.

With the aids of Agbekoya, Danladi Waziri is able to discover the reason behind the psychological trauma which the serial killer is going through. And with the assistance of Sergeant Afonja (Kayode Sunday Omobolanle), the head of the police service in that locality and other members of the police force, inspector Danladi is able to solve the mystery behind the habitual killing of the virgin in the land. But as an educated fellow, the murderer is revealed as a very smart person and a ruthless being, who murders in cool blood. At the end of the narrative, Danladi Waziri is able to apprehend Prince Aderopo as the serial killer in the very act while attempting to murder yet another victim, his childhood lover Tawa (Kehinde Bankole).

In decoding the various meanings derivable from this narrative, the study employed Bordwell and Thompson's (2004:67) elements of form and meaning. This decoding system offers a four-point approach of referential, explicit, implicit and symptomatic meanings. A referential approach required that critic to have background knowledge of the cultural and the environment from which a film emanated. This knowledge would enable him or her to recognise in the movie names, personalities, monuments, places or ideologies already invested with significance in the culture or community where the film originated.

Referentially, *October 1* makes use of names and personalities of some Nigerian political activists and politicians in the 50s and 60s. For instance, Chief Obafemi Awolowo, Dr. Nnamdi Azikwe, Chief Mrs Funmilayo Ransome Kuti feature prominently in this narrative. While the Independence Day broadcast of Chief Awolowo, the then Premier of the Western Region was captured from the perspective of the citizen viewing him live, a reference is made to the personality of Dr. Nnamdi Azikwe, the then ceremonial President of the republic through the customized Ankara fabric on sales at the open market.

## The Analysis and Evaluation

### Authentic and Stylized Costumes and Makeup

It is on record that authenticity in costumes and makeup required the designed outfits and facial cosmetic to being faithful to the (historical or contemporary) period of the story. The main objective of authentic costume and makeup is for these two elements to accurately reflect the period of a story which might be modern or old style. The stylized costume design and makeup on the other hand are not time bound; the main objective is for aesthetic purpose and exploration. Stylized costume or makeup may be excellently attractive, terrific, and fabulous on the character or appears absurd, eccentric, grotesque, or bizarre on a given role.

The majority of costumes in *October 1* are constructed to achieve both the authentic and stylized purposes. When the costumes in 1950s and 60s are to be compared with modern dressing of the 2020s they would appear to be stylized. In realising the authenticity of the costume of the period of this narrative, both the director and the costumier actually researched into this mode of dressing in the Western Nigeria in the 50s and 60s. As long as the story of this narrative is situated in Akute village, be it an imaginary or a real location in Yoruba land then the culture of the Yoruba will prevail. For instance, the images of characters in fig. 1 could be seen as faithful reflection of different mode of Yoruba dressing in the 50s and 60s.

In the period which October 1 reflects, the common mode of dressing for the women in those days is for them to put on wrapper (iro) and the top (buba) of different fabrics or design. The men on the other hand used (dansiki) top or buba top and a pair of trousers (sokoto) with the Aso Ofi cap to march. For example, the costumes displayed in fig. 1 are not only faithful to the period but they are stylized as well. Moreover, one could demonstrate with Sergeant Afoja's uniform. The police constables of those days are costumed with knickerbockers short and a jacket top with military size belt, a pair of white hosts on a pair of black boots. In collaborating authenticity of the costumes with props in fig. 1, the *Apo-Idoho* sack is revealed in this frame as a sample of a luggage in those days. This *Apo Idoho* is a common type of bag used in conveying goods especially the food items.

The image of Mrs. Olufunmilayo Ransom Kuti is costumed to reflect the dress code of societal lady in the 50s. Mrs. Kuti is an historical figure that reign during this period of the story in this narrative. She was an influential lady and activist of repute. She was seen by some British Administrators as a threat that was always ready to champion any just course against oppression. Referentially her appearing in Aso Ofi, an expensive material of those days depicts her as a member of the social elite. The pair of glasses she used identifies her as an educated lady. In this fig. 2, one could still notice the general style of dressing for women of those days is also captured through Mrs Kuti's costume. Therefore, one could say her garment is also made up of two different designs of Aso Ofi, a confirmation of the dress code in the 50s/60s.



1. A town squire in Akute village revealing the stylized costumes of the people in the 50s/60s. Sergeant Afoja's uniform reflects that of the constables. He is costumed with knickerbockers short and a jacket top with military size belt...



2. Mrs. Olufunmilayo Ransom Kuti is costumed to reflect the dress of code of societal lady in the 50s.

### Costumes serving as Props or Motifs

According to Ola-Koyi (2017:10), "Property or prop on screen is any material that is held and used by the actors during a performance. In a narrative, a whole garment or any portion of a costume or its accessories may be used as prop in the course of a narrative." According to Bordwell and Thompson (2004), "Film genres make extensive use of costume props ... Every major film comedian has turned a specific costume into a panoply of props." In *October 1*, there are instances where costumes are deployed as props which provide a clue in understanding the story of this film. An example of sequences where costumes are deployed as component of properties could be found in figs 3 and 4.



3. The frame shows a woman with a load on her head at the eve of the Independence Day. her load is packed with an Iro – the woman's wrapper, a piece of costume used at a prop - a container



4. The pieces of Ankara on display perform multiple functions: serving as costume prop, providing further information on the time of the story in *October 1*., and showing the rich Yoruba culture of honouring people

In fig. 3 the frame reveals a woman with a load on her head going about her daily business within Akute village at the eve of the Independence Day. A close study of what she is carrying shows that her load is packed with an Iro – the woman's wrapper, a piece of

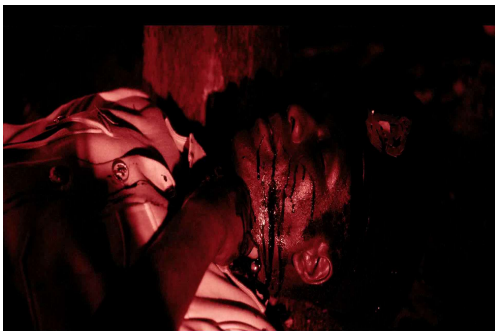
costume used as a container for other clothing material which she is unable to sell in the market.

Fig. 4 is another frame where pieces of customized Ankara are deployed as props. In this frame, Tawa is shown as she wants to buy a piece of customized Ankara that has Chief Obafemi Awolowo portrait design on. Here the pieces of Ankara on display become properties she is holding or article of trade she wants to buy. Thus, Tawa is seen touching one of these materials as she bargains for the price of this *costume prop*.

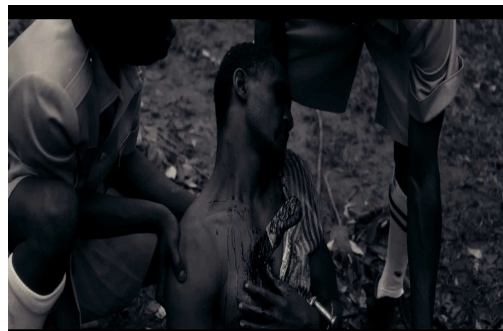
In the context this frame, these pieces of Ankara equally perform other functions of providing further information on the time and the culture of this narrative as a whole. First these pieces of Ankara are not only serving as costume materials or costume prop, but they are used to capture and reflect the time of the story which is sometimes between September /November of 1960. This period is the time when indigenous African activists are regaining the political landscape of the country from the European master. Therefore, these Ankara are customized with the portraits of two political icons of the first republic: Dr. Azikwe, the first African president of Nigeria, and Chief Awolowo, the first premier of the Western Region. Secondly this costume prop is used to show the rich Yoruba culture of honouring socio-political heroes with customizing fabric which people buy in the market and wear in order to show their love and solidarity for these figures.

### Colour Influenced Costumes:

In explaining colour influenced costumes, Ola-Koyi (2017) observes that “For the purpose of achieving a particular graphic aim or colour rime, it is possible for a director to manipulate the arrangement of costumes in term of colours, textures and movements or use them to display wide range of colours in maximum intensity...”(12) However, in *October 1*, the costumes are influenced by colour through the manipulation of lighting technique employed. The film uses a monochromic lighting technique in fig 5, where the red light changes the body complexion, the costume and the forest background in creating suspense and giving the impression horror in the film. In fig. 6, the black, grey and white colour gradation is used to depict another colour influenced costumes in form of a flashback sequence in the film.



5. In this frame the lighting technique used gives the impression of a colour influenced costume as the body complexion, the makeup and the costume appear reddish hue.



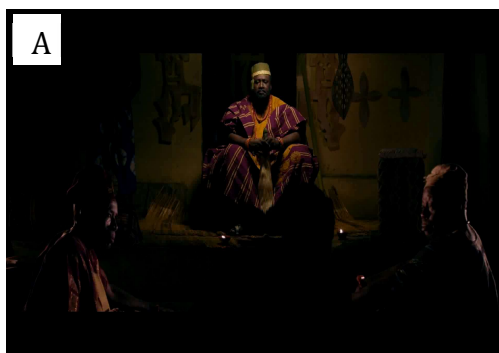
6. All items in this frame appear under the colour gradation of white, grey and black. Thus, the brown uniform of the constable and the Ankara multicolour fabric of the victim and the blood stain of his makeup appear as colour influenced images.

### **The Use of Costume in the Projection of Cultural Phenomena/institution:**

It has been observed that filmmakers in African often represent some of their cultural elements in their productions. Thus, costume and make up often play major roles in this creative projection of the traditional institutions and symbols. In *October 1*, one could see that both the institutions of the Oba / kingship and that of priesthood are presented with human icons of the Oba Adejare who is the father of prince Aderopo the protagonist in the narrative and Baba Ifa (Yemi Elebuibo) the Ifa priest. For instance, in realising this vision of the kingship authority, the frames in fig. 7, captures the image of the king – Oba Adejare and the council of his chiefs. While the mise-en-cadre in fig. 7A, is dimly lit, revealing the inner chamber of Oba Adejare’s palace in Akute. The king is thus positioned as the most pronounced figure, highlighted with a top frontal ray of light coming from the centre of the frame. The two other images in the frame are his chiefs and they appear almost in silhouettes. In this frame the Oba is established sitting at the centre of the frame.

Through the close up shot of fig. 7B, one could see that the King is costumed in expensive traditional Agbada designed from Ofi/Alari. In his hand in 7A, is a horsetail and on his head is a non-ceremonial crown. These two costume accessories or official paraphernalia are symbols of traditional authority in Yoruba land. However, in fig. 8, the Oba is revealed in a ceremonial outfit chairing the occasion of the Nigeria Independence Day celebration. In this frame he wears a ceremonial beaded crown with horsetail in his hand. This time he is surrounded with his chiefs.

In reflecting the institution of an Ifa priest in fig. 9, Baba Ifa is revealed as a respected icon of wisdom with an insight and capability to resolve spiritual mysteries. The priest is costumed in a designed Agbada garment made from Aso Ofi material or expensive Etu fabric. He uses customized Ife divination chain as subtitle for the usual chieftaincy beads. He is situated in the middle of the two other chiefs in the frame to indicate his central role in solving the challenges in his community.



7. The king is the most pronounced figure while the two other images in the frame are members of his chiefs and they appear almost in silhouettes. The Oba is costumed with the expensive traditional Agbada Ofi/Alari, in his hand is a horsetail and on his head is a non-ceremonial crown which. The paraphernalia are symbols of traditional authority.



8. The King is at the high table, wearing a ceremonial beaded crown with horsetail in his hand in the midst of his chiefs and guards.



9. Baba Ifa is the chief priest facing the Oba who is holding consultation with him in solving the mysterious killing in the land.

### **Make up**

It is a fact that there is a symbiotic relationship between costume and makeup in any given frame of a narrative film. The examinations so far have laid emphases on costume but the fact remain that in each of the image discussed there are different levels of makeup arts embedded in them. It could be stated therefore that many of the principles that applied to costume design are equally applicable to makeup. Bordwell and Thompson (2004) believe that:

Makeup was originally necessary because actors' faces would not register well on early film stocks. Up to the present, it has been used in various ways to enhance the appearance of actors on the screen (69).

According to Oluwakemi (2012) makeup could be categorised into: the straight make-up; character make-up; fantasy make-up; prosthesis and corrective make-up.(6) The discussion on makeup would be structured along this classification.

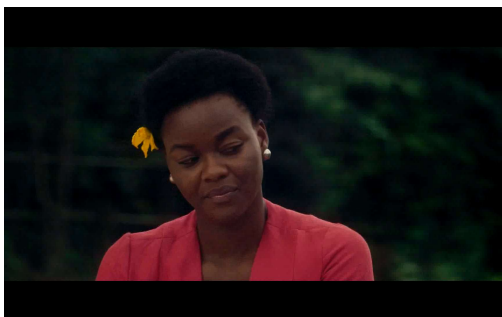
### **Hiding Unpalatable Spot**



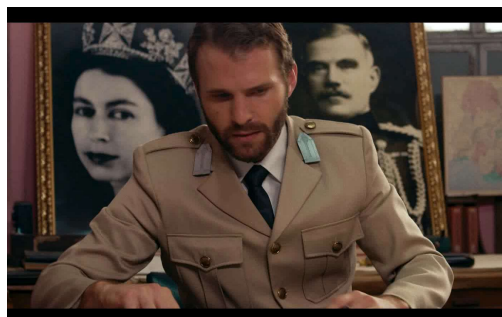
10. Makeup is used to hide the unattractive feature (a scare) on Kunle Afolayan's...

Studies have shown that camera sight is not only very powerful in recording minute or fast images but possesses the capacity of recalling tiny details which might escape human sight. In other words what human eye could not notice are noticeable in the eye of the camera. In film production, there is the practice of hiding any unattractive feature on the actor's body which include wrinkles on the body or sagging skin with the aid of the corrective makeup. In addition, a makeup artist "can sculpture the face, making it seem narrower or broader by applying blush and shadows."

For instance, Kunle Afolayan has a scare face, but while playing the role of Agbekoya as shown in fig. 10., the makeup artist has successfully hidden this unpalatable spot from Agbekoya's face.

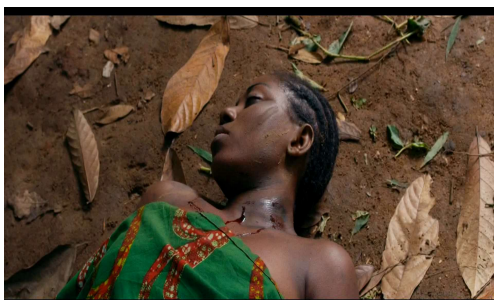


11. Tawa is wearing makeup as expected of every actress on screen



12. The straight makeup used helps to enhance and accentuate the expressive qualities on Winter Bottom's face...

Viewers can easily notice in fig. 11 that Tawa (Kehinde Bankole) is wearing makeup as expected of every actress on screen but less attention is paid to the male performance on screen. Finding of this study reveals the contrary in fig. 12 that, Winter Bottom (Nick Rhys), the colonial District Officer is also wearing makeup (straight makeup) just as the actresses to enhance and accentuate the expressive qualities on his face. As it is in fig. 13, one of the victims of the rapists is given a special body makeup to create the character of a neck injury and body wound. For structural/specific narrative purpose that is in establishing a raped and strangled victim of the lead role, the application of character makeup is made obvious on the murdered girl. While the (straight) makeup as demonstrated is deployed to enhance the facial expression of both the male and the female performer.



13. Makeup is used in these frames to give the character and establish image of strangled young lady with body injury/marks

## Facial and Body Changes/Creating Fictional Figures

In figs. 5 and 6 view could easily appreciate the creative deployment and the functions of makeup artist in creating fictional disfigured bodies. a critical viewer would agree that the makeup artists of *October 1*, actually succeeded in changing the body structures of the victims in this thriller into the required figures.

## Findings

Based on the foregoing, one could see that through the creative deployment of costumes in *October 1*, viewers are able to decode the period of this story, which is around the tail end of the 1950s and the early 1960. The pieces of information on this period are not only revealed through the events on the plot which captured the settings and the actions of the casts but through the customized and stylized costumes of the 50s/60s used in the course of unfolding narrative. The creative deployment of the costume also reveals in part the socio-cultural attitudes of the people in Western Nigeria. For instance, special Ankara fabrics are designed to honour political icons. The dressing codes of this period are equally showcased in the course of the narrative. Costumes as used in this film are aesthetically deployed to depict socio-political and religious institutions/icons. There is instance of scenes in *October 1* in which viewers are shown how Oba/King, Colonial Administrators, police constable, traditional police officer (*Ajele*) and Ifa priest are dressed in those days.

For a better comprehension on the creative usage of makeup in *October 1*, the study identified the following (hiding unpalatable spot, facial and body changes/ creating fictional figures and calling attention to graphic quality of a scene/shot) as different ways in which makeup could be deployed in narrative films. However, the first two categories are practically illustrated with the narrative in *October 1*. Consequently, this study demonstrates how makeup are used to enhance the appearance of the cast and proves how fantasy makeup are deployed to change the body structure of the actors by creating fictional body injuries on the victims in the narratives.

## Conclusion

This paper, through a critical analysis of Kunle Afolayan's *October 1<sup>st</sup>* explores the discourse of costume and make up in film production with emphasis on the stands of costume and make up deployed in the film. With this, the paper has been able to establish the essence of costume and make up in making film production realisable and believable.

It then concludes that these two special areas (costume and make up) cannot be considered in isolation, as they both contribute immensely to the overall output of the film production.

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## THE AFRICAN FEMALE DRAMATIST AND THE INTERPRETATION OF HISTORY: THE IRENE SALAMI –AGUNLOYE EXAMPLE

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### Abstract

The paper discusses the female dramatist's use and interpretation of the historical source material for her dramatic work. The paper notes that most traditional societies were patriarchal where the valuable contributions of women to society regarded as historical were misrepresented, misinterpreted or even completely neglected. The re-interpretation of history using the female view point is intended, perhaps, to rewrite their actual role in history. However, whatever approaches the female dramatist takes there are challenges bearing in mind that those recorded events regarded as historical did not fully capture the contribution of women. The paper also notes that history is gender blind by representing only men as its makers. The poetic license which the creative writer enjoys, however, avails the female dramatists the ticket to deconstruct these historical misrepresentations of women in historical drama. It should be noted, though, that the advantages of the genre of historical drama to rewrite women into standard history have not been fully utilized by female dramatists given that the continuous domination of the genre by male dramatists has availed them the tools to valorise male ideology. The paper grounds its analysis of Salami's interpretation of history in her three plays, *Emotan (A Benin Heroine)*, *Idia, the Warrior Queen of Benin* and *The Queen Sisters (Ubi and Ewere)*.

**Keywords:** Female Dramatist, History, Feminist

### Introduction

The female dramatist is a product of a cultural socialization that places limitations on her as a woman and as a creative artist by a patriarchal social order that enforces strict observance of written and unwritten laws that perpetually subordinates, oppresses and exploits her disadvantaged position in society. This patriarchy has been defined as;

A familiar social, ideological, political system in which men by force, direct pressure, or through referral- tradition, law and language, customs etiquette, education and division of labor determine what part women shall or shall not play, and in which the female is everywhere subsumed under the male (Rich 57).

The organization of social life and institutional structures in which men exercised ultimate power over most of women's lives and actions have persisted in conjunction with other forms of oppression as imperialism, racism, feudalism, capitalism and heterosexism. Judith Bennett further adds that patriarchy highlights the pervasiveness and durability of women's oppression which has endured for ages while manifesting itself in different cultural settings and

historical times (254). The challenge to the female dramatist has been how to deconstruct these cultural indices which have been recorded and accepted as the norms of the society for quite some time.

The choice of historical source material for dramatic composition has posed another challenge to the female dramatist wishing to rewrite women into main stream history through the genre of historical drama. Because of this deliberate omission and misrepresentation of women in most conventional history as well as the various biased accounts of their actual roles, this dearth of recorded information on historical women places the female dramatists under jeopardy because the scale of subjects regarded as historically important excluded women. These criteria of historical significance favoured the public over the private; production over reproduction or consumption; political over personal which inevitably rules women out from historical consideration and study. The implication of these omissions and misrepresentations of women in history for the female dramatist is what history should form the basis of this interpretation in her dramatic work since historical records have little or nothing about women and their contribution to society.

The genre of historical drama in Nigeria has been dominated by men. Despite the enormous advantages it has in the deconstruction of patriarchal ideologies embedded in the historical canons, it has been observed in some quarters that female dramatists have not effectively utilized it to rewrite women into standard history to debunk the stereotyped images that misrepresented their actual roles and contributions to society and development. Ewvwerhoma notes that creativity by women is “seen in some quarters as a threat to patriarchy, especially where patriarchal norms contribute to the relegation of the woman to the background; and the (female) dramatist seeks to redress this condition through drama” (2). She, however, affirms that it is only logical that the female dramatist utilizes the poetic license which allows her the freedom to deconstruct historical sources in her interpretation of these recorded works to streamline women into standard history. But while the female dramatists in Nigeria have explored several avenues of questioning the perversity and durability of patriarchy and its subordination of women in the social space, there is still a dearth of women’s creativity in the genre of historical drama which to our consideration is the most effective means of stamping the actual place of women in society. This paper discusses the use and interpretation of history by the female dramatist in Nigeria. The attention and focus of the paper are on Irene Salami-Agunloye’s interpretation of history in her historical dramas.

### **The Female Dramatist and History**

The female dramatist is a product of the socio-cultural, political and economic experiences in society that defined her by the cultural expectations of a subservient position in relation to the male who super imposed his dominant role which the patriarchal social order had sanctioned to his favour. The recorded possibilities and achievements in society called history have all through the ages recorded and recognized only the activities of men which were regarded as historical. On the other hand, the seclusion of women to the domestic front where the cultural expectations limited their roles as care givers in a nurturing role ruled them out of the historical canons. The implication is that standard history does not recognize women as historical figures worth noting. Even in situations where women have made spectacular achievements as warriors and achievers in their societies, fought gallantly in wars and made other valuable contributions, but because men determined what was important and what was not as far as history was concerned, women were to some extent excluded in the historical records. For the female

dramatist therefore, writing historical drama about the role of women becomes a big challenge because of these misrepresentations and partial omissions of women in history.

In assessing the use and interpretation of the historical source material by most African dramatists, Michael Etherton has streamlined them into four broad categories. To some, history provides stories for the dramatist making use of the historical source like those of *Kurunmi* and *Ovonramwen Nogbaisi* as used by Ola Rotimi. To the second group, history provides themes that are specific to the dramatist's world-view as in Soyinka's *Death and the Kings Horseman*. To others, history provides specific content in terms of the dramatist own society as in Mau Mau in Kenya and *Maji Maji* in German East Africa in Ngugi's *The Trial of Dedan Kimathi* and Ibrahim Hussein's *Kinjikitile* respectively. The last category interprets history as a 'Golden Age' which has been eclipsed by a mean and ignoble time which is eulogized. Whatever approach the dramatist takes, it is certain that history cannot be free from interpretation as noted by Etherton that it "can never be free from interpretation or bias: the truth of history lies in the seeming validity of a particular interpretation of events, and the sense which it makes of the past when the tale of those events is told" (22).

The implication of this view by Etherton affirms the fact that the female dramatist is free to interpret history to her favour. However, Illah warns that "any dramatist that purports to use historical materials must pursue an analysis, an objective re-interpretation of that material" (45).

The genre of historical drama, however, avails the female dramatist the opportunity to rewrite women into standard history. Through the process of deconstructing these historical processes which the poetic license provides her, the female dramatist must necessarily put women on the pages of her work through gendering that history. Since drama is responsive to the socio-historical movements and changes in society, the contents of these plays must inevitably reflect those critical areas of human existence and conflicts within the environment where the work is created. In essence, the female dramatist has the choice of breaking loose from the socio-cultural and traditional indices that have perpetually under represented her; especially, in the historical canons. The implication of this is the fact that the dramatist must be conscious that drama is created and executed within specific environment. It naturally interacts with that environment, is influenced by it, influences that environment in turn and also acts together with that environment in the larger and more complex history of society (Soyinka 421). This deliberate choice of the historical source and its interpretation is critical or documentary, celebrative or otherwise. It is however critical that the poetic license which the dramatist enjoys is either used to propel society to new horizons through the changes and innovations initiated or maintains the status-quo. Thus, the choice of the characters and their relationships, the heroism in the play and the vision projected by the play are critical areas and the barometer to gauge the plays. In essence therefore, for the historical dramatist to achieve an objective analysis and interpretation of that history, the dramatist must depict characters that are conscious of the history and imbued with the sense of transforming it. The characters must also have aspirations that yearn for a better tomorrow that transcends their exploited conditions. The type of heroism which the drama espouses determines the perspective of the creative writer who either maintains the status-quo of male hegemony as recorded in the historical books or initiates changes that deconstruct historical distortions. Above all, the work must also be gender sensitive in the presentation of the activities of members of the society on equitable basis. It is against this background that the paper engages Salami-Agunloye's interpretation of the historical materials for drama.

### **Irene Salami-Agunloye's Plays and Interpretation of History**

In assessing Irene Salami-Agunloye's interpretation of the historical source material, this work explores the socio-historical, cultural and economic setting which informs the writers ideological thrust since the creative writer's ideal is always historically predetermined (Novikov 81). Salami's deliberate choice of these historical source materials is intended to correct those wrong notions about women which misrepresented their actual contribution to history and society. Central to this analysis, Irene Salami situated history, politics and culture as the tripartite control areas where patriarchy thrives over women.

Against the backdrop of discrimination, and the strangulating forces of injustice and inequalities as they affect women in the socio-cultural space in society, Salami sets out to appropriately carve out a meaningful space for interaction between the sexes, but above all a recognizable space for women to realize their potentials for development and advancement of society. Salami states that:

We would like to note that in negotiating a robust space for women in society, there should be adequate room for forging a humane society in which all sexes are totally liberated and mutually humanized. Unfortunately, this is not completely the case in Africa, for our society to be completely humanized and developed, a more accommodative and collective relationship and interaction must emerge (19).

Salami's search light for justice and fair play in society is anchored on that firm belief that development can only take place if members of the society irrespective of their sexes and classes have equal opportunities to contribute to the growth of the society. Situating her argument in history, politics and culture, Salami draws on all the exploits of historical women who played active and pivotal roles that guaranteed the survival of their societies to authenticate her claims. Using the theatre mode as a social protest, Salami counters all hegemonic structures and strategies of tradition, culture, politics and religion which underrepresented women. Elam corroborates this view when he states that;

Social protest performances emerge solely from marginalized peoples and oppressional struggles. Social protest performance functions as counter-hegemonic strategies through which underrepresented groups challenge the dominant social order and agitate for change (v).

The pervasiveness and durability of these hegemonic structures that marginalized, exploited and oppressed the silent majority needs a counter strategy that empowers and liberates these same silent majorities to participate in their lives and public service for development. Salami has found this in history and politics which she deconstructed to register her points. Highlighting Salami's use of this historical source, Pomak avers that;

...the wisdom of using source materials from history is to create a trans-historical link to the struggles of women in the society. This is reflected in the choice of characters in both plays. The playwright subsumes the struggle for the emancipation of women into struggles of the silent majority who are daily suffering as a result of the laxity of the few within the African and Nigerian context (362).

In essence, Salami's deliberate choice of the historical events, her penetrating insight into the processes of life and issues as they affect women in society and the need to recognize a robust social space for women to contribute their quota to development outlines the territorial probity of her creative writing. Her thesis that both men and women have much to offer to the progress of society becomes a necessity that cannot and should not be compromised. Supporting this view, Evwierhoma makes it clear that;

...a return to the original state where men and women symbiotically contributed to the progress of society is a necessity. A situation like this may eliminate all kinds of sexual gender acrimonies. This proves that women, in striving to affirm themselves should be real and not strive to be men or be like men (101).

Further to this assertion, the humanity of women in society not as competitors but as partners in the development process if given the chance is crucial to society's advancement. Bearing this in mind, Salami's interpretation of the historical source material is intended to show that history making is not entirely the business of men alone, but women inclusive. In Salami's creative writing, women play a pivotal role as good warriors, capable rulers with high sense of justice, peace-makers with great organizational abilities and good sources of inspiration. These and many other attributes of many women in history would be discussed as we consider Salami's interpretation of history in her historical dramas.

In the assessment of how Salami uses history in the play *Emotan*, our attention was drawn to the preface to the play where Salami clearly states her intention to streamline women into the main historical books. In her words.

Writing *Emotan* is my contribution to the effort to celebrate women's achievements in history books... This has provided for me an avenue to answer questions people have asked concerning women and to explain the wrong notions held about them. This play, I hope will, along with other works, help initiate the process of deconstructing the patriarchal ideology which restricts women in nearly all endeavors (IV).

In the assessment of any creative work, the central concern is what the work is able to do and say and not the verbalized intention of the creative writer. For quite often, the pages of this work may reveal a different view from the intended desire which the work sets out to achieve as corroborated by Udenta O. Udenta that.

The views of a creative writer expressed in interviews and critical comments, do not always correspond to the achieved intentions of his/her creative work. A writer is essentially judged on the strength of his/her creative efforts and not on intentions verbalized outside the creative art (25).

If this is a valid observation and assertion, then Salami's *Emotan* should be seen from the perspectives of what the play achieves and not the intentions of the writer. The starting point for Salami's deconstruction of historical records is by making a woman the heroine of her play. All throughout history, women have not been considered or accorded great significance as far as history making is concern. History according to Judith Bennett is "male centered and male defined" (259). In a highly patriarchal society like Benin where the socio-cultural and historical

expectations hemline women, Salami debunk this views that limits women's role from being catalyst and movers of history.

Salami further stresses the fact that women are highly committed to justice, peace and fare play. Using Emotion's deliberate choice of action, Salami places her as a vanguard in the search for justice in several ways. Emotan defies Prince Irughe the usurper of the throne by openly refusing to offer her 'Ewere' leaves- a symbol of respect to the Oba at his coronation at the Council of Chiefs and king makers meted on Ogun. As if that was not all, Emotan single handedly organized a secret army which became instrumental to Ogun regaining his rightful throne. The lesson learnt from this history is that when women are convinced about what is right and just, they will do the impossible to reclaim. Even though her detractors branded her a witch, Emotan was not deterred at all as she remained focused in search for justice in the land.

Salami further portrays women as saviours of their society. That women have paid the supreme sacrifices to save and advance the fortunes of their society is the message echoed by Salami's interpretation of history. In the manner of Ogunian redemptive motif, Emotan willingly summons that paradoxical will of destruction and creativity to further the interest of society. In her words, Emotan says: "I am ready to pay the price (death). Benin will know peace; Benin will know prosperity and fame (regeneration)" (p.65).

It is Salami's view that the survival of society depended on these sacrificial roles which notable women have played in history. In essence, Salami places women's central role as crucial to any development which society solely relies on for advancement.

In interpreting this history through her creative writing, Salami's intention is to inspire not only women but society in general to emulate the heroic action of the fore-mothers who chose the path of self-denial, self-sacrifice and self-discipline to champion the course of development in society. Even though the socio-political, cultural and religious environment did not favour women to contribute meaningfully to society and development, they were able to carve out a feminine space for other women to follow suit.

In *Idia: The Warrior Queen of Benin*, the overriding factor and driving force moderating Salami's work as a creative writer is situated in her firm belief and insistence that women have a great role to play in history. In her commitment to these historical source materials, Salami's belief that through drama, the most potent and active agent of change and social transformation, positive changes could be achieved especially, changing the negative aspects that have setbacks to women's development in society. Since every creative writer is committed to a particular vision or ideology, Salami no doubt sets herself apart to overturn the abused fortunes of women in society.

In *Idia: The Warrior Queen of Benin*, Salami achieves gender balance in the presentation of power equilibrium in the conduct of affairs and events in history and society. Never was there a time in the history of Benin kingdom, when the power equilibrium between males and female members of the society was attained. In deconstructing these historical sources, Salami tends to conform to Ekwierhoma's expectations for every female writer using the historical sources that "where history becomes the reference point for the female dramatist, she becomes a chronicler of some sort; who stresses the male-female power equilibrium" (4).

In deconstructing this social space, the market women had access to present their grievances at the Council of Chiefs meeting at the palace of the Oba- a situation that was not tenable before. Similarly, the life of the Queen Mother was not only spared against the cultural expectations which mandated that she should be sacrificed, but for the first time in the history of Benin, the Queen Mother was installed as the first *Iyoba* of Urelu. This development marked a turning point in the history of Benin kingdom when women's voices were heard and considered. Salami's view of history in this play is to register the fact that if the much cherished and defended cultural practices that hemline women in Benin society were repealed and modified as the case maybe, there was no law or cultural practice that could not be modified to suit the needs of the time and people.

Salami further achieves gender balance and power equilibrium between the sexes in society. All throughout history, men were regarded as un-gendered. They were portrayed as the protagonists of the endless wars and military glory which were recorded in the history books. In gendering this history and deconstructing patriarchy, Salami makes Queen Idia the protagonist of the play. Her exploits in leadership and military glory in the battles she fought and won for Benin kingdom are pointers that women have the capabilities to make history outside their supposed 'traditional' roles. Salami, however, considers this history from the idealist school of thought where the "great men" theory of history making is considered. The main characters are all noble men and women from the ruling class.

In this play, Salami's message is loud and clear; that the destiny of women rests in their hands. Salami is certain that the power to influence the course of events rests in the deliberate choices and actions initiated in society to empower the exploited and oppressed. These deliberate choices of action that influence the course of history are exhibited by Queen Idia's smart action in announcing the birth of her son to the palace thereby enthroning him as Oba instead of his brother. Queen Idia's refusal to die as expected by the Benin culture and the mobilization of the market women to support this move brought about the repeal of these obnoxious cultural practices that deplete the population of capable leaders in society. In essence, history making is not just making decisions, but initiating crucial actions that change the course of events in society. Women have successfully achieved these and much more, their exploits at the battle field attests to this gender balance and power equilibrium between males and females in society.

In *The Queen Sisters (Ubi and Ewere)*, Salami's vision of re-writing women into the main stream of historical books through the dramatic mode of expression is intended to address their ignored status in history. Salami explains this statement of intention for writing the play, *The Queen Sisters*, in the foreword where she clearly states that.

The play has been written as part of my ongoing project to highlight the lives and works of ancient Bini women which many history books have merely glossed over or ignored entirely. The essence is to use drama to question the role of women in the Benin society and thereby help transform their image and role (P. viii).

In depicting women in Benin history, Salami expresses her discontentment with the way and manner that traditional and modern societies have neglected, suppressed and relegated women to the status of an oppressed class in society. Of particular interest to Salami in this play are issues of taboos, forceful marriages and deprivation of rights of women in a typical patriarchal society like Benin kingdom.

The Benin tradition and culture presented in the play gives the Oba unlimited powers to the extent that his needs and demands are law; especially in the choice of a woman for marriage. The parents of such a daughter are forced to oblige. In this case, the girl in question becomes a victim who is coerced into submission. That is the plight of the protagonist of this play, Ubi who is made to understand the stringent penalty and consequences of her refusal to marry the Oba.

**Omoze:** shut your mouth, Ubi: don't say abominable things. Don't put me in trouble. Be careful or you will fall into big trouble Ubi, if you refuse to marry Oba, you will hardly ever get any man who will be willing to marry you since Oba has indicated interest in you. No man will dare ask for your hand again (22).

When finally married, the woman becomes a piece of property to the man who treats her the way he wants.

**Oliha:** Our wives are our properties. They must be subjected to our authority in every way whether they like it or not, they must obey us. They must give us our due respect. They must submit to us at all times (10)

Ubi's assertive will comes to life when she openly demanded that taxes from Owo, Akure and Ikale should be sent to her directly. This threat to patriarchy is not palatable to the Council of Chiefs who labeled her action as an insult to royalty. The exercise of this sense of freedom and assertive will did not last as Ubi was sent packing from the palace because of bed-wetting. This change which Ubi set in motion was short lived because she was alone in this fight as noted by some critics.

The Harem system is another cultural practice which exploits, oppresses and deprives women in the society. This system allows the Oba and men generally to acquire as many wives as they desired even if they cannot satisfy their emotional needs. This inability of the husbands to meet the companionship needs of the woman and the passionate desire for a fulfilled married life could be devastating and frustrating to women. Enahen's compliant to the Oba represents these deprived voices of women in the harem.

**Enahen:** At the moment you can hardly satisfy all of us adding more to us will worsen the situation.

**Ewuare:** (Rising) Enahen get this into your head, I will marry whosoever I choose to whether you like it or not. If you are not happy about it, tell Chief Osodin and he will give you your leave. By the way, how dare you challenge my competence? Every Queen in favor with the Oba gets full satisfaction. Those not satisfied are serving their deserved punishment (P. 15).

This idea that 'those not satisfied are serving their deserved punishment' is the highest level of dehumanization to which women in the harem are subjected to. This issue becomes central to Salami's questioning and interrogation of history in the play. We have established the fact that the strength of the creative writer lies essentially in his/her exercise of the poetic license to deconstruct, modify or even distort historical records to achieve his/her aim. In essence, that ability to fuse facts and fiction together to project a clear picture of society becomes the goal of

every creative writer. In *The Queen Sisters*, Salami poses several questions, issues and events as they affect women in society in the introductory notes to the play that.

Very little is known about the story of Ubi and Ewere apart from the fact that she was wicked and the other was good. Could it be because one was aggressive and challenged traditional authority and the other was docile and did not pose any threat or did not rock the boat? These are the questions, which readers must answer for themselves.... What was Ubi's offence? Was it because she dared to trespass into socio-political arena, a domain reserved for men? Was bed wetting for Ubi a deliberate act or a human flaw? Was it as a result of some intrigues in the harem? What constituted wickedness in the ancient Benin kingdom? (p.ix).

These probing questions are the salient issues that called for reinterpretation and deconstruction to humanize the woman in this society. But rather than charting a new course for women in history, Salami chose to avoid these cultural indices that dehumanize women in society by throwing these questions back to the readers and audience 'to answer for themselves' (p. ix). By this action, the creative writer has mortgaged her socio-political responsibility to the society by choosing not to comment on the issues. Novikov challenges this inactivity of the creative writer who fails to answer the crucial questions disturbing society that, "a serious writer is never a passive onlooker: the whole structure of his work pronounces a verdict ... in asserting beauty and negating ugliness" (11).

In essence, the theatre which is a potent medium at the disposal of the creative writer, especially the female writer, must and should be utilized as a tool for the liberation of women as Natalie affirms that;

The beliefs and convictions in question regard women and their existence in the male society.... By using the stage as a speaking platform, feminist argue against their oppression seeking change in their identity... and their subordinate position in society (5).

## Conclusion

This essay has established the fact that history and drama have since the classical period been avenues for the creative writers to document, analyze, realign and synthesize the socio-political economic, cultural and religious issues affecting the society. Salami's choice of two areas where patriarchy oppresses and exploits women in society (history and politics) is intended to show how society has failed to tap the untapped abundant resources in women to transform the fortunes of the country for the better. In history and politics Salami draws on the exploits of the fore-mothers who have made sacrifices to save their societies from destruction. Others made history by fighting wars with the bravery that matches those of the men. In politics and governance, Salami is sure that given a conducive atmosphere for women's participation in governance, they could achieve a true democratic society devoid of all the socio-economic and political maladies that characterize the Nigerian state which has been under the firm control of men.

The essay, however, observes that the approach to this analysis of women's contribution to history is essentially celebrative because the feats and exploits of the fore-

mothers were not sustained by an effective mentoring. For instance, in *Ubi and Ewere*, the question to ask is why Salami remains faithful to the historical material choosing to destroy the only liberated female character (Ubi) based on a cultural stigma which should have been deconstructed using the poetic license at her creative disposal. Some critics maintain that Ubi worked alone and was not able to bring other women into the vision of her intended change. It is noted however that it was characteristic of Salami's Dramaturgy to present her female protagonists as lone-rangers in their drive to make history. Emotan strived and died alone. Idia also worked alone as well as Ubi. This by implication means that Salami's interpretation of history based on single character bulwark is Aristotelian, a situation that Tunde Lakoju calls "the drama of the ruling class" (83). This belief that the salvation of society rests in the hands of these elite women who are projected as single individuals and prime movers of history calls for a reassessment of this historical interpretation. This is so because Emotan, Ubi and Idia worked and died alone as lone-rangers without empowering and mentoring other women to take their place. On their deaths, the hegemonic structures of male dominance which they fought against to streamline women into standard history continued to hold sway over women.

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## **A COMPARATIVE STUDY OF TRADITIONAL APPRENTICESHIP AND MODERN ART TRAINING IN NIGERIA**

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### **Abstract**

Before formal education in Nigeria, traditional apprenticeship training existed with individuals being trained in one craft or the other that is identified with the family or clan. Learning was done by observation and imitation with no formal curriculum. Mastership was measured by constant practice over a period of time and the craftsman was expected to work in conformity with the norms, beliefs and conventions of the society. The introduction of art into the school curriculum in the 1920s however marked the beginning of a new system of art training (academic training). Ironically, academically trained artists end up setting up centres where younger artists are trained using modern apprenticeship system. This study sets to determine the adequacies of each system, advantages and disadvantages of the two and future prospects of each system of training, taking the Nigerian situation into consideration. The research is historical as well as qualitative in nature; an attempt to look into the past and present of art training in Nigeria. Its approach, therefore, shall be evaluative, being a comparative study, which looks into the future of art schools and training opportunities in Nigeria. The researcher gathered relevant information from books, journals, articles and other publications. Information is also gathered from the Internet, websites and interviews conducted with various practitioners in the field of art. The paper concludes that there is an increasing realization internationally, that the most successful form of training is that which encourages people to be multi-skilled, creative and adaptable to the dynamics of the society. It is hereby recommended here that traditional craftsmen be attached to our formal art training institutions to teach the skills in local crafts to our youths. This will provide the opportunity for our students to relate skills learnt in the western art schools to the indigenous ones. Certificate should not be overvalued, rather, skillful personnel be regarded and respected to encourage indigenous trades and crafts. Nigerian craftsmen with excellent skills should also be given National Award for their contribution to the development of the country.

**Keywords:** Art, Apprentice, Traditional Apprenticeship, Formal Training, Master.

### **Introduction**

To begin to chart the complex spectrum of work being produced by Nigerian artists, one must deconstruct the important differences in training, knowledge, attitude and the type of artistic productions among untrained, informally trained and those formally or academically trained in

different art schools and institutions. Different critics and curators have identified artists trained through modern apprenticeship as significant while relegating the traditional.

Before colonialism, traditional apprenticeship training existed with individuals been trained in one craft or the other that is identified with the family or clan. The knowledge was handed on from parents or any other older member of the family to the younger ones. Learning was done by imitation and emulation with no formal curriculum as done in schools. Mastership was measured by constant practice over a period of time and the craftsman was expected to work in conformity with the norms, beliefs and conventions of the society. Examples of such traditional apprenticeship training were found among the Yoruba. For example, Areogun (1880-1954) who was one of the greatest of the sculptor from Ekiti, spent about sixteen years as an apprenticeship before he left his master (Kennedy, 1992).

Colonialism tries to replace existing artistic practice as the introduction of art into the school curriculum in the 1920s however marked the beginning of a new system of art training (Academic training). Students were now exposed to the elements and principles of art in a formal classroom setting. Apart from this, they were also taught the history, appreciation, and development of art from one generation to the other, with certification as a common feature. This paper sets out to compare traditional apprenticeship and modern art trainings.

In modern Nigerian society, we have apprenticeship and academic art trainings going on hand in hand. The products of these training methods live in, work, render service and react to the same world view with many of the same collective experiences. This is captured in the words of Kasfir (1999) that “the linkages of history and social differentiation form the warp and weft of a single fabric”. This also points out the fact that modern artists cannot be independent of their traditional counterparts.

A survey of the society reveals that there is a day to day increase in the number of students going for academic art training at the expense of the traditional apprenticeship system. There is also a feeling created that the work of the apprenticeship art schools cannot be classified art but craft. It seems there is a tension created as one method is trying to relegate the other. Ironically, academically trained artists end up setting up centres where younger artists are trained using modern apprenticeship system. Hence, there is need to look into the characteristics, advantages, disadvantages, prospects and problems of both Art training systems within the Nigerian context.

The National Policy on Education (2004, revised) gives priority to vocational education; and as a result, huge amount of money is spent to improve the standard of students' achievement in Vocational and Technical Education. The policy also stresses the need for cultural revival and integration and the development of skills through crafts which involves learning by emulation and imitation.

Therefore, this study is designed to determine the origin and rationale behind the formation of apprenticeship and academic art trainings, to determine the adequacies of each system, to look into the advantages and disadvantages of the systems and to determine the future prospects of each system of training, taking the Nigerian situation into consideration.

The rationale behind this study is to provide the basis for proper development of both apprenticeship and academic art training schools as well as suggests ways of solving some of

the problems associated with each training methods. The study goes further to provide answers to the questions of superiority and the declining number of learners in the apprenticeship system. On the whole, it is hoped that the study will expose readers to the reasons for the establishment of both training opportunities.

This study is designed only to examine two training opportunities in art (apprenticeship and academic). It takes a cursory look into the history, development, advantages, disadvantages, prospects and problems associated with apprenticeship and formal art trainings. This paper also looks into Mufu Onifade's apprenticeship training school (traditional) and Yaba College of Technology Art School (formal). The study makes a general study of the apprenticeship school systems in Nigeria, with emphasis placed on Araism, (a movement formed by Mufu Onifade) and the Yaba College of Technology, Art School. Mufu Onifade's apprenticeship training school is chosen it is a centre where categories of young talents from in and out of school are brought together for art tutelage and Yaba College of Technology Art School is a renowned formal art institution in Nigeria.

To study the impact of these two training opportunities on prospective artists, the author conducted interviews with a few notable professional artists in Nigeria and also use Mufu Onifade School (Araism) and Yaba College of Technology, School of Art, as case studies. This research is historical as well as qualitative in nature; an attempt to look into the past and present as regards art training in Nigeria. Its approach, therefore, shall be qualitative evaluation of the two art trainings in focus. It is a comparative study which looks into the future of art schools and training opportunities in Nigeria while highlighting the prospects and problems associated with them. The researcher gathered relevant information from books, journals, articles and other publications. The study also relies on information gathered from the internet, websites and interviews conducted with various practitioners in the field of art. Interviews were conducted with Rukeme Noserime, (H. O. D. Fine Art,) Yaba College of Technology, School of Art, Fidelis Odogwu, Bisi Fakeye (sculptors), Mufu Onifade (a painter), all of Universal Studios of Art, National Theatre, Iganmu, Lagos. For judgmental purpose, Mufu Onifade and Yaba schools were used as case studies. It is hoped that information and observations regarding these two schools, (one informal and the other formal) applies to other art schools within the country.

### **Traditional Art Apprenticeship in Nigeria**

Traditional art apprenticeship is a system where some is trained to learn a skill or trade from an expert or master over an agreed period of time. Through this, art values are passed down from one generation to the other within communities through observation, conservation, imitation and practice. They represent a sense of beauty, skills, and knowledge as well as community values refined over generations and are an important part of our living cultural heritage. The person learning the trade, skill or vocation is called an apprentice while the expert trainer is referred to as the master. This system pairs a master artist who is recognized as having achieved a high level of expertise in their art form with a less-experiences apprentice. The master and apprentice jointly plan when, where and what they expect to accomplish during the course of the apprenticeship. The master craftsman teaches and establishes his authority on learning and the learner in an autocratic manner. Also, there are no standard regulations guiding the process except what the master craftsman sets. In traditional Nigerian societies, traditional apprenticeship is not limited to art practice alone but to other vocations like carpentry, barbing, weaving, music, and even rituals.

## **Formal Art Training and its Historical Overview in Nigeria**

Formal training is systematic, organized and well-structured type of learning, especially in a classroom situation. These two systems of art training are available in Nigeria with more emphasis placed on formal training. The story of formal art training in Nigeria cannot be written without mention of the European Renaissance period, during which Art became prominent and was brought into the schools. So many schools of thoughts were developed and formal art training started spreading to different parts of the world. Incidentally, formal art training was introduced into Nigeria from Europe through the efforts of Aina Onabolu and other European art teachers, such as Kenneth Murray, who came in 1927, H. E. Ducksworth, Dennis Duerden etc (Ogumor,1993, Asobele,1992).

The history of contemporary art in Nigeria cannot be complete without referring to the instrumental figures who through their solo efforts, brought Nigerian modern art into the world art history. The history of formal Art in Nigeria started with Aina Onabolu (1881-1963) as a leading figure who did not only start the art of drawing and painting but also fought single handedly to put art in the school curriculum in 1927 (Ogumor, 1993). With the help of some European art teachers such as Kenneth Murray, H E. Duckworth and Dennis Duerden who later joined, he discovered other talented indigenous artists who did not only continue from him, but equally made their distinct landmarks in the propagation of Visual Art. Such notable artists include Akinola Lasekan, Justus Akeredolu, Ben Enwuonwu, Etsu Ngbodaga and others.

The late 1950s and early 1960s witnessed in Nigerian art history the beginning of radical revolution in Visual Art. The period consciously witnessed the change of art styles from ancient traditions, also jettisoning of Western styles and realistic approach to execution of artwork. In the words of Ademuleya (2003) the new consciousness ushered in what was referred to by Filani as 'New Africa' a concept which simply means an admixture of traditions and modernism, the philosophy which was later developed as "Natural Synthesis". This philosophy is the first formal art school in Nigeria, that is the college of Arts, Science and Technology, Zaria which was later renamed "Ahmadu Bello University (ABU), Zaria.

The key actors of the great African philosophy who spread into various art schools after their graduation are Yusuf Grillo, Uche Okeke, Bruce Onabrakpeya, Demas Nwoko, Emmanuel Odita, Jimoh Akolo, Solomon Wangboje and a host of others. They formed what was known as Zaria art school (Nnabuike, 2008).

The term "school" is used here to describe philosophies, styles, themes and forms that are peculiarly distinguishing these schools. The schools that have distinguished themselves with some unique characteristics include Zaria school, Yaba School, Nsukka School, Ife School and Auch School. The characteristics of each school will be briefly mentioned later as well as some of their outstanding products and artists. The name of the school represents the location of each or sometimes the name of the founder. The event starting from 1950 have been very topical and have also dictated the trends in contemporary Art in Nigeria. Also, events since then have been properly classified by some scholars who wrote on contemporary Nigerian art, like: Dele Jegede (1983), Adepegba (1995), Akatakpo (1995), Kunle Filani (1998) and so on.

## **Characteristics of both Apprenticeship and Formal Art Schools**

Apprenticeship or on-the-job training is popularly considered to be part of non-formal education because it is not pursued in an organized formal school system. Rather, it takes place in the workshop or compound of the master craftsman, with no formally designed curriculum. Formal training is designed and intended to provide the skills and knowledge learners will need for certain aspect of their life, but apprenticeship training provides for societal and a client's identifiable, specific need. The methodology of formal training is also largely vicarious, relying upon second-hand experience derived from the teachers, books and teaching aids, whereas apprenticeship is essentially a practical process of learning by doing. The teaching, supervision and organization solely rest upon the master unlike in the formal training where duties and courses are assigned among many teachers. In an oral interview with Mufu Onifade, (February, 2008), he described formal training as "that which is organized, well-funded and usually practiced in a school setting".

Another characteristic of apprenticeship is that the language of instruction may be the dialect of the locality unlike the formal school system, which makes use of English Language in the teaching-learning process. Furthermore, age and entry qualification is not considered paramount in the apprenticeship system as we have it in formal art training. Interest and talents is considered more important in the former. One other distinguishing factor between formal art training and traditional apprenticeship is that the length and duration of training is not stipulated in the apprenticeship system whereas in the formal system, it is defined. Periods of training in apprenticeship in Nigeria now ranges from 3-5 years; but an apprentice may spend less or more years depending on interest and level of attainment of the apprentice. On the other hand, a learner in the formal set-up must complete the stipulated period before graduation and certification. In regards to this, (*Callaway, 1955a; Aldrich, 1982*) posit:

the minimum age for admission to apprenticeship is usually not defined as it is in the school system, though the duration of training is precise and clearly understood by both the craftsman or guild and the apprentice (*Callaway, 1955a; Aldrich, 1982*). Besides, there is no prescribed syllabus and therefore no defined standard of performance, which can be used to determine a pupil's ability to move to the next class or to obtain a certificate. Furthermore, the apprentice who receives instruction in a craft does not have any smattering of other crafts whereas the school curriculum attempts to preserve the interrelationships among several subjects.

It is also possible for an apprentice to take after the styles and technique of the master because of the restriction in training while in the formal system, a learner is guided to develop individual styles and techniques, according to the talents he/she has and his/her creative ability. However, for clarity sake, the features of both systems of training are summed up in the table below:

**Table 1: Comparison between Traditional Apprenticeship and Formal Art Training**

<i>S/N</i>	<b>A p p r e n t i c e s h i p a r t T r a i n i n g</b>	<b>F o r m a l A r t T r a i n i n g</b>
1	Unorganized and unstructured	Organized and well structured
2	Duration not stipulated and fixed.	D u r a t i o n f i x e d
3	ExAmination and certification are not main features.	Ex.Amination and certification used to measure learner's standard of achievement.
4	Leaning is by observation imitation, and practice.	Learning is through lectures, classroom lessons, assignments and practice.
5	Entry qualification is based on interest and talents or decision of oracles, parents/guardian.	Entry is based on interest, talents as well as paper qualification.
6	One crafts is learnt at a time.	Many courses are introduced to learners at a time.
7	Make use of local tools and materials	Make use of both local and foreign-made materials and tools.
8	Age not a barrier to admission.	Age may be a barrier to admission.
9	Caters for client's immediate need.	Caters for learner's both immediate and later need in life.
10	Learners imbibe master's styles and techniques.	Learner's guided to develop individual styles and techniques.
11	Some crafts are inherited by the apprentice from his/her family	Heredity not important in the formal setting.
12	Instruction, supervision and duration are usually one-man i.e. (the master craftsman).	Instructions are usually given by many masters.
13	Hierarchy and seniority is often well recognized.	Hierarchy and seniority not given recognition.

**Materials, Methods of Training and Techniques**

Before the introduction of formal art training in Nigerian, the traditional apprenticeship system made use of local materials and tools in the practice of various local crafts e.g., in cloth dyeing and weaving. Local dyes and colours are made from herbs and fruits which are used in dyeing the locally spun thread. The thread was also obtained from cotton usually planted and processed locally. Most metal tools were obtained from the local blacksmiths who were shouldered with the responsibility of making these tools according to specifications. An apprentice was therefore, made familiar with these tools before the actual process of training begins. Obidi (1995) in a

paper titled “Skill Acquisition through Indigenous Apprenticeship: A case study of the Yoruba Blacksmith in Nigeria”, notes that: “The learner/child was asked to bring instruments from different parts of the forge, and in the process he learned their names and their uses”.

The introduction of formal training in art brought about in Nigeria, a diffusion of methods, techniques and materials. In various formal art training schools, tools, materials and foreign techniques are used in teaching learners. In some cases, the use of local tools and materials are also introduced in the learning process. For example, in painting, the use of synthetic paints as well as locally made paints and colours are used. This exposes the learners to the complexities involved in the use of these tools and materials. In a related development, Nike Davies developed a technique of using paste made from cassava flour, lime and alum with locally made dyes in producing her early batik (Adire Eleko) before the introduction of the synthetic dyes and chemicals.

Furthermore, in traditional apprenticeship, styles and techniques of the master craftsman are learnt and copied by the apprentices. The language of instruction are local in most cases unlike what exists in the formal art training school where learners are just guided to develop individual styles and techniques with English Language used in most cases for instructions.

In an interview with Mufu Onifade on ‘Araism’ a style developed by the artists; he noted that all his apprentices developed individual styles from the original technique of ‘Ara’ or ‘Araism’, which according to him he emphasized and preached without mincing words from inception of the school in 1998. A close examined of the works of some Yaba School artists such; as Olaku Abiodun, Lara Ige, Isiaka Osunde, Edosa Oguigo, Mike Omoige etc, reveals that each artist developed individual technique with photo-realism as the main objective.

### **Advantages and Disadvantages of Traditional Apprenticeship**

Apprenticeship provides opportunities to establish a close relationship between the acquisition of knowledge or skill and its application and production in order to meet a need. It is therefore potentially open to all. Schooling or formal art training, in other words may communicate certain skills which may not be applied immediately, for some pupils or students learn not so much to apply the skills as to attain a standard, a qualification or certification. Besides, formal education withdraws a person from participating in production, but it is not true that it is available only to the young, as Thompson (1981) has claimed. Schooling and apprenticeship are available to the young and old alike, though schooling may be highly selective, especially at the secondary and tertiary levels. To sum up this point, apprenticeship tends to meet specific and immediate need of a learner while formal training meet both immediate and future needs.

One other advantage of apprenticeship training as pointed out by Bisi Fakeye is that it takes the learner to the rudiments of the trade while in formal training according to him “a learner has many areas to attend to. In other words, apprenticeship is more direct, specific and precise while formal is broad. From the words of Rukeme Noserime, in a formal setting, a learner is exposed to the general knowledge in art and related courses before specialization while apprenticeship train a learner on a particular craft.

Concentration is another advantage of apprenticeship system. Because of the precise nature of study involved, a learner is able to concentrate. The learner is taught skills in a

particular trade or crafts over a period of time; thus, he learns better unlike when he has many unrelated skills to learn as in the case of formal school system. Furthermore, duration of training in an apprenticeship system may be shorter than the academic training, especially when the learner is endowed with the ability to learn the necessary skills faster. Short-term training is thus possible in an apprenticeship system. Another advantage of traditional apprenticeship, according to Rukeme, is that a learner can begin training at a tender age, especially when the crafts is a family one. A child learns under the father, he is seen as a replacement by the father when he leaves or dies. On the other hand, formal training has to reckon with age limit specified for each category of school. One other major advantage of traditional apprenticeship is that the native dialect can be used in training the learner unlike the formal school where instructions are passed across with foreign language, (English) in most cases.

However, the following disadvantages are noticed in the apprenticeship training system Restriction is a major disadvantage of traditional apprenticeship. Because a learner is trained just on a particular craft, he may not be able to do or perform necessary skills in other crafts. Therefore, in a situation where the craft dies or is out-of-date, he becomes jobless and idle.

Another school of thought believes that the tradition of passing skills from father to son was rigid and unalterable. A child who had no natural bent for his father's craft may be forced to take up the craft and as a result may not do well in future either due to lack of natural talent or interest. This belief may be true to some extent. Mufu Onifade is of the opinion that an apprentice trained in the traditional way may not be able to relate well with his colleagues in the academics or may not be able to analyze the intellectual aspects of his works; it will therefore take an educated or an academically trained person to analyze. He cited himself as an example, saying that he had to do a Masters degree in African Studies so as to be able to analyze the intellectual aspect of his works and that of his colleagues. He said: "I could look at my work, give you a straight- jacketed practical aspect of it and then at times, I can just give you some headache and go to the intellectual analysis that even the best of teachers will never think of".

He used 'Araism' as an example, which to him he proclaimed as a technique but was mistakenly referred to as a style by others. On the whole, the out- of- school scheme could give apprentices a more practical and demonstrable skill than a formal school system where teaching staff and equipment is grossly inadequate in most cases; and emphasis placed on the theories, assumptions and principles of the crafts.

The organization within a work shed or apprentice 'school' is such that seniority and age were respected and given proper recognition. There is always hierarchical structure put in place in which the master occupied the apex, followed by the most senior apprentice or journeyman, then the next apprentice and so on, down the ladder. The most senior apprentice is required to assign duties to the other junior apprentices by virtue of his competence, experience and comparatively long period of apprenticeship when the master is or not around (Onifade, 1985).

### **Advantages and Disadvantages of Formal School Training in Art**

Unlike the apprenticeship system, the formal school provides learners with a general knowledge of art before allowing them to specialize. Learners are exposed to the theories, principles and general knowledge of the trade and other related courses. According to Rukeme Noserime, using the Yaba School of Art as an example, in ND-I, students offer all available courses in drawing,

painting, sculpture, textile, graphics, printing technology, ceramics etc.; to provide them the basic foundation upon which further studies can be built. Fidelis Odogwu also put this as follows.

I just believe that if you go to school that is the formal way, and get all your paper qualifications, it has an edge and you will be able to mix up with people, not just the art but the social life also, you meet different people from different background.

A learner trained in the formal school system is capable of switching over to other crafts or trade in a situation where the present is out-of-date. This is due to the fact that he has basic background knowledge of all the courses in art. Formal art training affords the trainee the opportunity to also choose a craft other than what obtain in his/her family system. It gives the trainee the opportunity to choose based on his interest and talent, rather than been forced in to the family trade.

It gives the trainer the opportunity to carefully study the student's temperament, behaviour and also know how to relate with them. In relation to this, he is able to follow their performance in recorded form.

Certification is another advantage in a formal school system. A certificate is awarded as an evidence of successful completion of the training. This at time serves as an impetus to trainee to make them endure till the end of programme. This certificate, according to Mufu Onifade becomes a 'meal ticket'. He can as well use this certificate to work in other fields related or not related to art. He cited the case of an artist working in a bank to back up his point. Learning in a formal system is also systematic and arranged in sequential order. Courses are handled by different masters within a period of time referred to as term, semester or session as the case may be. Apart from this, out of school programmes are organized for these trainees to relate the experience at school to that of out-of-School. Rukeme Noserime explained that Art students from the Yaba College of Technology goes for a six weeks Students Industrial Work Experience Scheme (SIWES) organized for them by the government at National Diploma (ND) level and a one-year compulsory industrial training after the first two years of their program (ND) before coming for their the last two years of Higher National Diploma (HND) programme in the school.

One other advantage of formal school is that trainees are guided to develop individual styles and techniques within the same framework of materials and equipment. Foreign medium and tools are introduced to students unlike what is applicable in a traditional setting where materials are crude, at times poorly designed and styles and techniques of the master craftsman enforced.

However, the following disadvantages are observed and gathered in my research on the topic. Cost of training may be expensive. This is because government, schools or regulatory bodies dictates the charges or cost of school fees in most formal settings. Students' unrest, lecturers' strike etc. which may result in closure of school; may affect the training session and in turn affect a trainees' performance, standard and ability to deliver. Students who do not have natural talents and aptitude for a particular craft may be admitted since selection is based on ability to pass an entrance examination, which involves response to a set of questions.

Learners in a formal setting are more exposed to other courses which reduces their focus on the major craft or skills been learnt. An example of this can be seen in Colleges of Education where students offer courses in education with their specialization. Here, teachers are produced instead of professionals. The content and curriculum of formal art training schools are the same and, in most cases, based on foreign materials, tools, styles and techniques. Furthermore, it is difficult for parents to monitor and follow their children’s progress while training in the formal setting. This is because trainees are in most cases far from their home. Mufu Onifade cited his case as an example, that when he was in school, his parents did not know what he was studying; all they knew was that their son was in school. He said “When I was studying fine art in school, my parents didn’t even know, because I was actually the first person to get to the level I was aspiring to get to in my entire family; all they knew was that our son is in the Polytechnic....”

In a formal setting, one-on-one, personal interaction between the teacher and the learner may not be possible. This is because in some cases, the numbers of learners may be many in a class. Table 2 below provides concise information on the advantages and disadvantages of both traditional apprenticeship and formal training.

**Table 2: Advantages of Traditional Apprenticeship and Formal Art Training**

S/N	Traditional Apprenticeship Art Training	F o r m a l A r t T r a i n i n g
1	Designed to meet learner’s immediate need.	Provide trainee with general or basic background knowledge of art.
2	Master craftsman is close to the apprentice’s home and parents.	Digression or switching over from one craft to another is possible.
3	Takes learners to the rudiments of the crafts as more practical are done.	Learners are trained by a group of experts or masters   Foreign languages .
4	Observation, imitation, emulation and continuous practice are possible.	Trainees are able to relate with people of various culture, background and experience.
5	<b>Short-term training is possible.</b>	Learners are afforded the opportunity to choose a craft other than the family craft.
6	Training can begin at an early age due to the family/guild system.	<b>Certification is also an advantage</b>
7	Native dialect can be used as a medium of instruction.	<b>Learning is systematic and well organized.</b>
8	Cost of training is less than in the formal training.	Exposure to foreign tools and materials is possible here.

9	Training is possible in a small space or work shed.	Trainees are guided to developed individual styles and techniques.
10	Learning can be hereditary	Exposure to I.T and SIWES programmes outside the school system is possible.

**Table 3: Disadvantages of Traditional Apprenticeship and Formal Art Training.**

	<b>Traditional Art Apprenticeship</b>	<b>F o r m a l A r t T r a i n i n g</b>
1	Learning is not organized	Cost of training may be high.
2	No certification in most cases, and learner's record of progress not kept.	Admission may be on ability to pass an entrance examination not based on interest and talents.
3	The death of the master-craftsman may result to the end of an apprentice's training.	Closure of school or strike may alter or bring an end to training session.
4	Apprentice's parents can influence his training negatively	Interference of foreign materials, techniques and styles may affect trainee's originality.
5	Learners are not afforded the opportunity to mix with people of other culture.	Less practical skills are taught in a formal setting.
6	Trainee may run away or refuse to complete the training process in this system.	Contents and curriculum are the same from one school to another and are foreign.
7	Styles and techniques are narrowed down or influenced by the master.	Juvenile delinquency affect learner's training.
8	Tools, materials and equipment are sourced locally and are thus crude.	Learners are far from their home, parents or cultural background.
9	Taboos and superstitious beliefs are taken as important.	Masters or teachers cannot relate with trainee's parents, especially in tertiary institutions.
10	Use of corporal punishment is applicable in this system.	Lecturers/teachers may dictate a learner's graduation or otherwise.

## **Recommendations**

- The school could identify the specific skills needed for the occupations predominant in each locality as it is done in Indian and Sri-Lanka and other countries. This will lead to rapid national economic development in the country.
- The informal and non-formal sectors may provide a viable and reliable alternative avenue for the acquisition of vocational skills in a practical context in Nigeria. This will expose students who have been exposed to both academic and vocational subjects but could not proceed into senior class or tertiary institutions to an apprentice 'school,' for out-of-school vocational training.
- The various arms of government (Federal, State and Local) should in addition to financial assistance, lay down specific rules, guidelines and regulations for the establishment, organization and running of apprenticeship schools in the highest interest of apprenticeship training. In addition, governments should up-grade and popularize all poverty eradication programmes in Nigeria to create enabling environment for apprenticeship training.
- It is also necessary that our educational curriculum should lay emphasis on critical thinking, competencies and problem solving, rather than content; it should give a general vocational education, which is broad, and balance with an appropriate mix of vocational and general education.
- It is also recommended that any artist above 60 years of age still living should be made a state artist under police protection and also be well documented. He cited Henry Moore, a state artist in Britain as an example.
- The author also suggests here that our traditional guild systems be revived to encourage our youths to appreciate traditional values and would want to take to local crafts as a career. The influx of foreign culture should be controlled to reduce its influence on our ever-cherished culture.
- It is also recommended here that traditional craftsmen be attached to our formal art training institutions to teach the skills in local crafts to our youths. This will provide the opportunity for our students to relate skills learnt in the western art schools to the indigenous ones.
- Certificate should not be overvalued, rather, skillful personnel be regarded and respected to encourage indigenous trades and crafts. Nigerian craftsmen with excellent skills should also be given National Award for their contribution to the development of the country.

## **Conclusion**

From the foregoing, it can be concluded that both apprenticeship and formal Art trainings are important training opportunities, as both provide the needed skills to beneficiaries; serve the same or similar purpose and society. The products of both training systems are seen doing well locally and internationally in the chosen specializations. There is increasing realization internationally, that the most successful form of work organization is that which encourages people to be multi-skilled, creative and adaptable. In Nigerian societies today, there seems to have been a shift from mutual competence in literacy and numeric to general skills and acquisition of specific skills in vocation. If the present dwindling economy in the country must be improved; promotion and acquisition of skills in different vocation; especially in Art must be encouraged. This will be of much relevance to the goal and philosophy of the National Policy on Education as regards self-reliance.

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## **THE CHALLENGES OF THEATRE MANAGEMENT IN A NEW UNIVERSITY: FUOYE ARTS THEATRE IN FOCUS**

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### **Abstract**

Theatre Management is the act of coordinating all the artistic and technical dimensions of the theatre, to achieve a successful theatrical production. It requires highly trained and skilled personnel, because of the technicality and fragility of all the departments involved in production. This creates a gap, as theatre managers, who sometimes doubles as lecturers in the university, often encounter problems of teaching the student the prerequisite of managing theatrical productions in both theory and practice. This paper seeks to review and document the challenges of theatre management, in university-based institution in Nigeria. The study would adopt the deductive and analytical methods, as well as interviews as its methodology, exploring the various challenges bedevilling theatre management in Nigerian institution. Findings from the study, reveals a high level of insensitivity, lack of technical know-how, absence of some key management positions and funds as a major challenge, and thus, concludes and recommends that, the university community should provide a conducive learning environment for lecturers and the department on the other hand, should create the office of a resident theatre manager, Box office manager etc to avoid excessive workload on lecturers.

**Keywords:** Challenges, Theatre, Management, University

### **Introduction**

Theatre management refers to a sub-field within the large spectrum of theatre or Performing arts, which entails the use of basic principles of management – planning, organizing, staffing, controlling and directing in the administration of not just the theatre, but other performance-based companies or troupes either for profit or non-profit purposes, both within and beyond the university setting. The process of teaching theatre management in Nigerian universities over time has recorded appreciable scholarly input, from the first- and second-generation universities in Nigeria, various researchers have explored and documented the processes, forms, prospects etc of theatre management in Nigeria. From Awodiya, Adedokun, Oshionebo, Nwamuo, Obuh etc, they have explored and reassessed management from theatre perspective and, they all hold a universal view that, theatre management requires planning, organising and coordination human and material resources to achieve a successful theatrical production, this act must be harnessed and assembled by a personnel, called theatre manager, he oversees the actors, the arts theatre, the costume designer, the technical and artistic director, the stage manager, the production manager, the makeup designer etc, monitors and evaluates their performances. This explains why its management in the theatre entails a high level of versatility. Upholding this opinion, Adedokun (2001: p, 33) submits that:

Theatre manager, be he a manager of a troupe or a physical facility combines both administrative and artistic responsibilities, He is at the head of day-to-day programme execution team of the entire organization, responsible for

almost everything that happens in the theatre from policy formation to programme control and he is answerable to the board of directors.

Theatre managers, therefore, come to impose pattern and order several parts with the right technique, to make the theatre business a productive venture. This view summarizes the nature and responsibility of theatre manager. Further exemplifying the importance of a theatre manager, David Conte and Stephen Langley (2007: p,4) declares that “a manager then is a matchmaker who helps bring together the idea, the artist, the place, and the audience.

This view portrays the theatre manager as a vital intermediary between a product, process and consumer. The success or failure of any performance outfit is hinged on its management. In this light, Tobie & Jessica Bathurst (2008: p,1) avers that:

Performing arts managers lead and manage theatres, symphony orchestras, performing arts centers, opera companies, dance and ballet companies, festivals, and everything in between. Some managers produce or present performing arts events as non-profit organizations, while others have selected the for-profit model.

From the above opinion, one can easily deduce that the nature of the activities of theatre management and theatre manager is not subject to essence of establishing the theatre-either for profit or not. No matter the type of theatre, a vibrant manager is needed. This simply proves the indispensable nature of a professional manager to any entertainment-based outfit. In an attempt to explain this further, Awodiya (2005: p. 87) captures that:

The University (Theatre) Arts manager facilitates the operation of all commercial aspects of play production and handles those operations in an efficient and responsible manner. They coordinate all the business sales and publicity activities of a production. They make easier the job of the director, the scene designer, the costume designer of their artistic duties when those duties have commercial aspects. They serve as liaison between the producer and the theatre staff and they contribute to the overall aesthetic impression of the production.

From the above, it is pertinent to observe that in the case of both commercial and the non-profit theatre, the procedure of training people that would oversee the process of such management in the future, requires special attention. This view is further corroborated by Uzoma Nwanaju’s assertion that, “it has become apparent to laymen and professionals- and urgently to both incipient and established arts organizations themselves- that the business of organizing, funding, managing and sustaining almost any given artistic enterprise requires executive leadership of a special kind” (2013: p,24). Suffice it to say that, the essence of a theatre manager can never be overemphasised since he has the responsibility of reconciling the essence of theatre (entertainment) with the final consumers (audience).

However, the needed attention in selecting proficient and skilled staff to manage these educationally based theatres is worrisome, the seeming lacklustre attitude even towards staffing a budding Theatre Arts department in Nigeria is an old tradition. This explains why Adedokun (2001: p. 36) asserts that:

“...there exists no model pattern of theatre management tradition in Nigeria. Although theatre administration and management courses are available at Ibadan and a few other universities, the profession of “theatre manager” has not been statutorily established or closely evolved. Most of the officers who act in such capacities are often described as ‘Business Managers’.

If the prevalent circumstance of a 2001 scholarly article quote as above has been scarcely altered, why and how then does one expect to see radical change in the teaching process of a field that has really not gained an organic representation in both theory and practice after fourteen years?

It should be recalled that the pivotal place of theatre management in this technology-driven twenty-first century can never be overemphasized due to several and often overlapping paradigm shifts. This prompts a recapitulation of the summary of management functions by Ademokun and Oamen thus:

If an event is to take place, planning enhances preparation for future events. This means that everything that is required in the future has been thought about and apportioned a place in the overall scheme of events. Organising in this context is arranging what has been thought about and apportioned a place by planning in a relatively easy manner. Directing assigns tasks and ensures execution as coordinating aligns everything that has been planned for, organized directed as controlling ensures taking full charge to ensure service delivery. (2014: p,177).

From the above view, one can easily decipher an obvious relationship between theory, title and practice; hence the justification of the initial definition of theatre management in this research. The ultimate question now arises as to how far has the process of teaching the theatre management in Nigeria Universities gone in bridging the gap between the already existing plethora of theories and challenging realities? This question forms the bedrock of the research. If a field that guarantees the financial success of a commercial theatre and administrative flexibility of both commercial and non-profit theatres alike, is not justifiably taught with the basic rudiments of required facilities and condition, how and when is the desired professionalism expected to reflect in the students and subsequently practitioners?

Reviewing the several conflicts surrounding the definition of pedagogy is not the essence of this research. But the study adopts some views of the concept to interrogate the vital research questions. Whichever way it is assessed, the common denominator is that pedagogy entails teaching, the processes involved, prevalent circumstance hinged on infrastructures which guarantees the results whose influence determines the success of failures of the exercise. Corroborating this Jo Westbrook *et. al* (2013: p. 13) in citing Bernstein says that “Pedagogy is a sustained process whereby somebody(s) acquires new forms or develops existing forms of conduct, knowledge, practice criteria from somebody(s) or something deemed to be an appropriate provider and evaluator”.

This view, is an attempt to explain the product and process therein of the concept; but the definition ignores the challenge of inadequate infrastructure and its influence on the pedagogical process. This raises the question of is there no pedagogical canon deciding the content and process of teaching Theatre management in a Nigerian university? If none, is this not risky for scholarship in a developing country like Nigeria?

If there is any, how effective is its implementation? Although reviewing the curriculum of theatre Arts in Nigeria is not the essence of this research.

But one wonders if there is no general minimum requirement that must be met before certain departments are established in new Universities instead of establishing the departments before attempting to meet those requirements.

The risk under such situation is that there appears to be a departure from the intended curriculum to what is eventually realized. This explains why Joan Brown (2010: p. 535) avers that ... “we must fight to control what we teach. If we do not develop consensus guidelines for what elements constitute best practices, rubrics will almost surely be designed for us”. This view can never be overemphasized since within Nigerian context, some Theatre Arts departments are established to carry out degree-awarding in areas such as theatre management and administration without having clearly defined theatre structure exclusively meant for the department – even if on a temporary basis.

If a canon guiding the pedagogical process of Theatre Arts and the management perspective exists, it has to prescribe the prerequisites before a department of such nature is established. This explains why Brown (2010: p. 536) opines that “we must move from unexamined canon assumption to evidence-based canon knowledge, as a prelude to authoritative canon construction in the future. This is not a prescriptive exercise. On the contrary it is an attempt to lay our canon cards on the table so that we can refer to them and rank them as we see fit.

But in a situation where laws are partially obeyed from the canonicity perspective, the effect could be disastrous thereby having negative influence in the teaching and learning process.

### **Theatre Management Pedagogical Challenges in FUOYE**

Being a relatively new university within its first four years of existence, the Federal University Oye-Ekiti has churned out its first batch of prospective graduates amongst other disciplines, in the area of Theatre and Media Arts Department. But this is not without certain lingering challenges. Some of the challenges include:

#### **Non-existence of Permanent Art Theatre Complex**

Since the establishment of the University and its department of Theatre and Media Arts in 2011, there is no permanent structure allocated for the use of auditioning, casting, rehearsals, etc that constitutes a conventional theatre production process. Beyond this lies the fact that the pioneer students were compelled by circumstances to learn the vital aspects/units involving the basic responsibilities of theatre management from an overtly theoretical point of view; since the department’s production process always climaxes in the rehearsal(s) and presentation(s) of productions in the university’s only auditorium that serves the main purpose of lectures.

Besides, the auditorium’s architectural configuration is a departure from a typical theatre worthy of management. This is because its activity-from policy formulation to executions are usually improvised on an unsteady schedule.

Does this really aid in teaching and learning process since certain minimum conducive conditions must be met for ideal teaching and learning process?

Responding to this factor in an interview a final year student of the department Oluwagbenga Babatunde opines that "...The worst interval of my student life was usually Second Semester when I have to alter some lectures because either the auditorium was totally occupied or heavy rain discouraged the use of the Tennis court". This ugly situation has resulted in outright cancellation of rehearsals or even delay of production schedule. This fact is further reiterated by a third-year student of the same department, Ayoola Victoria Omolara when she opines that "Second Semester usually gives me phobia because I have to battle conflicting time-tables while rehearsing even under the most extreme temperature and still will be expected to document all the activities with precision despite the challenges involved". In a situation whereby documentation which is a vital aspect of theatre management is done under fatigue, how effective could the details be?

### **Existence of non-resident Theatre Managers**

The temporary existence of production committees in the department influences the portfolio and responsibilities of theatre manager. The post of staff - theatre manager officially exists but the responsibility is largely limited to that of a business manager. If this is the case, how then can proper documentation over time be consistent. Under such situation, how can one produce a conventional pattern that encourages speedy but correct teaching and learning atmosphere since there always seems to be an existence of altered responsibility of the theatre manager? This view is further clarified in an interview with another final year student- Michael Olorunsola, when he avers that "I was wondering if the executive producer and theatre managers had the same roles. Besides, the fact that certain productions had new theatre managers whose styles were usually not the same was quite confusing". In this case, the aim of clearly extricating the personality of the theatre manager and his distinctive roles become challenging. Definitely, this does not in any way encourage the pedagogical process of theatre management.

### **Limited Field Touring Experiences**

Due to the seemingly unspecified and overlapping portfolios and responsibilities within the first four years If its existence, the touring experiences of the department is relatively limited. Beyond few pocket tours, the department has officially undergone less than four tours in four years of its existence.

Since theatre management somewhat thrives better in field experiences off the host theatre's comfort zone, the variety of experience for the students in large cast crew and equipment's management during tours are limited. Will this not subsequently affect their scope of managerial responsibilities if not addressed now?

If so, how then are they expected to easily start learning and experimenting with tours? Buttressing this fact in an interview a third-year student of the department Fanusi Abolade avers that "I just wish I will witness more tours that would cover the different tour types we learnt. If possible, I would not mind being involved in the planning process of some of them". From this view, it becomes evident that theoretically the outlines contained in the curriculum are covered but the required field trip equivalence leaves much to be desired.

### **Poorly Organized Student Accommodation**

The general accommodation challenge facing the university has its effect worst felt by the Theatre and Media Arts students. This emanates from the fact that since students few first-year students reside in the limited hotel accommodation on campus and majority of them off-campus in remotely scattered areas, activities pertaining to theatre management is often limited to a specific interval of the day thereby hampering certain experimental experiences in a bid to ensure safety. For instance, since inception, the department has never engaged in any form of all-night rehearsal(s) thereby, denying the students of such novel experience. Responding to this in an interview, a Second-year student of the department, Obiageli Anierobi says “I really wish they would help us with accommodations closer to the Campus to reduce the fatigue level after a lengthy and strenuous rehearsal session or publicity carnivals”. Moreover, having theoretically learnt without necessarily experimenting does not really excite the students. This is evident in the response of another First year student, Joel Joy, in an interview thus “Beyond practical examination rehearsals my friends and I would not mind packaging some private performances that would be staged off-campus but the stress of waiting endlessly for them to gather for a rehearsal really discourages the attempt”. This is a manifestation of people who have decided to practicalise what they have learnt but the distance surrounding their scattered accommodation pattern hampers such zeal.

### **Findings**

The curriculum development of Theatre Management in the Department of Theatre and Media Arts in Federal University Oye-Ekiti is devoid of any error(s) but the challenge lies in the prevailing circumstance influencing the process of actualizing the curriculum. Besides, it is due to inadequate infrastructure within and beyond the departments and its attendant effect on the students that tends to negatively influence the pedagogy of theatre management from a practical point of view in this new university.

Thirdly, the desire to bridge the gap between theory and practice has not caught up with certain aspects of external experiences in areas such as tour management as to strongly equip the students with variety of practical experiences. Moreover, the effects of unavailability of infrastructural facilities ought to be used in theoretical teachings not being practically experienced discourages the energetic students since they wish to see/know what they are taught.

Finally, there seems not to be any existing canon guiding the teaching of Theatre management in Nigerian Universities where Theatre Arts departments exist. Even if they exist, there is little or no dedication towards diligently enforcing it. If it were in existence, certain vital infrastructural prerequisites would be met before scholarly activity starts in any new department of Theatre Arts where Theatre management would be offered.

### **Conclusion**

From the on-going study, it is pertinent to really observe that a typical Nigerian Public University offering Theatre Arts has to linger a while in improvised performances despite seeing certain science facilities get decent work cum research spaces within the same institution. Finally, unless some radical steps are taken, the present challenges would further endanger the quality of pedagogical process of Theatre management in the new department under study.

## Recommendations

The following measures are proffered as recommendations:

Firstly, the University authority should be made to provide temporary pre-fabricated prototype of an ideal theatre with various spacious rehearsal/work areas to enable teachers (lecturers) have the most convenient ample time in teaching the students. Also, the department should endeavour to clearly liaise with the University authority in providing a safe accommodation either within the university hostel or not too far from the university so that the safety precautions taken during rehearsals and other academic related activities which often times interrupt classes or completely prevent them would be forestalled.

Besides, the department should endeavour to incorporate the permanent position of resident theatre manager into its practical production experiences. This would be effectively permanent for both command performance, examination preparatory process, etc. Similarly, the departmental authority has to increase the touring experiences of this building department. This can never be overemphasised since the practical experience of production tours, would give the students the desired first-hand experiences.

Finally, attempts should be made to temporarily fabricate into the design of the present rehearsal abode of the department which is the university auditorium all inevitable theatre units such as box-office, etc.

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## **Appendix**

### **Interview with Olorunsola Michael**

- R. Please can you introduce yourself?
- S. My name is Michael Olorunsola. A final year student of Theatre and Media Arts Department of Federal University Oye-Ekiti.
- R. Have you offered Theatre Management?
- S. Yes! I offered it in my second and third year respectively. But did not offer it in my final year because I major in Directing.
- R. What is your view of the course?
- S. Well, it is a nice course but quite voluminous. Though it was quite interesting especially when we had to learn how to package our own production.
- R. Thank you. When you offered the course, were there any challenge(s)?
- S. Yes.
- R. Can you recollect any?
- S. Firstly, that we were learning how to manage a theatre in theory but saw that it was only the Head of Department that took most of the decisions about each production. Then I was wondering if the executive producer and theatre manager had the same roles. Besides, the fact that certain production had new theatre managers whose style was usually not the same was quite confusing. Finally, that we had no conventional theatre led to engaging in series of improvised roles during production. Like we using central auditorium doors as box office contradicted the image of what an ideal theatre should be.
- R. What in terms of teaching generally, did you feel any form of ambiguity generally?
- S. None at all. The only ambiguous thing was inability to really distinguish between the roles of different theatre personnel as we were taught.

### **Interview with Oluwagbenga Babatunde**

- R. Good afternoon.
- S. Good afternoon sir.
- R. Can you please introduce yourself?
- S. (Laughs) my name is Oluwagbenga Babtunde; currently a final year student of Theatre and Media Arts of Federal University Oye Ekiti.

- R. Did you offer Theatre Management?
- S. Sure. It is a compulsory course for a Second and Third year student.
- R. What has your experience been in theory and practical classes?
- S. The theory class was fun. It sparked creative ideas in me. But by the time I majored in directing in my final year, I was not easily applying the experiences learnt for daily management. Rehearsal venues were grossly inadequate and some casts were doubling in some two or more casting rehearsals. There were several challenges.
- R. What were the challenges?
- S. The inadequate rehearsal venues were very painful. Though it was already a thing we were used to from our first year when we had to rehearse in the Tennis Court under hot sun, the latest scenario is terrible. The worst interval of my student life was in the Second Semester when I had to alter some lectures because either the auditorium was totally occupied or heavy rain discouraged the use of Tennis Court.
- R. If given the opportunity, what would you think will change this present situation.
- S. Strong attempts should be made to establish more conducive rehearsal venues.
- R. Thanks for your time and good luck in your further endeavours.
- S. You are welcome.

**Interview with Ayoola Victoria Omolara**

- R. Good morning. Please can you introduce yourself?
- S. My name is Victoria Omolara Ayoola. I am a final year student of the Department of Theatre and Media Arts, Federal University Oye Ekiti in Ekiti State.
- R. How far did you go studying Theatre Management?
- S. Very far. Presently, I major in the same area. I have the privilege of offering all the Theatre Management courses offered in the department, till the last semester.
- R. What has the experience been like?
- S. It has been exciting but quite challenging.
- R. What are the challenges you have encountered so far?
- S. Basically, the fact that we have to practice Theatre Management in an auditorium, it is more like auditorium management (laughs). But the major challenge lies in the fact that we learn under harsh condition. It is very difficult rehearsing thrice daily in different locations. The distance between the school auditorium and the Tennis Court

is fair but the challenge lies in rehearsing off campus while these venues are occupied and having to rush back to school for lectures in the same day.

R. Is it all-round the calendar routine?

S. Not really. The truth is that second semesters here are much more congested than the first semester(s) due to the level of practical workload involved. Second Semester usually gives me phobia because I have to battle conflicting lecture time-tables while rehearsing even under the most extreme temperatures and still be expected to document all the activities with precision despite the challenges involved.

R. What do you feel will ease this stress?

S. If an ideal theatre complex with various rehearsal venues are established alongside other work areas. It would be a lot more interesting.

R. Any other advice?

S. It would be much more interesting to see more practical aspect of the field of theatre management experimented like in frequent tours, encouraging the students to organize private performances, etc.

R. Thanks a lot for your time.

S. Welcome.

### **Interview with Abolade, Fanusi Samuel**

R. Good afternoon

S. Good afternoon Sir.

R. Can I meet you?

S. I am Samuel Abolade Fanusi. I am currently a part three student of Theatre and Media Arts of FUOYE.

R. I understand you intend to major in Theatre Management?

S. Yes.

R. What really prompted your choice?

S. It is the passion I have from childhood to organize events. Over time, I have watched several television realities shows and I believe I can organize and manage something better in the future.

R. At the moment, do you feel fulfilled, being a student of Theatre Management?

- S. Well, it comes in two ways. I feel happy because I am studying a course that will help my dream come true. But a bit disappointed I am not really involved in the planning process of any production yet. I feel this would have been the other way round.
- R. So, what do you feel will alter the present status quo?
- S. It will be better if more off-school performances are experimented with. By this I mean long distance tours, reality shows, etc. I just wish I will witness more tours that would practically expose me to the different types of tours and their unique management process that I have learnt. I would not mind being involved in the planning process of some of them. This would really sharpen our intellect in terms of event management processes.
- R. Thanks for your time.
- S. You are welcome sir. Bye sir.

**Interview with Tracy Obiageli Anerobi**

- R. Good morning. I am carrying out a research on the impact of disorganized hostel accommodation on the students of Theatre & Media Arts. Can you please introduce yourself?
- S. My name is Tracy Obiageli Anerobi. I am a first year student of the Theatre & Media Arts Department of Federal University Oye Ekiti.
- R. Where do you reside at the moment?
- S. I have an accommodation which is off-campus. I usually have to mount bikes to lectures and rehearsals. I equally go home through the same medium.
- R. How do you cope with lecture and rehearsal time tables?
- S. In fact, it is not easy. There are times when I have to serve punishments in rehearsals because I get a bike late. Despite that, the number of lectures missed are innumerable.
- R. What do you feel will ease this challenge?
- S. If the authorities can consider the strenuous nature of our department and build more hostels within the campus, it will really reduce our stress. Honestly, I really wish they would help us with accommodation closer to the campus to reduce the fatigue level after a very lengthy and strenuous rehearsals session or even publicity carnivals.
- R. Why are you so particular about the fatigue?
- S. There are times you go on stage for production with the lowest level of energy in you. In such situation, you hardly give out your best because you are worn out.

- R. So, you feel that once the accommodation challenge is addressed, your level of fatigue will reduce?
- S. Surely. Sir, as a matter of fact, if we can attend rehearsals from a nearby accommodation, even if the stress level is high like dancing in the tennis court, it would be easier to re-adjust. But ending such a tedious rehearsal session and one has to trek about three kilometres to get home is not encouraging at all.
- R. Thanks for your time. I wish you the best in your future endeavours.
- S. You are highly welcome sir.

### **Interview with Joel Joy**

- R. Good afternoon. I am conducting a research on the possible impact of inadequately scattered infrastructure in the teaching and learning of theatre management process in Federal University Oye Ekiti, Theatre and Media Arts. Can you introduce yourself?
- S. My name is Joel Joy. A first year student of Theatre and Media Arts in Federal University Oye-Ekiti, Ekiti State.
- R. Where do you live?
- S. I live in a private hostel very far from the school.
- R. Does it have any impact on your studies?
- S. It really affects my level of dedication. It is not easy. I have served several punishments that pained me because I could not get a bike to transport me to school. There are times I have to run severally as a form of punishment before joining the dancing class especially in the evening time when the rehearsals is at the Tennis Court.
- R. In terms of production process arrangement, does it have any other impact?
- S. It has. Beyond practical examination rehearsals, my friends and I would not mind packaging some private performances that would be staged off-campus but the stress of waiting endlessly for them to gather for a rehearsal really discourages the attempt. In this way, we are forced to stick to just what we do for scores. It limits for private practices.
- R. So if you have a closer accommodation, what would you do?
- S. We would attempt staging private performances within and off-campus. This would even reduce the stress of inadequate venue because a group living close to the campus can afford to rehearse anywhere convenient without necessarily waiting for the staff members to finish before using the stage.



FIG 1



FIG 2



FIG 3



FIG 4



FIG 5



FIG 6



FIG 7

**Photo labelling**

- Fig 1:** A typical Saturday morning traditional dance rehearsal in the tennis court.
- Fig 2:** Photo session of researcher and students after a Theatre for Development (TFD) practical exam.
- Fig 3:** An example of extreme hot line reading for a play production.
- Fig 4:** Researcher and students in an interview session.
- Fig 5:** Head of department, Professor Rasaki Ojo Bakare drilling a Saturday choreography rehearsal at the tennis court.
- Fig 6:** Researcher and second year class rehearsals inside the auditorium on a free Friday evening.
- Fig 7:** Photo shot with the cast after the Friday evening rehearsal inside the auditorium.

## EXPLORING DOCUMENTARY FILM FOR GIRL CHILD EDUCATION: THE *AMINA* EXAMPLE

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### Abstract

This paper examines documentary film as a medium for communicating issues of girl child education in Nigeria. Girl child education has received a lot of attention from civil societies and government agencies for the past two decades in Nigeria. The education of the girl child is particularly critical to the growth and development of every nation. No sustainable development is possible if women remain un-educated, discriminated against and disenfranchised. However, despite these efforts the phenomenon still remains a subject of concern especially in the Northern part of Nigeria where primary school enrolment and completion rate is very low. Using the docu-film *Amina* the paper argues that documentary film is a viable alternative in addressing and discussing girl child education issues. Docu-Film as a mass medium has the capacity to interrogate issues of concern, so as to project a truthful depiction of any given phenomenon via a cinematic experience. The paper highlights the culture of silence, the walk in the lonely path of life and the eventual death of the girl as the side effects of the lack of girl child education. This paper, therefore, concludes that the use of documentary film in exploring girl child education issues is a vital tool as to the writings of different scholars.

**Keywords:** Girl Child, Education, Documentary Film, Documentarian, *Amina*

### Introduction

The Girl child discourse has attracted global attention over the last decades. Different stakeholders have questioned why girl children are not statistically given preference as their male counterparts in terms of their enrolment in school. What could have been the reason for this difference? Conceptually, the term girl child has been perceived differently by scholars. According to Ada a girl child is, “a female below 14 years of age” (48). Offering a different perspective, Offorma defines a girl child as a biological female offspring from birth to eighteen years of age” (2). This age range covers the period of growth and development of a girl child, a period within which all the necessary care, guidance and most importantly education is needed. Education is a basic human right and has been recognized as such since the 1948 adoption of the Universal Declaration on Human Rights. This is consequent upon the fact that education is considered as a major indices of national development.

Thus, despite the significant role and importance placed on girl child education globally, the reverse seems to be the case in Nigeria especially in the northern part of Nigeria where the level of education generally is very low. Nigeria’s out-of-school population is the

largest in the world and it is growing. Of the staggering 10.5 million out-of-school children in Nigeria today, the majority are girls. Girls from the poorest families in rural areas of the North West and North East regions are the most at risk of never attending school (British council Report). Several efforts by NGO's and governmental agencies have been directed towards ameliorating the plight of the girl child in northern Nigeria with little success. In the quest to draw more attention and focus to the lack of education confronting the girl child in northern Nigeria, creative artist, dramatists and film makers have engaged in an interrogation of the girl child phenomenon in order to create more awareness towards addressing the phenomenon. It based on this premise that this paper evaluates the documentary film *Amina* as a viable channel for exploring the issue of girl child education. The foundation for this is perhaps laid by Poe's call for a need to adapt to the media that is prevalent and popular, in order to engage society (187). Film therefore, presents a viable medium through which critical and topical issues such as the need for girl child education can be projected.

### **Conceptual clarification**

The concern about the situation of children throughout the world culminated in the convention of the rights of the child in 1989. The vulnerability of the child in general led the United Nation International Children and Education Fund (UNICEF) to bring more attention to the special needs and constraints on the girl-child as a separate area of concern.

Thus, the campaign for Girl-child education is all encompassing, it involves empowering the girl child with the necessary attitude, cultural and behavioural training which enables her to become useful, resourceful and respectful individuals in their immediate society and the country at large. Ejikeme, captured the above fact well, when he avers that denying girl-children access to early childhood education makes them socially excluded, creating room for them to grow up to become illiterate women in their later life (138). This ultimately results in the girl-child being classified as disadvantaged and candidates for adult education, women empowerment programmes and other women rescue remedial or support programmes that smack off underdevelopment. Although some of the challenges are deeply rooted in our traditional practices, they have affected society at large. Mangvwat, agrees with this when she says that oppression and discrimination against women and girls have been so deeply ingrained, for so long in virtually every culture (5). In every society, their cultural nuisances are what defines them as a people; to defy this culture means to be excommunicated from the community.

The girl-child needs to be given adequate empowerment, this is because when she is empowered, she can fight for her rights and exercise her agency as a human being. Education of the girl-child, therefore, should be seen as a priority in the educational process of any nation. This calls for bridging the existing gender gap in education before any enduring success can be recorded. Lack of education of the girl-child denies her the knowledge and skills needed to advance her status and so she remains below the poverty level, wasting away in abject poverty worsened by illnesses and diseases. When a girl-child is educated, she is able to realize her full potential, think, question and judge independently, develop a civic sense of responsibility, learn to respect her fellow human beings and be a good citizen.

However, in Africa, primary school completion rate has been very low and remains a concern. According to Ibrahim, half of the world's out-of-school children (OOSC) are concentrated in 15 countries, eight of which are in sub-Saharan Africa. In sub-Saharan Africa, the number of girls out of school each year has risen from 20 million in 1990 to 24million in 2002 (Offorma 10). Also, Nigeria grapples with an increasing number of out-of-school children

annually and the girl child can be said to be at a disadvantage. This is because Nigeria is among the West African countries that have the highest number of girls that are out of school, and more than 75% of the 3.4 million children out of school are girls (UNICEF 1).

So many factors have been reported to be responsible for the low enrolment of girls in schools in northern Nigeria. Identified amongst others are, religious misinterpretation, cultural practice, poverty, early marriage, illiteracy, inadequate school infrastructure as some of the factors militating against girl-child education. To the majority of parents, girl-child education is less important because no matter what level of education the girl attains, their hope is to see the girl-child get married. In most cases especially in the northern part of Nigeria, the girl child is withdrawn from school to be given out in marriage at an early age, even if she is academically better than her brother. In the family she is seen as a property to be sold off when there is a financial crisis. This kind of ideology places women at a low level in the society as it hinders them from fully utilising their potentials (Idegu 13). With almost 70% of the Nigerian population living below the poverty line, girls are often sent to hawk wares on the streets. Barriers to girl-child education in Nigeria especially in the north have been identified as poverty, early marriage, cultural and religious misconceptions as well as teenage pregnancy since from the 60s.

Religion, plays a great role in the life of people because it forms most of what people think and do. Among some cultural groups in Nigeria, girl-children are discouraged from the fervent pursuit of formal education because of the belief that education makes women to look down on men, and that it discourages many rural men from getting married to educated women. For this reason, most rural parents are not willing to invest in the education of their female children since such investment may well inhibit their chances of getting married on time.

Apart from the repeated emphasis by the Millennium Development Goals (MDGs), the Sustainable Development Goals (SDGs) came with its emphasis on the issue of development in general that "Leaves no one behind", implying that everybody should be carried along in all the spheres of life. Unfortunately, gender gaps in education still exist. The national literacy rate for females is only 48%, compared to 73% for males, with certain states having even lower rates of female literacy, enrolment, and achievement (National Population Commission 11). Girls' access to basic education, especially in the northern states, has remained low. As few as 20% of women in the north-west and north east of the country are literate and have attended school. In the Northern part of Nigeria, the number of children out of school is particularly high and the proportion of girls to boys in school ranges from 1:2 to 1:3 (UNICEF, 1). There are different challenges which the lack of girl child education has brought to bear on the general populace of the country which always calls for attention at any point in time. The challenges of lack of education ranges from poverty, health challenges, economic and social problems. However, on the contrary, what people have failed to understand is that educating the female is critical to development. This is attributive to the fact that the educated female also gains the skills and competence for gainful employment which enables them to be an economically productive member of the society.

## **Documentary Film as a Tool for Creating Awareness**

A documentary film is an approach adopted by movie makers to discuss or portray different societal issues using facts and evidence. The moviemaker does in-depth research into the issue he/she intends to present before embarking on the writing and shooting of the script. Moore observes that documentary as a style of film has received serious critical attention over the last decade (n.p). Therefore, in documentary film, truth, information and reality are very important characteristics to embrace so as to reduce or eliminate any form of criticism that may come. Similarly, Bernard is of the view that documentaries bring viewers into new world of experiences through the presentation of factual information about real people, places, and events, generally portrayed through the use of actual images and artefacts (2). Bignell however, suggests a more cautionary approach to understanding the term ‘documentary’ because the depiction of facts about a topic, person or event refers to a common communication form called summary reports (45). If the author does not take the information beyond stitching together the existing and known facts, then regardless of the amount or source of media elements, it is still a summary report.

Corroborating the above, Bernard avers that factuality alone does not define documentary films; it is what the filmmaker does with those factual elements, weaving them into an overall narrative that strives to be as compelling as it is truthful and is often greater than the sum of its parts (2). Bernard further notes that:

A good documentary confounds our expectations, pushes boundaries, and takes us into worlds both literal worlds and worlds of ideas that we did not anticipate entering. To do this, they generally must grab audience attention first by playing on the very basic desire for a good story well told. A documentary film arouses ones thinking and in most cases prompts the viewer into researching or ageing about the subject matter. And such issues are discussed within the context of the documentary film what the documentarian successfully does is creating a level of awareness on his/her own viewer (2).

As commonly assumed, a film is hardly a film without camera work, cuts or editing, and it is neither a fiction film nor a documentary if it is nothing more than a "re-presentation" of what happens to be in front of a lens and a microphone. A documentary will convey information in other ways as well. The filmmaker might supply charts, maps, or other visual aids. In addition, the documentary filmmaker may stage certain events for the camera to record. The staging of events in front of the camera is one of the shifts which documentary films have had over time now. The staging further shows the level of the documentarian’s creativity over the subject matter. This also seems controversial because it brings us back inside the box of “representation”.

Some viewers may tend to suspect that a documentary is unreliable if it manipulates the events that are filmed. However, in carrying out its purpose of presenting factual information, a documentary may utilize many devices. Documentary films deal with facts which are presented through a chronological story. The filmmaker may record events as they actually occur. But the continuous mechanical recording of a raw tape lacks the touch of someone selecting and editing for the purpose of expressing or communicating something to someone. However, staging is a very important legitimate technique in documentary film especially when it serves the larger purpose of presenting the information. Staging in the documentary film has to do with the re-enactment of a certain issue or history that has happened and there are no

footage for such a history. The documentarian can organise for history to be recreated through a staging of that incident. Suppose one is filming a fisherman's daily routines. He/ She may be asked to walk toward a field in order to frame a shot showing the whole river and other activities that go on there. And most documentaries have extensively utilised this style in their productions, so as to get the needed message home.

Regardless of the details of its production, the documentary film influences its viewer to believe that he/ she is receiving trustworthy information about the subject of the film. An unreliable documentary is still a documentary. Just as there are inaccurate and misleading news stories, there are inaccurate and misleading documentaries. Giroux is of the view that "films allow their ideologies to play out pedagogically in a way that a three-minute pop song or a 22-minute sitcom cannot do and by doing so offer a deeper pedagogical register for producing particular narratives, subject positions and ideologies" (7). The viewer gets to see a longer exposition of information with the use of film and this is why the media goes beyond creating entertainment to providing education as well as. Providing a fresh insight to the meaning of documentary films. The Oscars avers that:

Theatrically released non-fiction motion picture dealing creatively with cultural, artistic, historical, social, scientific, economic or other subjects. It may be photographed in actual occurrence or may employ partial re-enactment, stock footage, stills, animation, stop motion or other techniques, as long as the emphasis is on fact and not on fiction (1).

Documentary films have been expanded to cover different aspects here where theatre is involved and the issue of re-enacting an issue. This is peculiar with most recent documentary where issues that have been deeply researched into are re-enacted with other vital information which the director or editor decides to add to the enactment. The creativity of the director or editor is seen with the use of the different information gotten to achieving a good documentary at the end of the day. The importance of documentary films cannot be overstated.

Consequently, Leavy notes that "films actually create memories for viewers, which become a part of how he or she might think about the event. In some cases, the film may be the only prominent part of the social memory stored away by the individual" (151). It is the created memories that documentarians use to communicate any of their subject matter to the general populace. Documentary engages with the world by representing it, and it does so in three ways. As such, first, documentaries offer us a likeness or depiction of the world that bears a recognizable familiarity. Through the capacity of film, and audio tape, to record situations and events with considerable fidelity, we see in documentaries people, places, and things that we might also see for ourselves, outside the cinema (Nichols 2). In a bid to achieve a documentary film, there are basic steps or things which the researcher/director needs to take into consideration. These basics are Informative Exposition, Progressive Train, Solid Themes, An Understandable Arc and Plot and Character Realization:

## **Exposition**

The general information which the documentarian gathers in order to arrive at the full fledged documentary is referred to as the exposition. Bernard informs us that the “exposition is the information that grounds a story. It includes the who, what, where, when and why of the issue being explored (15). Any documentary that does not embody in itself the W questions, will not be able to communicate the needed message to the viewer. Who is the story talking about, what is the story all about, where is the story from, when did the actual event happen and why did the event happen? If the above questions have been answered, a good documentary will emerge.

## **Train**

An important feature of any cinematic production is to keep the audience interested. Some people refer to this as the narrative spine or the train. The train is how a story progresses from one point to another. This element can drive the film and it allows the documentarian to take certain detours from the story in order to create a message. There are different ways of presenting a documentary film as it is solely dependent on the approach which the documentarian chooses to present the story. He/ she can decide to start from the middle to the beginning to the end or vice versa. But the best and most important aspect is for the documentarian to present a captivating story.

## **Theme**

A documentarian’s story is driven by a theme which forms the major thrust of the documentary. “The best documentary stories... not only engages the audience with an immediate story, one grounded in plot and character but with themes that resonate beyond the particulars of the event being told” (Bernard 21). A documentary’s theme makes you see and feel the correspondence between different elements of the story. The theme provides a documentarian with those symbolical relationships that make the story look the same and interlinked. This is a key feature of documentaries that want to create awareness, as they use reality to present the inter-connections that have caused the problem at hand. The spine of the story is woven on the theme which the documentarian chooses.

## **Arc**

The development of a character in a documentary film has different folds and these folds are based on the interpretation of the documentarian. In a documentary, the arc is viewed from the perspective of the documentarian as the story transforms a character (s) from the beginning to the end. The arc can also be seen as the movement of the plot to the climax of the story.

## **Plot and character**

Different events lead to the creation of a story, the events are revealed through the instrumentality of characters which created to drive the plot. Howard and Mabley highlight five key areas that help in a successful dramatic execution of a story. These five areas are the prominent positions to target when trying to create a connection with the viewer, a connection which goes beyond the pursuit of entertainment (23).

### Girl Child Education viewed through the Lens of a Camera

*Amina* is a short film born out of several contacts with young girls in the northern part of Nigeria through Community Development engagements by the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria. On several occasions in different communities where community development engagements take place, facilitators have recorded a high number of out of school female children playing and hawking during school hours. Conversely, fewer male children are seen hawking or playing around during school hours except for those with the age bracket of 0 years to 4 years. Interaction with the parents revealed that they do not have much money to send their female children to school, those who do only sponsor them to certain level believing that educating the girl child is a waste of resources as they end up dropping out of school or getting married. The World Bank however states that Girls' education goes beyond getting girls into school. It further involves ensuring that girls learn and feel safe while in school; complete all levels of education with the skills to effectively compete in the labor market; learn the socio-emotional and life skills necessary to navigate and adapt to a changing world; make decisions about their own lives; and contribute to their communities and the world. Thus, *Amina*, examines the dangers of not educating a girl child in a society, especially one which is faced with so much violence as is the case in the North.

**Figure 1:**



**Close-up shot of *Amina* as she goes to sell her sachet water**

The figure above provides a vivid insight to the exposition of the documentary film. As such the location of the film captured in the shut above exposes viewers to *Amina* who is on her way to hawk sachet water to her prospective consumers. Although the story is told through what might be described in dramatic palance as a pantomimic dramatization, the use of indigenous northern instrumental music serves as an anchor for establishing the location of the story and provides visual clarity to the environment of the events action. In most northern parts of Nigeria, young girls from the age of 4 and above wear heavy make-up while hawking goods, most especially in the morning and evening around market premises. The aim is to look pleasant and attract buyers for their goods.

Taking the unfolding of events into consideration, the narrative spine of the film comes to life through linear progression. The action begins and rises to the climax and then drops to the resolution. The arrangement of shots and type of shots used in telling the story of *Amina*; a young girl who is not lettered to create suspense within the story. In revealing the character of

*Amina*, the film maker through the creative manipulation of shots takes the viewer first to the dirty feet of *Amina* walking in a bush part, the camera then moves, and through a medium shot reveals her playing with the shrubs as she walks to her destination. The picture then moves to a reversal shut showing her torn hijab, then back to a Medium Shut of her again walking as she suddenly sees a young man running away from the direction she is heading to. He stop's and hands a piece of paper over to *Amina* and continues, she takes a look at the paper, as if she understands what is written on the paper in a happy mood, smiling she continues to walk. The shuts are taken in Medium Shuts (MS) and Close up shuts (CU) in order to properly capture the emotive essence of the situation. This use MS and CU run through the film, also, the creative use of flash back in revealing the unlettered situation of *Amina* shows that the young man was serious in his expressions and gesture towards preventing *Amina* from suffering from an impending precipice.

The theme of the story is anchored on the education of the girl child. Girl child education as already established is a critical issue especially in the Northern part of Nigeria. According to Nmadu, Avidime, Oguntunde, Dashe, Abdulkarim and Mandara:

Education is an important foundation to imp-rove the status of women and has also been recognised as a fundamental strategy for development. No sustainable development is possible if women remain uneducated, discriminated against and disenfranchised. Improving and widening access to education, especially basic education, is not only an objective in itself but also accelerates social and economic advancement (108).

Unfortunately, gender gaps in education still exist. Girls' access to basic education, especially in the northern states, has remained low. As few as 20% of women in the north-west and northeast of the country are literate and have attended school. In the Northern part of the country, the number of children out of school is particularly high and the proportion of girls to boys in school ranges from 1:2 to 1:3. The documentary film *Amina* clearly examines this phenomenon by looking at the consequence of *Amina*'s inability to read and write as a result of her lack of formal education.

**Figure 3**



**Fig. 3 shows the aid worker running.**

The second theme examined in the documentary film is that of Insurgency. According to Badiora, "insurgency usually has two main features; these include crime and violation of human right in the society (310), which is clearly seen in the documentary. *Amina* was found dead

along the bush path on her way to sell what was given to her by her mother. This in itself is a depiction of the violation of the right to life as perpetrated by the Boko haram sect. *Amina*'s death could have been prevented only if she could read what was written for her on the piece of paper by the young man. Education enables individuals to acquire appropriate knowledge, values and skills for personal development and contributes meaningfully to the development of society (Fafunwa 60). The intention of the film maker here was to lay emphasis on the importance of educating the girl child instead of exposing her to life threatening situations by hawking on the streets. According to Halima, "developing nations still suffer from street hawking because children within the range of age of going to school are engaged in various form of economic hardship, Majority of people that involve in hawking in the street are exposed to various form of hazard and risks that reduce their thinking ability, as well suffers teasing and mockery by passerby which make them prostrated and disgusted in the eye of people".

**Figure 4**



**Figure 5**

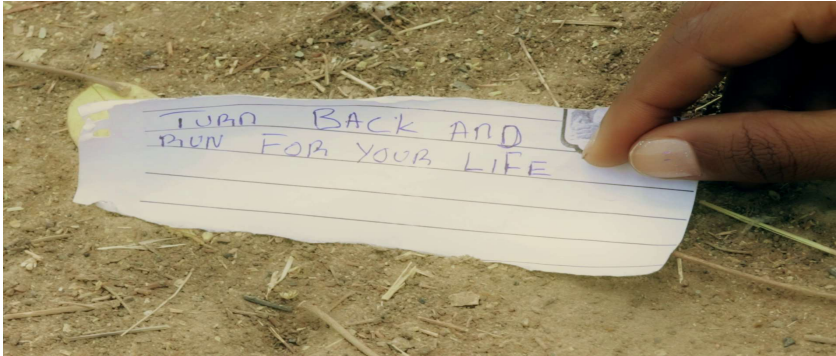


**Fig. 4 shows *Amina* looking at the paper and walking to the direction where the young man just left and Fig.5 shows that *Amina* have been killed and her sachet water is scattered everywhere on the ground**

The arc of the story shows the progression of the film from start to finish in a linear or chronologically manner, which is simple and straight to the point. This technique helps to drive the story and carry the audiences along, not a complicated plot. This shows the beginning, middle and end of the story before the documentary film is shot.

The plot opens with *Amina* walking to where she sells her sachet water on a lonely road with a basket on her head; suddenly a young man appears from nowhere running from the opposite side where *Amina* is heading to. The young man seeing *Amina* knows that she is a native from a neighboring town and he cannot speak her mother tongue and he equally know the tradition, cultural and religious belief of the people so he quickly writes on the piece of paper and he hand it over to her and continues to run as *Amina* continue to walk towards the direction he young man is coming from looking at the piece of paper smiling continuously. Few minutes later *Amina* is seen lying down lifeless along the bush path with her water and money scatted around still holding the piece of paper which says turn back and run for your life. The flash back shows her reactions before she collects the paper and her reaction after she collect the paper from him as she begins to walk away smiling looking at the paper.

**Figure 7**



**Fig. 7 shows what is written on the piece of paper**

The two characters in the story are *Amina* and the young man who is an Aid worker; *Amina* represents a lot of young girl child who cannot read nor write in the society who is now the victim of insurgency crisis in the northern part of the country. The young man who is an Aid worker is a learned person, who understands the cultural, traditions and religious belief of the people where *Amina* is from but cannot speak the language of the people. He thought it wise warn *Amina* about the danger through a written note. The film maker uses this approach to create suspense and empathy by appealing to the emotional senses of the viewers. Nichols explains further by noting that:

Documentaries, then, offer aural and visual likenesses or representations of some part of the historical world. They stand for or represent the views of individuals, groups, and institutions. They also make representations, mount arguments, or formulate persuasive strategies of their own, setting out to persuade us to accept their views as appropriate. The degree to which one or more of these aspects of representation come into play will vary from film to film, but the idea of representation itself is central to documentary (5).

Thus, the cinematic rendition/representation of the story was instrumental to the delivery of the intended message of the film maker in *Amina*. Through well thought out camera shuts, the film maker takes the viewers through an engaging experience. In executing the pictorial sequence, the film maker allocated the right amount of time to each shut, the timing of the shuts was adequate enough to allow viewers process and retain information. This is critical to the objective of the Docu-film because Girl child education is a priority and it has tre-mendous impact on all aspects of human development. As such Improved awareness occasioned by the reach of film can reverse the trend of poor attention to girl child education.

## **Conclusion**

Film is a very potent medium of communication. Its potential as a mass communication medium is second to none. Thus, documentary film as analysed in this study is a potent means of projecting reality and addressing the socio-cultural concerns of any society. The Docu-film as analysed in this work engages the phenomenon of girl child education in Nigeria. Thus, the strength of using Docu-film as a channel for interrogating critical societal issues lies in its ability to capture situations using characters that are identifiable; and are able to project issues

truthfully, provide information and represent reality. Therefore, documentary film offers an alternative channel for reaching out to the world regarding the importance of educating the girl child. Docu-film can help in creating this awareness and advocating for a renewed commitment towards prioritising the education of the girl child especially in Northern Nigeria. Also, Kannywood which is a vibrant film industry can as a matter of priority commit to the production of films that will advocate for greater girl child education. This is because as alluded to earlier, educating a girl child means educating an entire nation, and this invariably has implication on the economy of a nation.

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## **PERFORMING INDIGENOUS AFRICAN THEATRE IN THE GLOBAL SPACE**

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### **Abstract**

This study sets to analyse the factors that influence performance of indigenous African theatre in the global age and its importance to the society. Global challenges have usurped and eroded African cultural values since contact with the Western colonial masters. Thus, there is hope that, the control of indigenous theatre resources will lead to a better society. Using an ethno-social approach, the study analyses indigenous theatres in Tiv society with particular reference to the challenges of global space, it concludes that, indigenous African theatre has propensities to educate, improve the economy and socially integrate the people. The study recommends censoring the use of vulgar and profane language in indigenous theatres, appreciation, encouragement, reinvigoration and promotion of indigenous performances for the people.

**Key words:** Indigenous, African Theatre, Global Space

### **Introduction**

Technology has immeasurable relevance to all facets of human life and development today. This transformation needs a thorough thinking on how one will not only participate in it but derive benefits satisfactory of belonging to the age. It is an age open to new forms of colonization and imperialism. Global media introduced by the colonial masters from Europe tampered with the cultural practices of the African society, thus the extent of influence of colonial culture affects the African society both in negative and positive ways. Evidence has shown that schools, religion and politics have advantage of introducing Africa to the European culture. The negative influence of Western contact on Africa is that it usurps and erodes African cultural values where in the traditional culture; there existed “a sense of family, of lineage and group identity” (Ukala, 50); a culture which fostered unity in social, religious and political systems of the society. This was because the practices were communally agreed upon as a means of survival and a means of control and adjudication of conflicts among themselves; they were familiar with them and cherished them as their own until the contact with the Western colonial masters.

Indigenous performances had serious impact in social control and organization. It was also a creative source of revenue for the artist and a means of cultural re-intensification before the coming of colonial masters. Gbilekaa (viii) notes that “the period of contact had necessitated some form of borrowing. This comes not from the perspectives of medium but principally from ideas, philosophies and concepts”. The contact did not just affect indigenous performances; the rise in technological development and with the world closing in together, the borrowing has increased even at more dangerous levels that are threatening the peaceful coexistence of the

society. It has created a form of post-colonial mental occupation where the media is employed to continuously suppress or infiltrate the African culture and make them come behind technologically.

Thus, this modern global society has taken away communalism that the African people used to enjoy and has mounted a glorification of individualism where freedom of ideas and expression reigns. Ukala (53) corroborates that “Western culture has a key aspect, individualism, which negates communalism, the foundation stone of Nigerian traditional culture”. This explains the reason for pervasive cultural changes in our society economically, politically and morally. That is, the impunity of corruption, free trade and use of arms and huge financial embezzlement and territorial threats to land acquisition. In this global technological age, how can Nigeria salvage herself from the doldrums’ of impunity and place herself on the pedestal of development out of economic and cultural challenges? In analyzing this, we will have to understand that the sense of individualism has already become a house hold phenomenon in Africa akin to modern ideas as has been introduced by the West. Technological presence through media gadgets has popularized the act of cultural freedom.

For instance, while discussing the corrosive impact of globalization on Tiv art and culture Iorapuu (2) notes that “the continent of Africa has since the era of the trans-Atlantic Slave trade experienced more than any other continent the changing phases of globalisation in several negative ways”. While the impact stems from our porous cultural security, it is also important to know that, the global space has made cultural security practically impossible. This explains why the influences of technological appliances have changed our cultural practices such that we are even losing our local dialects. Much more is the indigenous technology of our society which should be advancing alongside global technology but which has failed because a large percentage of it has been abandoned for foreign technology of similar use. Having reached this stage, there is a need for retrospection. Nigeria over the years has been looking for modalities to mend her cultural practices, there is a sudden awareness in the area of agriculture to boost economic growth in the present circumstances of the society; this trend is an attempt to widen the doors of trade opportunities. It is a call for the society to look in words for better opportunities that will sustain the society.

Thus, as the society grapples with these experiments, there is a hope that indigenous theatre resources will better our economy than borrowing cultural resources that are damaging to our wellbeing. This wake in the awareness for local resources is a window for indigenous theatre of the people. It raises importance on our culture, and it is capable of keeping cultural practitioners busy, creative and economically viable. Therefore, against this backdrop, we shall make an analysis of selected Tiv indigenous performances and their importance to social development.

### **Conceptual Clarifications**

There are two concepts that need to be clarified in this discourse; these include: indigenous African theatre and global space.

## **Indigenous African Theatre**

The term indigenous as it is commonly referred to, applies to cultural practices owned or done by indigenes of the African or Nigerian society as the case may be. It is often also referred to as traditional practices of the people. The concept therefore, means performances crafted and presented by indigenes of the African society or reflecting the traditional practices, customs, philosophy, values and norms of the African people. This means that what make's performances indigenous is first of all, the culture of the people it is representing.

Moreover, such performance carries with it some familiarity, a sense of communality shared by the people where it is practiced. This sense of communality is cultural and a mark of distinction that calls for understanding among the owners and its attraction to those who may even be strangers. Gbilekaa while discussing the position of the director in indigenous African theatre has this to say about Kwagh-hir theatre; "as a communal artistic product, it is not the creative genius or manifestation of one person" (34). Thus, the word communal houses the heterogeneous characteristics of a theatre that qualifies it indigenous to a given set of people.

By indigenous African theatre, it thus implies the communal performances of the African people which may also be traditional or otherwise based on the present accepted customs of the African people. From which ever direction, indigenous African theatre must reflect the culture of the African people it is tied to. Similarly, there is a bond of significance attached to a peoples' indigenous theatre; such performances restore the people's cultural pride, engages their attention, criticism, corrections and acceptance. This opportunity creates room for social interaction, economic recovery, mental and physical refreshment and in the process rejuvenates the society. In this discourse, indigenous African theatres are performances crafted by people on African soil and performed within Africa in African way of life.

## **Global Space**

This is a free trade forum where ideas, goods and services are exchanged between one individual and another, one group of people and another and one nation/country and another through space, using technological media as tools. Technological advancement has created wide opportunities for people to share ideas, learn cultures and even see what is available elsewhere his/her environment. There is a scenario painted by Obafemi about the globalization of Nigeria's cultural industries where he maintains that, "the promotion of African culture in the Diaspora is currently on the upbeat, thus re-enforcing the global spread of African creative and cultural industries. No cultural industry manifests this trend more than the filmic (home video) industry". Similarly, "it is essential to stress that the media, the internet, magazines and community Newspapers and Journals outside of Africa have made a tremendous drive to promote African culture outside Africa" (218). What this means is that, it has risen "global awareness on African culture, both to open up the culture and its industrial potential to the world as well as to reconnect Africans abroad with their cultural heritage for identity affirmation purposes" (218). Global space is an environment where people meet, interact and can buy and sell using technological devices. It can also be considered from dramaturgical dimension, what Ademiju-Bepo (81) describes as unlimited or generalised physical extent or a bounded or specific physical extent". In this instance, the space is guided by expression and physical boundaries, what he also described as "Space Time" (82) a feeling of immediacy of objects in activity. In this discourse, global space is considered from limitless technological experience including buying and selling of cultural materials but not limiting to it, also involving influential capabilities of global media to social way of life and theatre, engaged by the people. Under this

space, theatre audience is expanded- it is both physical and virtual, and all of them have opportunities to watch, view or listen to the performance at different times and vice versa the artist.

### **Performing Indigenous African Theatre Today**

Indigenous African theatre in this globalised age has been affected on two sides either positive or negative. For instance, one of the commonest medium of global space which is television has been used to transmit so many cultures of people around the world. Also referred to as modern media, Mabel I.E Evwierhoma (23) in describing how television affects the modern women in Tess Onwueme's *Go Tell It To Women (1992)* disclosed that women copy cultures from these media and transform from their former cultural norms and values in their society. Thus, these media cultures "are not only seen in towns, but in villages, as many of the modern ways of life trickle to them second-hand, through used/old newspapers, magazines and other modern media of communication like movies and television programmes". Maggie Mabeche (65) also point out that "television did not originate in Africa and hence most of the television programmes that our stations broadcast are not meant for African viewership. As such some of the intended messages go unhindered or the taste of the programmes is not right for our continent".

The result of this development is the articulation of cultures that are taking over the indigenous culture of the people. Obafemi (203-204) recalls how echoes of the creative industry from far away America, the Caribbean and Latin America influenced their behaviour in incoherent and uncoordinated spasms while growing up in Nigeria as students in the secondary school. They were all carried away with the love "hymnals" of Skelter Davies, Mille Saint Small, Millie Jackson, the Jazz, rock, soul of Otis Redding, Sam Cooke, Nat King Cole, Isaac Hayes, and so on in the mid-sixties. At school, bushy Afro hairstyles (after James Brown and Angela Davis, an associate of the dreaded Black Panther Party who made political capital out of the Afro) became the trademark of their radicalism. Braids become the in thing in the nineties among blacks in America and back home in Africa. This trend of influence has continued up to today.

It is observed that most travelling song artists in Tiv land, play guitar and keep dreadlocks after models of Reggae as is popular with Marley. Some of them, who may not keep dreadlocks, tend to play pop songs that are popular with the black American pop musicians. Gbilekaa (3) notes that with the introduction of Western culture "African performances in all their ramifications – dances, songs, festivals, music and other performances were replaced with European songs, poems and dramatic pieces". The influences of these cultures are akin to the principle of liberalization and individualism celebrated in global space. The attempts to sing in English language yet not understanding the language sometimes, make some of these artists change the lyrics of some songs in English language to Tiv, in very profane vulgarity, while keeping the tone of the song. For instance, consider part of this chorus by one of the local Tiv guitarist called Raster Symber translated into Tiv language from the album by Jimmy Cliff:

Akuma ga zaun wer ke tswarooh!

It is a long long way to go.

Meaning:

If not put your hand in his anus

It is a long long way to go.

Aside changing the message in the song, it is derogatory and vague; it also does not communicate any meaning in Tiv language, than a share display of vulgarity perhaps to entertain the listeners of their kind. It is important to note that, a good population of some listeners, especially the Tiv elites, are not enthusiastic with this music hence, it is not original. But it is received by others who just need music for entertainment especially at pubs. Therefore, given their consistent performances, they have gained an audience mostly in drinking pubs and some social celebration ceremonies and even burial ceremonies, where they are invited or not invited to entertain. Thus, during their performances, people reward them with money and this has encouraged them to continue with their art.

The indigenous performing artists have almost lost courage in performance as was the practiced in the past. The reason is also connected to globalisation, given the influences of the church which has criticized these performances as heathen. So many indigenous Tiv dances and the kwagh-hir are affected by this development. Using the gospel of hell and heaven, some of the artists who have become church converts have abandoned the act of performing the indigenous African theatre for the secular audience, and are now performing for the church audience. The church has summarily therefore, taken over those performances of the people into its activities for the practice of Christian tradition, instead of the African tradition. It is important to understand that, although the church has taken over indigenous performances, some aspects of the African culture are returned in the church activities like the dress and musical properties but the content is completely Biblical which denies the people an opportunity to appreciate the folkloric, idiomatic richness and metaphorical expressions of their language culture as well as creative ingenuity.

For instance, one of the former popular Tiv indigenous traditional song artists called Obadiah Orkor, who is now a Christian convert, will not even want to listen to his past song performance played by another person, let's say, in a commercial vehicle on transit or around his vicinity. Instead, he has taken up a new tradition of song performances in Tiv language, using the same tone which he employed in secular songs, this time, for Biblical messages. One of the reasons for this deviation is the traditional ritual practices associated with Tiv indigenous theatre especially, the song theatre. In accordance with Tiv traditional practices, indigenous song theatres are anchored by communal organizations set up to guide and protect the artist. The art of performance is first approved by elders who in acceptance, create the aural and support for the performance.

Therefore, indigenous theatre according to Tiv culture is performed within a set of cultural norms and values. They are not only social but didactic in instilling morals and language practices to the younger generation. Ayem Shoja appraises the song performances of Oliver Ayeh in the following words: "he was not just a praise poet, as he could inject germane psychological, philosophical and moral lessons in panegyric songs. The artist was well versed in the sociological background of the Tiv people, just as he was in the Christian Bible" (3). This means that, they song artists were not oblivious of the Biblical messages but then saw them as complimentary in using them in traditional context to develop the Tiv society. This also put them in a vantage point, not only in interacting and understanding their society but correcting it as well. But in the new Christian context of Tiv song theatre, much attention is not given to the sociology and philosophy of the people and this may suppose the reason why Tiv indigenous theatre for secular society today are left in the hands of individuals with no social control and are skeletal and more concerned with making money. The use of Western religion on Africa shifted the focus on indigenous practices. Even though, this was low at the beginning, the continuous spread of churches in the society has widened the defocus with many converts trying

to be 'Westernly' religious. We have noted elsewhere that the appointment of traditional institutions by political institutions in Tiv society reduced the strength of operation of the traditional institutions that should control cultural changes, "not only that, it makes them rubber stamp to the selfish gains and interest of political leadership who appoint them against the wishes of the masses in Tiv land" (Fanyam and Onwuka, 13).

It is important to mention also partisan politics as a tool that has also affected indigenous African theatre. In this context, indigenous African theatres that are practiced today reflect partisan politics. Some of them are used to ridicule political conduct while some are often used to instigate and insult political opponents. These later characteristics have often led the society into social disorder which is rather destructive to social and economic development. Jibo (50) describes a certain partisan scenario in Tiv society between Governor Aku and Paul Unongo where he notes that "Tiv voters responded much better to the vulgar abuse of opponents. So, instead of answering the specific campaign issues which the NPP and its gubernatorial candidate Unongo had raised, he sought an escape through song and dance". Thus, this trend as a result of borrowing Western model of politics and applying it to African society has not only changed the nature of indigenous African theatre, the insult and abuse of personalities has continued in political song performances and as politicians pay heavily for these services, it has sprung up so many of such song theatres across Tiv land today.

However, it must be noted that apart from abusive language, such song theatres are not useful for the development of the general society; they are mostly "significant in projecting the personality of party leaders and in highlighting party policies and programmes" (Uwatt, 58). It is of little importance that they contribute some quota of social integration, instead, the hatred and division the song theatres create lives little to be desired. Be that as it may, the artists smile to their pockets as they make a lot of financial gains and popularity among their accepted audience. As affirmed by Layiwola (11) "if there must be a great tradition, there must be counter traditions as well". Therefore, the challenges in Nigeria are connected to abandoning of past African cultural systems which had mechanisms for social control, some of which included the indigenous theatre. African neo-cultures such as analysed above are hybrids of Western culture and examples of counter traditions which have no positive value to the society. It is on this note that, this paper advocates the performing of indigenous African theatre for the people as a means to strengthening the indigenous African culture.

### **Indigenous African Theatre as Cultural Expression**

There is no limit to the value of one's culture for his society. Anigala (11) notes that "cultural expressions dictate the perceptual reflexes and reactions of persons to different expressions in either familiar or storage environments". Cultural expressions from the foregoing, includes the "thought patterns, attitudes, modes of communications, celebrations, etc exhibited by an individual or individuals within a geographical orbit" (Anigala, 11). The culture of a people thus serves as a symbol of their identity. Ayakoroma (12) puts it that "it could be argued that identity is synonymous with culture. This is in the sense that it is culture that creates identity; and to be cultural simply means displaying your identity". Therefore, identity expresses a person's culture or geographical entity via cultural materials. Indigenous African theatres on the other hand, are cultural materials that display and express one's identity. These performances convey the dress pattern, language, properties and belief system of the African people's culture. This explains why indigenous African theatre of the people must be continuously produced in the global space so that our identity will be maintained. Otherwise, the unflinching acculturation through merging of Western and African cultures and the result of reckless individualism promoted by

globalisation will diminish our cultural identity. Another fact is that, indigenous African theatre ought to be considered as cultural industries where wealth can be manufactured to salvage economic challenges of the people. Johnson (5) points out that “there are or should necessarily be cultural industries engaged in the manufacturing of cultural products for economic gains, among others”. Therefore, three reasons will be considered here for performing indigenous African theatre for the people: cultural expression and social integration, financial and economic stability as well as cultural education and documentation.

### **Indigenous African Theatre and Social Integration**

Indigenous African theatres have the ability to socially integrate the people through creative skills and cultural displays because they are closer and familiar with the people. Astles (323) holds the opinion that cultural performance as theatre “has frequently been used as a site for manifestations and formulations of national identity; as a public form of cultural expression, it is part of a polyvocal community and its interaction with the public offers a forum for negotiation and scrutiny of commonly held values and perceptions”. Similarly, Hagher (59) notes the following words about Tiv Kwagh-hir theatre that: “during title-taking, wedding, funeral, or any time... the patron might approach the leader of a kwagh-hir group, inviting him to perform for him. A goat or cow is to be given to the group after performance, and between performances, this patron provides food and drinks for the whole kwagh-hir group”. It must be noted here that, although Astles and Hagher’s researches are on different cultures, both of them have identified the importance of indigenous theatre for socially integrating members of the community and creating a forum for public cultural expression. This theatre builds confidence and pride in the creative abilities and identity of the people. It creates forum for the solidarity of those who owns it and enables the society to identify ones potentials and accommodate him/her elsewhere within or outside the theatre. For instance, most good dancers or singers who participate in some indigenous theatres, have privileges due to dexterity of their skills, to perform in occasions of the society which are not part of the initial theatre. There are situations where members of the audience freely participate in the performance in the arena as actors. Such conditions serve as integrating factors to learning and expressing of skills.

### **Financial and Economic Stability**

We have earlier noted in this paper that secular indigenous artists are often appreciated with financial rewards by politicians who contract them to praise sing their ego. Outside that, indigenous performing artists like the Anchunakupa group travel from place to place performing in ceremonies and receiving financial rewards which keeps them as professionals. Hagher (107) also notes that “if we consider the total cost of making all the puppets and masquerades for the various kwagh-hir groups, the money runs into millions of naira per year. The puppet sculptors *Mbagban kwagh* consume most of this money”. This means that if kwagh-hir performances are organized often, the puppet sculptors could become even billionaires and the wealth would affect other members of their family and their community at large thus, paving way for economic stability. One of the indigenous song artists named Tarkegh Golozo, also did an oral performance enlightening members of the Tiv society on the importance of fertilizer application on their farms, and encouraging them to use it for bounty harvest. Now that attention is on agriculture in Nigeria, such indigenous African theatres can be performed often and new ones motivated in helping farmers in Africa to harvest more products for the market. Aside that, the Tiv culture has a tradition of organizing indigenous song theatres, what is called *Mir Amar* or *Imo* as the case may be; Hagher (157) explains this situation as “a metaphoric allusion to the rehearsals that the groups undergo in their preparation for the day of the performance”. In such

circumstance, the person who calls for the event (Mir Amar or Imo) takes care of all the financial involvements and convenience of the artists.

### **Cultural Education and Documentation**

The act of cultural education and documentation by indigenous performances is often contained in the music and songs that accompany the performances. Already mentioned has been made in this paper that indigenous theatre of Tarkegh Golozo enlightened and encouraged the Tiv people towards fertilizer application on their farms for bounty harvest. Similarly, cultural education and documentation could be located in the folkloric and idiomatic or metaphorical language expression of the artist. Such performances, keeps the cultural language of the people by documenting it for the younger generation. More still, the advent of technology has eased the technique of documentation using CD's, audio tapes and even the internet to document, market or communicate such culture across the globe so that people of that culture could benefit from.

### **Conclusion**

It is true that indigenous theatres of the African society are grossly affected by other cultures through the influence of globalisation. But some of the cultures have come to stay in Africa as long as the security of culture is impossible. It there means that, we have to manage our culture to develop our society and preserve our identity. Indigenous African theatres which are means of expressing our cultural identity needs to be given serious attention in order to define our own materials in the global space and to improve the economy of the people. Indigenous African theatres have capacity not only to promote the culture of the society, it can socialize, educate, document and financially improve the well being of an artist as he survives in the society.

### **Recommendations**

1. The traditional institutions in Tiv society need to set up mechanisms of censoring the use of vulgar and profane language in indigenous theatres. This is because the power of modern media in amplifying these performances instils more indiscipline and abuse for cultural norms and values in the younger generations of the society.
2. Indigenous African theatre of the people should be appreciated, encouraged and promoted. In doing this, the society will have to accept every indigenous creative skill developed by an indigene of the society. This will act as a booster to more indigenous skills and cultural performances.
3. Indigenous theatre such as Kwagh-hir should be reinvigorated and frequently performed in the society to create forum for social interaction, integration, entertainment and education.
4. There is need to use indigenous African theatre to educate the society on economic, social and political development.

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## **LACK OF LOGICALITY IN LOGICALITY: A PICTORIAL DIALECTIC PERSPECTIVE**

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### **Abstract**

This article underscored Bibliophile that many will use it as an allotted text in a variety of modules. It is not conceived as a paradigmatic. For the very definition of pictorial culture as a field is what is currently at stake. It seeks rather, in the expressive term used by erudite article, to be a provocative-to cause a new query to be asked and force a re-examination of the long-standing procedures, it seeks to spread debate of pictorial culture both within the institution of higher education and beyond. If the article succeeds in provoking passionate argument and discord, we shall judge it to have been a success.

**Keywords:** Logicality, Pictorial, Dialectic, Perspectives

### **Introduction**

Seeing is a great deal more than believing these days. You can buy a photograph of your ‘dream car’ taken from a circumnavigating satellite or have your inner organs hypnotically imaged. If that extraordinary moment didn’t come out quite right in your photograph, you can “maniplo-spatially” digitalize it on your computer. At Abuja’s fueling stations, the queues are longer for the virtual logicality Abuja Outing than for the revitalizations to the observation display places. On the other hand, you could save yourself the distress by catching the entire Abuja’s skyline, rendered in an attractive printmaking color-graphs, at Abuja, Abuja resort. This virtual city will be joined shortly by Oboudu- cattle Ranch in Calabar in Cross river state, imitating the already cautiously manipulated image of the serenity sightseer’s connections. Life in this alter-logicality is sometimes more pleasant than the real thing, sometimes of inferior quality. This is pictorial culture. It not just a part of your run-of-the-mill life, it is your run-of-the-mill life.

Logically, this newly pictorial reality can be mystifying. For observing the new visuality of culture is not the same as understanding it. Undeniably, the crack between the wealth of pictorial experience in modern culture and the ability to query that observation marks both the opportunity and the need for pictorial culture as an arena of appraisal. Pictorial culture is distressed with visual events in a crossing point with photographic technology (Mirzoeff, 2005, Otopo, & Watila, 2020). As the arena, and is still runny and issue of debate, it is as much an attempt to define the issue as present a generally agreed collection of topics. Thus, it does not simply offer latest ‘cutting-edge’ (postmodernist) material, but a mixture of new marks and a recap of the preeminent pioneering work that has given rise to this arena, an understanding of which is often assumed by broadminded literature. After diagnosing this bibliophile, we may be

ready to plummet into the critical flick and prepared to deal with the unceasing flow of images from swirl of the global village.

### **Post- Photographic Culture**

‘Post- photography’ has a lot been defined as the crunch of postmodernist (technological) advancement, that is to say, the wide-ranging complex of ideas and mode of depiction ranging from over-arching dogmata in progress to theories of the intensification of abstractism in art or contemporary innovates (Nixson, 2003; Ootobo & Wilson, 2021, Mirzoeff, 2005). Now these means of depiction on longer seem convincing without any alternative having emerged. As a result, the dominant post- photography tailored is tongue-in-cheek: a knowing appropriation that finds comment and critique to be the only means of innovation. Post- photography reappearance of innovativeness involved everything from the impulsive of classical motifs on bargain hunting malls to the crunch of contemporary painting and popularity of cinemas ‘celebrities’-pop-up’ reappearances. In the context of this article, the post- photography is the crunch caused by innovativeness and contemporary culture provoking the failure of its own strategy of envisioning. As a consequence, it is the pictorial crunch of culture that creates post-photography, not its textuality.

Pictorial culture has gone from being a useful manifestation in history (performative-triangulation), art history, film and media studies, sociology, anthropology and other aspects of picturesque to a fashionable, if provocative, new means of doing interdisciplinary work, following in footsteps of arena’s as cultural studies. The goalmouth most often advanced for this heightened visibility is that human experience is now more pictorial and envisioned than ever before. Prevalent columnist constantly remarks on digital imagery in cinemas, the advent of post-photography and developments in medicine (neuroaesthetics) imaging, not to mention the endless tide of comment enthusiastic to the internet. This globalization of post-photography, taken cooperatively, stresses new means of interpretation. At the same time, this makeover of pictorial present also prerequisite rephrasing of historical justification of innovativeness and modernity in order to account for ‘the pictorial turn’.

Post-Photographic is not, of course, just a pictorial experience. In what some erudite called ‘the multifaceted, crisscrossing, disjunctive order’ of post-photographic, such well-orderedness is not be expected (Mirzoeff, 2002; Appadurai, 1990; Mitchel, 1994). Nor can it be found in the past eras, whether one guises at the nineteenth-century print capitalism of newspapers and publication described by Benedict Anderson. Thus, the author highlighted one particular distinguishing of a period as a means to analyze it, despite the titanic range of another possibility, pictorial culture is a *modus operandi* with which to appraisal the genealogy, definition and functions of post-photography run-of-the-mill life. The disjuncture and disjointed culture that we call innovativeness (technology) is preeminently imagined and understand pictorially, just as nineteenth century was represented in the newspaper and the novel.

Western culture advantaged the spoken word unswervingly as the form of intellectuality and seen pictorial representations as second-rated idea. Yet, the advent of pictorial culture as an issue has contested this supremacy, developing what an erudite Mitchell (1994) called ‘picture theory’. In this sympathetic, way of life and science now use a pictorial, relatively than ‘textuality’ prototypical of the world, marking a noteworthy challenge to the belief of the world as a written text that dominated of much intellectual dialogue in the awaken of such linguistics-based movement as structuralism and post structuralism.

That is not to put forward, on the other hand, that a simple dividing line can be drawn between the past (fashionable) and present (post fashionable). As Batchen, (1996), Abigail, (1991), and Dikovitskaya, (2005) argued, ‘threatened dissolution of boundaries and oppositions [the postfashionable] is presumed to represent is not something peculiar to a particular technology or to innovativeness discourse but rather one of the fundamental conditions of modernity itself.’ Implicit in this fashion, pictorial culture has history that need reconnoitering and defining in the modern as well as post fashionable period. Conversely, many current uses of the term have suffered from an indistinctness that makes it little more than a slogan. For some critics, pictorial culture is simply ‘history of images handled with a semiotic notion of representation (Bal, 2003; Bryson. Holly & Moxey 1994). This definition creates a body of quantifiable so vast that no one person or even department could ever cover the arena. For others it is a means of creating a sociology of pictorial culture that will establish a ‘social theory of visibility’ (Jenks 1995). This approach seems open to the charge that picturesque is given an artificial independence from the other sagaciousness that has little demeanor on real experience. In this phase, pictorial culture is used in a far more interactive sense, absorbed on the determining character of pictorial culture in the wider culture to which it belongs. Such a history of pictorial culture would high-light those moments where the pictorial is contested, debated and transformed as a consistently challenging place of social interaction and definition in term of class, gender, sexual and racialized identities. It is a resolutely interdisciplinary subject, in the sense given to the term by Roland Barthes: ‘In order to do interdisciplinary work, it is not enough to take a “subject” (a signature tune) and to arrange two or three science around it. Interdisciplinary study consists in creating a new object, which belongs to no one.’ As one scholastic critic in communications studies has recently portended, this work entails ‘greater level s of hesitation, risk and arbitrariness’ than have often used until now (McNair 1995). As pictorial culture is still an idea in the making, rather than a well-defined existing arena, this Bibliophile aims to help in its definition of pictorial culture rather than present it as a given.

## **Envisioning**

The most salient ‘topographies’ of the new pictorial culture are the envisioning of things that are not in themselves photographic to the exclusion of all other sagaciousness’s. Rather than shortsightedly focusing on the picturesque to the exclusion of all other senses, as is often alleged, pictorial culture examines why contemporary and postmodernist (technological) culture place such a premium on interpreting experience in picturesque form. Among the first erudite’ to call the responsiveness to this development was Heidegger (1977), who called it the growth of the world picture. He posits that:

a world picture . . . does not mean a picture of the world but the world conceived and snatched as a picture . . . The world picture does not change from the medieval one into a contemporary one, but rather the fact that the world becomes picture at all is what differentiates the quintessence of the contemporary age. (Heidegger, 1977) envision actuality. These envisioning brands the contemporary period profoundly different from the antique and medieval world in which the world was understood as a manuscript. More outstandingly, pictures were seen not as representations, artificial constructs in quest to imitate an object, but as being closely related, or even identical, to that object. For paradigm, Catholic Church sacred a totem (‘The saint’) it represented many medieval relic and repositories took their power from being a part a divine body. The power of such totems was the “Turin Shroud” which is alleged to bear the imprint of Christ face (Mirzoeff,2002).

By disparity, the postmodernist (technological) period brands immeasurable reproduction of imagery that have become vague from another in what (Walter Benjamin cited in Mirzoeff, 2002) notably called the 'age of robotic reproduction' This history has many origins ranging from the envisioning the economy in the eighteenth century to the development of the analytic medieval gaze and the rise of photography as the prime means of defining reality in the early nineteenth century. It has had some of its most theatrical paraphernalia in medicine (neuroaesthetic), where everything from the activity of the brain to the heartbeat now transfigured into a pictorial pattern by complex technology (Teriza Hadravova cited in Dadejik & Stejskal, 2010), For paradigm, envisioning does not switch linguistic dialogue but makes it more comprehensible, quicker and more effective.

The tasks of pictorial culture are to cognize how these complex pictures come poised. They are not created from one mediocre or in one place as the exaggeratedly precise divisions of academic circles would have it. Pictorial culture directs our attention away from configured, formal viewing upbringings alike the cinema and art exhibitions to the centrality of picturesque experience in run-of-the-mill life. Contemporaneously, different ideas of viewing and spectatorship are in progress both within and between all the various pictorial sub disciplines. It does, of course, make sense to differentiate. Our stances vary agreeing to whether we are going to see a movie, watch television, watch theatre tragedy or an art exhibition. On the other hand, most of our picturesque experience take place notwithstanding from these formally configured moments of looking. As (Irit Rogoff cited in Mirzoff, 2005) in a scholarly article that, a painting may be noticed on a book cover jacket or in an advert; television is consumed as a part of domestic life rather than as the sole activity of the viewer; and motion picture are as likely to be seen on video, in an areophane or cable as a traditional cinema. Just as cultural studies have sought to understand the ways in which people create meaning-- from the consumption of mass culture, so does pictorial culture prioritize the run-of-the-mill experience of the picturesque from snapshot to the VCR and even the runaway success art exhibition.

Pictorial culture is indispensable a historical subject, based on the recognition that the picturesque image is not stable but changes its relationship to exterior representativeness at particular moments of modernism. As a theoretic Lyotard (1993) has argued: 'Modernism, wherever it seems, does not occur without an earth-shattering of credibility, without the privation of reality in reality-a discovery linked to the intervention of other realities.' As per one tactic of representing reality misplaces ground, another takes its place without the first disappearing. The old-style image conformed its own rules that were independent of the exterior reality. The viewpoint (perspective) structure, for paradigm, depends upon the viewer probing the image from one point only, using just one eye. No one actually does this, but the image is internally articulate and thus credible. As perspective's assertion to be the most precise representation of reality lost ground, motion picture and photography created a new, direct relationship to reality, to the extent that we accept the 'actuality' of what we grasp in the image. A pictorial culture critically shows us something that was at a certain point actual before the camera's lens. This image is dialectical because it sets up a relationship between the viewer in the present and the past moment of space or time that it represents.

In the Hegelian perspective however, the photography was not dialectical in the sense of the term-that the proposition of the formal image was countered by the opposition of photography and resolved into fusion. On the contrary, postmodernist marks the age in which picturesque images and the envisioning of things are not innately picturesque have augmented dramatically without there being any clear goal in mind. Perspective images sought after to make the world graspable to dominant figure that stood at the single point from which they were

drawn. Photographs opens a potentially more democratic picturesque map of the world. These days the motion picture or photographic image no longer alphabetical listing reality because everyone knows it can be indiscernibly manipulated by computers. The enigmatic virtual image 'emerges' when the real-time image takes over the things represented, real-time successively prevailing over real space, virtuality dominating actuality and revolving the concept of reality on its self' (Virilio, 1994; Williams, 1989). Contemplate of the 'smart' bombs motion picture produced during the Gulf war, which spectacles targets being destroyed, only it to emerge that they missed as often as any other bombs: what then were we actually seeing in those pictorial culture? These virtualities of the postmodernist image repetitively seem to evade our grasp, generating a crisis of pictorial that is more than a specialized challenge for the old-style picturesque disciplines.

### **Everyday Life Expectancy**

The extraordinary proliferation of images cannot stick together into one single picture for the meditation of the logical. Pictorial culture seeks to find ways to work within this new (virtual) reality to find the points of resistance in the crisis of information and pictorial overload in run-of-the-mill life. To become accustomed erudite Michel (1984) watchword, pictorial culture as thus a 'tactic', rather than a strategy, for 'the place of the tactic belongs to the other'. He spells out, a tactic is carried out in full view of the enemy, the society of control in which we live. Although some may find the armed overtones of tactics revolting, it can also be argued that in the ongoing picturesque culture wars, tactics are necessary to avoid defeat. Just as earlier autopsies into run-of-the-mill life sought to prioritize the ways in which consumers created different meanings for themselves from art, music, and literature, so will pictorial culture explore the incongruities, interstices and places of resistance in postmodernist run-of-the-mill life from the consumer's point of view.

The impairment of reality is accomplished through postmodernist advancement in run-of-the-mill life, not in the studios of the innovates. Just as the situationist collected examples of the inexplicable happening that pass as normality from the newspapers, so can we now see the collops of reality. in run-of-the-mill life from the 'media sphere'. In the early 1980s, postmodern photographer's like Sherr[c Levine and Richard Prince sought to query the authenticity of photography by appropriating photographs taken by other people. This dismissal of photography's claim to represent the truth is now a staple of popular culture in the tabloid magazines like the Weekly World News as well as more respected publications. Photography maneuvers in such a climate of suspicion a captured scenario (cited in Mirzoeff, 2002) that O.J. Simpson's Lawyer could credibly lay off a photograph displaying his client wearing the rear shoes worn by the killer as replica, only to be overwhelmed when thirty more pictures were discovered. As a consequence, one photograph alone no longer shows the reality. Similarly, some of the most enthusiastically followed television series bear no resemblance to the reality at all. Soap-opera is also perhaps the most international pictorial presentation, commanding national attention in countries as disparate as Nigeria, Mexico, Australia, Russia and Brazil. Reality is destroyed daily in hour-long slot across globe.

Hitherto, the picturesque is not simply the medium of information and 'media sphere'. It offers a physical juxtaposition that cannot be matched by print media: the very element that makes pictorial imagery of all kinds distinct from texts. This is not at all the same thing as minimalism but is an incontestable bearing on first sight that a written text cannot replicate. It is the feeling created by the opening sight of the postmodernist (technological) advancement-hard to digest on the screen in 2001. A Space Odyssey; by seeing the Berlin Wall came down

on the television or by stumble upon the shimmering blues and greens of C'ezanne's landscape (Mirzoeff, 2005). It is that edge, that thrill that separates the remarkable from the lackluster. It is surplus of experience that moves the different workings of pictorial sign or semiotic circuit into a relation with one another. Such jiffies of intense and surprising pictorial knack evoke, in a scholarly watchword, 'admiration, awe, terror and desire' (Freedberg,1989). This facet to pictorial culture is at the heart of all picturesque happenings.

### **Verdict of Taste**

Beauty or Sublimity were not categorically properties of photographic objects, but ways in which we respond to objects ("Form of the Beautiful"). The sublime is a satisfying experience in representation that which would be agonizing or petrifying in reality, leading to a consciousness of the limits of the human and the influences of nature. The sublime was given renewed importance by Enlightenment academic Immanuel Kant, who called it 'a satisfaction mixed with horror'. Kant juxtaposed the sublime with the beautiful, seeing the former as a more complex and profound emotion leading a person with taste for sublime to 'detest all chains, from the slithered variety worn at court to the irons weighing down the galley slave'. This preference for the just over the simple aesthetic has led an erudite to revive the sublime as a key term for post fashionable criticism (Lyotard, 1993). He sees it as 'a blend of pleasure and pain: pleasure in reason exceeding all presentation, pain in the imagination or susceptibility proving inadequate to the concept' (Lyotard, 1993). The task of the sublime is then to 'present the unrepresentable', an applicable role for the relentless envisioning of the post fashionable era. What's more, because the sublime is engendered by an attempt to present ideas that have no correlative in the natural world –for paradigm, peace, egalitarianism, or freedom- 'then experience of sublime feeling stresses a thoughtfulness to ideas that is not natural but picked up through culture' (Dadejik & Stejskal,2010; Lyotard, 1993). Discretely the beautiful, which can be experienced in nature or culture, the sublime is the creature of culture and is therefore central to pictorial culture.

But, there is no query of unmitigated endorsement of Lyotard's reworking of Kant. Therefore, Kant let go all African art and religion as 'trivialities', as far removed the sublime as he could imagine (Mirzoeff, 2005, Mitchell, 1995). In the direction of less opinionated eyes, African sculptures like nail-laden nkisi power figures are remarkable paradigms of the combination of pleasure and pain that creates the sublime, as well as being enthused by the desire to show the unseeable. This paradigm highlights the fundamental challenge for pictorial studies of learning ways to describe what erudite Martin J. Power (cited in Mirzoeff, 2005) has called 'a fractal web, infused with patterns from all over the globe'. He posited that, Power does not simply argue for an all in-inclusive worldwide web of picturesque image, but emphasizes the power differentials across the network. At present, it must be recognized that pictorial culture remains a channel of communication of the West about the West, but in that configuration 'the issue', as we were scholarly prompted 'is how to think of innovativeness, not so much as explicitly or necessary European...but only reliantly so' (Morley, 1999). Comprehended in the long interval of history, Euromerican- have subjugated innovativeness for relatively transitory period of time may well now drawing to a close. Fashionable short, the success or miscarriage of pictorial culture may well depend on its knack to think transculturally, oriented to the future, reasonably take the rear-mirror anthropological methodology to culture as folklore.

## What's Future?

What is imminent for pictorial culture in run-of-the-mill life, the growth of internet, Digital Video Discs and High-Definition TV make clear that, see in your mind's eye is here to stay. Within the sequestered world of the conservatoire, on the other hand, there are those who have out-and-out themselves to ensuring that pictorial culture is get rid of as a field of study. Overdue this dismissal lies a pattern of the logical elite siding with the contemporary theories of radicalism in alliance with the privileges of the wealthy. For it is noticeable that much of the Marxism and modernist rhetoric often used to critique the idea of pictorial culture is in fact emerging from the art history departments of universities. In a tradition that stretches back to A.D. no's dismissal of popular culture in the 1940's, Marxism and conservatism find themselves in a curious alliance, using different language and strategies to attain the same goal.

Creating pictorial culture in this light places it in the starring role of the small fry, which can of course be a very privileged position in academia. So, the parallel paradigm of the institutionalization of cultural studies in the technologically (postmodernist) advanced countries is perhaps the best place to look for schoolings for the inexperienced interdisciplinary. After a bustle of excitement in the early 1990s cultural studies lost its way, disrupted on the one hand by scholarly crisis in which a deliberately fake article on science and cultural studies was successfully published in the journal *Social Text* and others by the dynamisms of many practitioners being consumed by creating syllabuses, exams and analysis lists for new degrees in cultural studies (Bender & Drukrey 1994). There is incontrovertibly a crisis of contemporary visuality. The answer to that crisis is not likely to be found in an appraisal list. Rather than simply create new degrees in the old configurations of the liberal arts dogmata, let us try to create ways of doing post disciplinary work.

Pictorial culture should not sit contentedly in hitherto prevailing academia configurations. It should relatively form part of an embryonic body of post disciplinary scholastic endeavors from cultural studies, Africanized studies, and so on, and who focus crosses the borders of outmoded didactic disciplines at will. The perceptibility of such approaches relies on their continued ability to challenge their host institutions, not in their easy absorption within them. This is why the erudition ruminates of pictorial culture as a tactics, rather than an academic discipline. It is a runny interpretive structure, centered on beholden the response to 'mediasphere' of both individuals and groups in run-of-the-mill life. Its implication comes from the queries it asks and the heated dialogue it seeks to promotion. Approximating the other tactics mentioned above, it hopes to reach beyond the outmoded confines of the academia to interact with people's run-of-the-mill lives.

## Allegation articular

The Bibliophile may well be used as an allotted text in a variety of curriculums. It is not, however, conceived as a paradigmatic. For the very meaning of pictorial as a field is what is currently a stake. It seeks rather, in the expressive term used by Robert Stam and Ella Shohat in their introductory article, to be a vexations-to cause new queries to be asked and to force a re-examination of long-standing procedures (cited Mirzoff, 2005). The two articles that follow in this introductory slice take this task further into two harmonizing ways. Rogoff (cited in Dadejik & Stejeskal, 2010) has done much to spread debates of pictorial culture both within the academies and beyond. In her article 'Studying Visual Culture', were she especially scholarships the present state of the field and think through how it might progress. Taking issues

with the 1996 special issues the journal *October*, which was highly critical of the very notion of visual culture, Rogoff debates that:

at stake therefore are political queries concerning who is allowed to speak about what, which clash with intellectual positions that wish for an all the possibility of engaging with all the text and images and other stimuli and frameworks we encounter, of breaking down the barriers of permissible and territorialized acquaintance rather than redrawing them along another set of lines.

In an erudite quest, Robert Stam from film studies and Ella Shohat from cultural studies, take a look at pictorial culture from the outside. Here they offer one means of reconceptualizing pictorial culture that moves away from the Euramerica progression pragmatism/ innovativeness/ postmodernism to polycentric, globalized field of study. There is need to lack of restraint to this Eurocentric radical version of history is perhaps the greatest single challenge for the emerging rehearsal of pictorial culture. As Stam and Shohat conclude, the goal should be a 'mutual and reciprocal revitalization' offering the chance of 'coming not to "see" others groups, but also, through a constructive rupture, to see how each is itself seen.

## **Conclusion**

We would like to position this article by calling attention to representativeness that have fashioned this scholarly write-up. Once there was a perfect Pictorial Culture Bibliophile that occurred in our thinkers. Then the need to obtain permissions, combined with the limits of space, and results is what you see before you- necessarily imperfect. We had selected measureable that would trigger many correspondences and views of debates as possible within the configuration of the annotation. None the less, we think that there is not enough from other field and too much from the others. While we have tried to make its topographical and temporal coverage as wide as possible. Worldwide was impossible, resulting in some difficulty choices having to be made. We would climax some obvious gaps for which there are no scholarly justifications beyond the need to create simulated limits. Although pictorial culture seems to be the staple facet of modernity in the widest sagacity, there is little coverage of two particular centuries subjects. In selecting twentieth century material we tended to go for work on post-1945 subjects. While the topographical coverage is weakest in terms of Africa and Asia. No hesitation many other criticisms can and will be made but we hope readers will prefer to delight in what is included rather than criticize over what has been omitted. The introductory article shows how we connected the different contributions without pretending to exhaust their fruitfulness. Stipulated, the article succeeds in provoking passionate argument and discord, we shall judge it to have been a success.

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## **SECTION THREE:**

**HISTORY, POLITICS, INTERNATIONAL RELATIONS,  
DIPLOMATIC AND SECURITY STUDIES**



## NIGERIA DEMOCRACY SINCE 1999: A REFLECTION OF CIRCULATORY POLITICIANS AND CROSS-CARPETING

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### Abstract

After about 20 long years of military rule in Nigeria and the eventual return to democratic government in May, 1999, the set of politicians ruling the the country have either changed their agenda or their political party, especially when they (the politicians) are denied their party tickets to contest for another election or when they present a personal candidate, a person upon which they (the politicians) intend to play the ‘*god-father*’. In other cases, there have been a kind of circulation within the Political class in Nigeria, whereas, some politicians have decided to remain in office not minding if the present office they want to occupy is lower in rank or status to the ones they had held initially. This presentation therefore interrogates the major reasons, why for instance ex-Governors vie for Senatorial tickets and vice-versa, and why other politicians move constantly and continuously from one political party to another. This paper therefore, submits that the political atmosphere in Nigeria is such that politicians want to retain themselves in political offices as it looks lucrative and holds immunity even against impunity in the country and it further gives examples of ex-governors and political heavy-weight in the country that have cross-carpeted (changed-over) to other political parties and those that went from one Political office to another, not minding how long they had stayed in politics and the different ideologies of the parties they had represented or would like to represent.

**Key Words:** Circulatory Politics, Cross-Carpeting, Democracy, Military Rule, Immunity, Impunity

### Introduction

The Nigerian state today is a product of evolution through series of transformation of former independent villages, chiefdoms and kingdoms over a millennium. What is now known as Nigeria until the British colonial conquest of the 19<sup>th</sup> century, was made up of villages, kingdoms, empires, city states and nations in their own right. While some of the villages and kingdoms were provinces of stronger political powers within the region of Nigeria, others were independent; they controlled their resources and maintained their sovereignty.

With the Amalgamation and eventual evolvment of the country, the foremost nationalist in the country, in their quest to be involved in the governance of the country and based on their exposure agitated for the creation of political parties and participation in elections and electoral processes.

It was against this backdrop that the first political party was formed in Nigeria, by Herbert Macaulay, the father of nationalism and political party formation in Nigeria. Political Parties formation in Nigeria began with the formation of the Nigerian National Democratic Party (N.N.D.P) by Herbert Macaulay in 1922. The N.N.D.P was purely a Lagos affair, as it was in Lagos, that, political consciousness existed. It was there that, the so-called Central Legislature,

without Northern members, was established. Other political parties began to emerge later, the National Council of Nigeria and Cameroun (N.C.N.C) (which later became National Convention of Nigeria Citizens), was founded in 1944. By 1951 when the Macpherson Constitution came into use, the era of political radicalism began. The political parties could be regarded as the springs which released the mechanism for nationalist struggle. The N.C.N.C had earlier blazed the trail in 1946 when the party toured the country to protest against the Richards Constitution. Later, other political parties joined in the crusade for the emancipation of the country from colonial rule.

### **Nigeria and Democracy since Independence**

Democracy may be a word familiar to most, but it is a concept still misunderstood and misused at a time when dictators, single-party regimes, and military coup leaders alike assert popular support by claiming the mantle of democracy. Yet the power of the democratic idea has prevailed through a long and turbulent history, and democratic government, despite continuing challenges, continues to evolve and flourish throughout the world.

Democracy, which derives from the Greek word “demos”, or people, is defined, basically, as government in which the supreme power is vested in the people. In some forms, democracy can be exercised directly by the people; in large societies, it is by the people through their elected agents. In the memorable phrase of President Abraham Lincoln, democracy is government of the people, by the people, and for the people<sup>169</sup>

Democracy is more than just a set of specific government institutions; it rests upon a well - understood group of values, attitudes, and practices - all of which may take different forms and expressions among cultures and societies around the world. Democracies rest upon fundamental principles, not uniform practices.

The definition and indeed concept of democracy to a large extent was not practicable in Nigeria in the hay days of her independence, this was largely based on the crop of politicians that ‘man’ the political arena of the country. Where some of them were Nationalistic in outlook and action, some others were driven by ethnic chauvinism and as such the first democratic experience of Nigeria which started in 1963 went underground with the eventual coup that greeted the country and the eventual civil war of 1967-1970 under General Yakubu Gowon.

With this experience therefore, it should come to mind that the first democratic experience of the Nation was truncated and Nigeria fell on the ground of un-democratic nation, a situation where she was until the return of the Second Republic which was also truncated by the military, keeping Nigeria perpetually on the lane of undemocratic Nation

The experience of Military *coup* and counter *coup* went further on in Nigeria until 1998, when the then Head of State, General Sanni Abacha died, living the mantle of leadership unconditionally to General Abdulsalami Abubakar, who in-turn transited the country from her long military rule experience, to a democratic nation, in 1999 when (Rtd) General Olusegun Obasanjo was elected as the President of Nigeria, which in turn marked the beginning of the fourth republic in Nigeria, one that is still maintained till now (2021)

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<sup>169</sup> Mackubin Thomas Owens. Abraham Lincoln: Leadership and Democratic Statesmanship in Wartime. United States Foreign Policy Research Institute. 2009.

## **Circulatory Politicians: The Nigerian Experience**

The Nigerian Politics is such that is bedevilled with a number of 'old time' Politicians who at one time or the other had had a chance to help fix one problem of the country or the other, these same set of politicians in a bid to plant themselves in the heart of the people have therefore, in the course of the service, brought people of like mind close, these were people who eventually sang their praises before Nigerians.

Obviously, the beginning of circulatory politicians in Nigeria began in the second and third republics, at this time, a number of politicians left their parties to form new parties and in fact, for some of them that were holding political offices, it was not seen as any big issue to cross-over to another party or form one. The fact that they won those seats on the platforms of one party was not considered as any big issue as they further operated from their new established parties.

The trend of circulation of politicians did not change in Nigeria, such that the return to democratic government in 1999 signalled again a reflection of circulatory politicians, such that when President Olusegun Obasanjo became the president of the fourth republic in Nigeria. It should be noted that the two most influential candidates (though there were other aspirants) that were presented for the Presidential election that was held on 27<sup>th</sup> February 1999, from the People's Democratic Party, Olusegun Obasanjo and Chief Oluyemi Falae who was presented on the joint tickets of the Alliance for Democracy and All People's Party have both served the country in one capacity or the other.

For instance, the General Abdulsalami transition administration saw General Obasanjo an ex- head of state as the man of the moment. Other important personalities from the North had the same perception. They were fortified in their belief by the leadership Obasanjo had given the nation after the death of General Murtala Muhammed. The late Alhaji Liman Ciroma for example, gave a series of interviews extolling the leadership qualities of General Obasanjo, in an attempt to convince the North that the latter will be fair to all.<sup>170</sup>

The argument therefore is the fact that General Obasanjo had served the Nation both as the 'Deputy Head of State' with (Late) General Murtala Muhammad and eventually became the Head of State after the death of Murtala Muhammad in February 1976.

On the other hand, Chief Falae after a sojourn in the civil service, in 1986, returned to government service where he took up appointment as the **Secretary to the Government**. By then, he believed Nigeria needed economic re-structuring. In 1985, prior to his appointment, the military sought public opinion on an *International Monetary Fund (IMF)* economic structuring proposal as a condition for external credit from the fund, the popular opinion was to reject the proposal. The administration then came up with a proposal to diversify export from a crude oil dependent regime, ensure fiscal and balance of payments equilibrium and non-inflationary growth. The mechanisms to be implemented in order to achieve these objectives were the devaluation of the [naira](#), reduction of petroleum products subsidies and trade liberalization. During his time in office, Falae became a vocal defender of Structural Adjustment Programme (SAP) even when it was becoming unpopular earning him the 'alias', Mr. SAP.

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<sup>170</sup> Abubakar Siddique Mohammed. Obasanjo: The Lust For Power And Its Tragic Implications For Nigeria. Zaria. Centre for Democratic Development Research and Training (CEDDERT) Hanwa. 2006

Chief Oluyemi Falae, unlike Chief Obasanjo's foray into politics started during the *Third Republic*, a time which Babangida had banned 'old breed' politicians, who were mostly people who had held elective office in the past such as *Bola Ige* and *Lateef Jakande*. But the argument is that he had also served in government and indeed under a military head-of-state where he also championed the course for an anti-people programme.

The case of circulation of political office holders in Nigeria in the fourth republic did not end with President Obasanjo, whose running mate and vice president was an erstwhile elected governor of Adamawa State, in person of Atiku Abubakar who was further invited to be the Vice-Presidential Candidate after his election as governor.

Further, at the end of the tenure of office of Chief Olusegun Obasanjo, as president and his attempt for the failed third term 'presidential agenda' he presented President Umaru Musa Yar'adua, a former governor of *Katsina State* and a running mate, Vice President Good Luck Ebele Jonathan who himself was at a time the deputy governor of Bayelsa State and also became the Governor of that state at the time he was invited to be running mate with Yar'adua. At the death of President Y'adua, based on constitutional provision<sup>171</sup>, Vice President Jonathan became the acting president and he also nominated vice president Namadi Sambo also on constitutional provision,<sup>172</sup> at the time of his nomination, vice president Namadi Sambo was Governor of Kaduna State.

As the case was with the Federal government, so it was with the states, especially the states in the West. For instance, Senator Bola Ahmed Tinubu, the acclaimed 'strongman' of APC was as a governor of Lagos State, referred to as 'Senator', an indication that he had served at a time as a Senator of the Federal Republic of Nigeria, in truth as a senator in the aborted third republic, same applies to the incumbent Governor of Oyo State, Senator Rasheed Gbadewolu Ajimobi.

And much more was the case in the other states of the country where the politicians have only succeeded in circulating themselves, their cronies and indeed their adherents. An example again is that of former governor of Lagos State, an ex-senator and whose wife, senator OluRemi Tinubu is a serving senator of the Federal Republic of Nigeria.

#### **i. Ex-Governors in Senate**

As at the end of the Seventh Senate, there were about ten ex-governors in the senate, such governors that had served as governors for at least four years and or eight years, the 10 former governors presently at the upper legislative chambers are; Senators George Akume (Benue North-East), Chris Ngige (Anambra Central), Mohammed Danjuma Goje (Gombe Central), Ahmed Makarfi (Kaduna North) and Abubakar Bukonla Saraki (Kwara Central). The rest are Abdullahi Adamu (Nasarawa West), Joshua Dariye (Plateau Central), Bukar Abba Ibrahim (Yobe East), Mohammed Shaaba Lafiagi (Kwara North) and Kabiru Gaya (Kano South).<sup>173</sup>

Over 15 ex-governors won senate seats in the March 28, 2015 elections with many of them having cases of corruption ranging from misappropriation of public funds to money laundering hanging over their necks. The list of the ex-governors elected as senators, who

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<sup>171</sup> 1999 Constitution of the Federal Republic of Nigeria, Section 136 (1)

<sup>172</sup> 1999 Constitution of the Federal Republic of Nigeria, Section 136 (1)

<sup>173</sup> *National Mirror* Governors eyeing the Senate. August 5<sup>th</sup>, 2014

allegedly have fraud cases against them, whether old or new, include Bukola Saraki, Theodore Orji, Adamu Aliero, Sam Egwu, Joshua Dariye, Danjuma Goje and Abdullahi Adamu.<sup>174</sup>

For instance, both Joshua Dariye and Jonah Jang were at one time or the other governors of Plateau state, whereas for Jang Jonah he had earlier in his career served during the military regime of General *Ibrahim Babangida* as Military Governor of Benue State from August 1985 to August 1986, and after as the Military Governor of Gongola State from August 1986 to December 1987.

In 2007, he successfully contested the governorship election in Plateau State on the platform of the *People's Democratic Party* (PDP) where he won and ran successfully for re-election on 26 April 2011. In the eight senate of Nigeria, Jonah Jang was also elected as a member of the Senate representing Plateau North, on the platform of the PDP

Moreso is the former Ebonyi State Governor, Dr. Sam Egwu, who won the senatorial election to represent Ebonyi North Senatorial District, in spite of the corruption charges levelled against him. Egwu allegedly misappropriated close to N80bn while in office as governor between 1999 and 2007. He was also said to have left a debt profile of N10bn for his successor.<sup>175</sup>

The same is the case of former Governor of Nasarawa State, Senator Abdullahi Adamu, who was in office between 1999 and 2007, became a senator four years later. Since that time, Adamu has been returned to the position after subsequent elections, his record with the Economic and Financial Crimes Commission (EFCC) is also allegedly unclean.<sup>176</sup>

Similarly, the case of the former Gombe State Governor, Senator Danjuma Goje, who was arraigned in court on October 17, 2011 on conspiracy, fraud and money laundering charges. He allegedly embezzled N52bn public fund.<sup>177</sup>

Senator Bukola Saraki, who is the Senate president, has been a subject of investigations by the Special Fraud Unit of the Police following allegations of an N11bn loan scam preferred against him. The said loans were allegedly secured by Saraki between 2004 and 2009 when he was the governor of Kwara State.<sup>178</sup> In addition, Saraki has allegedly been receiving N100m monthly as an illegal pension from the current government of Kwara State.

Some of these governors, it should be noted, had ruled upon the affairs of their various states for a minimum of four years while others have ruled for eight years. Indeed, for some of them who had run the affairs of the state into coma, were running away from the long hands of the law to catch-up with them after they had been adjudged corrupt by either the EFCC or other agencies of the government want immunity from persecution and the best way for them to do that was to be elected further into the hallowed chamber for the purpose of immunity.

### **Political Cross Carpeting in Nigeria**

The issue of changing from one arena to a more pleasant one is one of the issues that man is generally faced with and this is also felt in all aspects of the human life, where (s)he intends to get better on each day, and as such strives for a 'greener pasture'. The same is the case of politics and indeed politicians in Nigeria where they move from one political party to another, all to satisfy 'their' desires and interests, against party ideologies (where they exist) and the desires

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<sup>174</sup> *The Punch*, May 16, 2015. =N=172bn fraud cases against ex-governors turned senators

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<sup>176</sup> *The Punch*, May 16, 2015. =N=172bn fraud cases against ex-governors turned senators

<sup>177</sup> *The Punch*, May 16, 2015. =N=172bn fraud cases against ex-governors turned senators

<sup>178</sup> *The Punch*, May 16, 2015. =N=172bn fraud cases against ex-governors turned senators

of the electorates. Such desires range from seeking for a more-higher political office, or appointment, one which is only achievable when they are with (a) the ruling party or (b) an influential party.

One threatening dimension in the Nigerian politics and the most sort change is the unprecedented rate of cross-carpeting or political party defections. Cross-carpeting itself has been in existence even before Nigeria's independence and it is indeed older than her sovereignty. However, this has been shaped and re-shaped by colonialism and sustained by the structures of post-colonial political atmosphere in Nigeria.<sup>179</sup>

Cross carpeting occurs in many several ways, but there are two well known, which for the purpose of this presentation would be discussed. The first is that there is the movement of politicians from different political parties into the ruling party towards the period of the general elections. The brain behind such idea is to participate in the party primaries that is, the ruling party's. The second movement is the movement after the party primaries. At this point, those who did not win the party tickets and those who had cross-carpeted without anything to show for such now move back or at best, form another party where they have the right, being the originator of such parties, to contest, un-opposed for elections.

Cross carpeting on another ground, occurs outside the walls of congress and the actors are not elected members of legislative body. This act is for local politicians, not elected political office holders<sup>180</sup>

In the society, there are people of high influence who can, with little or no pressure attract popular support in their communities. Having the support of such people in a political party brings fortune to the party in the area of electoral advantage. These people according to Kamara<sup>181</sup> are known as populist leaders who are more powerful than the electorate. To win the support of such people brings rewards to the party at election time. The governing party therefore always tries to weaken an opposition party by persuading such community leaders and buy-them-over to the government side as it brings benefits to the ruling party.

While some argued that over-ambitious and selfish interest of Nigerian politicians were accountable for political cross-carpeting, others hinged it on the lack of internal democracy among the political parties. It is essential to look backwards into political cross carpeting in Nigeria since 1999. In 1999, Chief Evan Enwerem, having lost the gubernatorial primaries in the All Peoples Party (APP) in Imo State, he decamped and joined the Peoples' Democratic Party (PDP) on whose ticket he won a sensational seat.<sup>182</sup>

In Plateau State, Alhaji Alhassan Shaibu decamped from the APP and joined the PDP in 1999. Former Vice President, Atiku Abubakar, a founding member of the PDP

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<sup>179</sup> Mbah P. Party Defection and Democratic Consolidation in Nigeria, 1999-2009 *Afro-Asian Journal of Social Sciences* Volume 2, No. 2.3 Quarter III. 2011

<sup>180</sup> Kamara, A.K. Cross Carpeting or Political Defections: How big a deal is it in Sierra Leone?, [www.sierraexpressmedia.com](http://www.sierraexpressmedia.com). 2012

<sup>181</sup> Kamara, A.K. Cross Carpeting or Political Defections: How big a deal is it in Sierra Leone?, [www.sierraexpressmedia.com](http://www.sierraexpressmedia.com). 2012

<sup>182</sup> Odum, Decamping and the fruit of Fear, Weather Politics. [www.nigeriadailycongress.co./dartide/deccompinghtm](http://www.nigeriadailycongress.co./dartide/deccompinghtm). 2002.

had also at a time defected to the Action Congress (AC) after a running battle with the former President Olusegun Obasanjo.<sup>183</sup>

In 2007, former Vice President, Atiku Abubakar contested the presidential elections on the platform of AC but lost to the late President Umaru Yar'Adua. A few months later, Atiku went back to the PDP where he contested the presidential primaries in 2010. In Ondo state, there was a mass cross-carpeting of PDP members to the Labour Party (LP) after Dr. Olusegun Mimiko had been declared the winner of 2007 gubernatorial election by the Court of Appeal sitting in Benin. In fact, nearly all the members of Ondo State House of Assembly like Hon Oyebo Aladetan, Hon Henry Akinsuroju and the Hon Samuel Adesina who were all elected under the platform of PDP defected to LP between 2009 and 2010.<sup>184</sup>

Defection was not only limited to party members alone. There were examples of state governors defecting to other political parties. The first was that of the governor of Bauchi State, Isa Yaguda who had won the governorship election on the platform of the All Nigerian Peoples Party (ANPP) and cross-carpeted to the PDP with a large number of his supporters. Others include the governor of Imo state, Ikedi Ohakim, who won the governorship election on the platform of the Peoples Progressive Alliance (PPA) but defected to the PDP, Aliyu Shinkafi of Zamfara State (ANPP) and Sammu Turaki of Jigawa state (ANPP) all defected to PDP.

Also, defections in recent times are not only peculiar to states, but also have involved senators and members of House of Representative. Towards the end of the seventh senate, six senators who were elected on the platform of the ANPP, the Accord Party (AP) and the Action Congress (ACN) cross-carpeted to PDP. These include Senators Sail Gogwin (ACN, Plateau state), Patrick Osakwe (AP, Delta state), Patricia Akawasike, (ANPP, Nassarawa state) and Sa'di Yauo (ANPP, Zamfara state).

Since 2007 in the National Assembly, no fewer than 13 Senators and 15 members of the House of Representatives have defected to the PDP. Also, in 2011, Senator Ajayi Boroface who was elected on the platform of the LP to represent Ondo North Senatorial District has recently defected to ACN. Another candidate who was also elected on the platform of LP, a member of House of Representative, representing Akure North Federal Constituency in person Hon. Sunday Abegunde has also decamped to the CAN.

The most recent of the cross-carpeting game was that, that eventually led to the APC that later produced the present president of Nigeria. The political party that is now referred to as the mega and the ruling party was formed in February 2013, the party is the result of an alliance by Nigeria's four biggest opposition parties - the Action Congress of Nigeria (ACN), the Congress for Progressive Change (CPC), the All Nigeria Peoples Party (ANPP), and a

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<sup>183</sup> Abimbola, J.O and Adesote, S.A. *Party Internal Democracy And The Challenge Of Democratic Consolidation In Nigeria, 1999-2011: A Historical Analysis*. Journal of Social Science and Policy Review Vol 4. June 2012

<sup>184</sup> Abimbola, J.O and Adesote, S.A. *Party Internal Democracy And The Challenge Of Democratic Consolidation In Nigeria, 1999-2011: A Historical Analysis*. Journal of Social Science and Policy Review Vol 4. June 2012

faction of the All Progressives Grand Alliance (APGA) - merged to take on the People's Democratic Party (PDP). The resolution was signed by Tom Ikimi, who represented the ACN (Action Congress of Nigeria); Senator Annie Okonkwo on behalf of the APGA (All Progressives Grand Alliance); former governor of Kano State, Mallam Ibrahim Shekarau, the Chairman of ANPP's Merger Committee; and Garba Sadi, the Chairman of CPC's (Congress for Progressive Change) Merger Committee.

#### **Other Cross-Carpeters are:**

- i. Aminu Tambuwal, the immediate past speaker of the house of Federal House of Representatives, who became the speaker on the ticket of the PDP and as a speaker cross-carpeted to APC,
- ii. Olusegun Mimiko was formally in the PDP, but based on his denial to run for the governor of the state cross-carpeted to Labour Party (LP) where he eventually won as the governor of Ondo state, having won the second time on the same platform, he cross-carpeted back to the PDP. (Politics of Home Coming)
- iii. Rotimi Amechi, a two-term speaker of the House of Assembly of Rivers State, and two term Governor of the same state, having won the seats of the offices on the platform of the PDP also decamped to APC
- iv. Prince Olagunsoye Oyinlola, former governor of Osun State also went from PDP to APC,
- v. Segun Oni, former Governor of Ekiti state, went from PDP to APC, where he became the coordinator of South West caucus of the party
- vi. Honourable, now Senator Dino Melaye went from PDP to APC,
- vii. Femi Fani Kayode, PDP to APC and to PDP again,
- viii. Alhaji Abubakar Baraje Kawu, form PDP to APC,

#### **Reasons for Cross Carpeting**

Human beings are dynamic and as such, the reason why they take decisions are at times rational and at other times not. Also, people, as earlier point in the course of this presentation want greener pasture by each breaking day and as such, Nigerians and politician alike move from one place to another and indeed from one political party to another for many different reasons, among which are that:

Politicians in Nigeria cross-carpet for personal interest to rule or to continually have political power. It is not counted as anything meaningful for instance, if politicians and political office holders cross from one political party to another on the basis of ideology, but becomes dubious when politicians begin to mortgage their consciences as well as seek to pursue their private and selfish interest in the name of cross carpeting. This may have stemmed from the fact that Nigeria politicians are too desperate to hold public office as a means of accumulating wealth.<sup>185</sup>

Lack of internal democracy in the country's political sphere in which virtually all the political parties in Nigeria have failed to apply the provisions of the party's constitutions to all party members who are eligible and want to run for office in the

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<sup>185</sup> Abimbola, J.O and Adesote, S.A. *Party Internal Democracy And The Challenge Of Democratic Consolidation In Nigeria, 1999-2011: A Historical Analysis*. Journal of Social Science and Policy Review Vol 4. June 2012

conduct of their party primaries. Rather than conducting appropriate primaries, they conduct inner-caucus primaries or they impose anointed candidates on the party members without election and due process. A case was that of former president Goodluck Jonathan, who was presented as the sole presidential candidate of PDP without any primaries<sup>186</sup>, and as a result, the internal democracy of the party suffered, the end result was the defection of members of the PDP to the opposition party (APC).

Lack of Political ideology is yet another reason why cross-carpeting is easy and acceptable in Nigeria. In Nigeria, political parties have many similarities than differences, the only visible difference being their names, and they also have no ideology, reason why it is easy for defectors to find a haven in other political parties at defection. For example, former governors of Ekiti (Segun Oni) and Bayelsa states (Timipriye Silva) left the PDP and within a short period became coordinators in the APC. If APC have a different ideology from that of PDP, such people would have been asked to wait, so as to study the game plan of the party

Another reason is 'political' unfaithfulness on the part of the politicians who are not patient enough to remain with their parties through the thick and thin. As such, in cases where there are differences in the party or where there are rifts, they are not patient enough to settle such or better to seek redress in courts of law, what they do is to find a 'soft landing'

Constitutional ambiguity and lack of respect for constitutional provision is indeed another reason for cross-carpeting. For instance, where section 68 (1) states *inter alia*

68.—(1) A member of the Senate of the House of the Representatives shall vacate his seat in the House of which he is a member if- ...*(g)*  
being a person whose election to the House was sponsored by a political party, he becomes a member of another political party before the expiration of the period for which that House was elected<sup>187</sup>

The point therefore is that in the past, there has been defection to the ruling PDP, and as such, the interpretation of this section was done to suit the desire of the party, but this is but an aberration and lack of respect for constitutional provisions.

### **Effects Circulatory Politicians and Political Cross-Carpeting on the Nation's Democracy**

- i. Inefficiency on the part of the government, this is indicative, as there would be inconsistency in government policies and the delivery of social goods would likely become difficult or impossible
- ii. Protracted case of unchecked corrupt politicians; there would be a continual case of unchecked cases as politicians would have a 'free day' to cross-carpet from the political party where they were initially accused of corruption to a new / ruling political party, where they are likely to 'dine and wine' with the ruling party, as such, the likelihood of been checked becomes daunting.
- iii. Recycled idea and programmes becomes the order of the political space. This is so much so as the initial idea and or ideology from the hitherto failed political party would likely be transfer-ed to the new party. Evidences abound in Nigeria as to such moves,

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<sup>186</sup> <http://www.channelstv.com/2014/12/11/jonathan-gets-pdps-ratification-as-presidential-candidate>

<sup>187</sup> Constitution of the Federal Republic of Nigeria, 1999. Section 68 (1), *(g)*

- such as the cross-carpeting of Honorable Bukola Saraki from PDP to APC and that of Aminu Tanbuwal.
- iv. Political instability,
  - v. Un-even (Re)presentation in politics,
  - vi. Un-even/sectional development,
  - vii. Uncompleted/abandoned projects,
  - viii. Political Party proliferation, among others.

## **Conclusion**

This paper has opened up the reasons, importance and origin of political parties in Nigeria with attention given to the functions it performed in the hay days of the country, though with the attendant military incursion in the political arena of the country, there has been drift as the course of the country from a just and egalitarian society which she is meant to be has shifted.

The shift is not far from the fact that the country has over the years produced only a selected number of military officers as politician or presented 'old' politicians to attend to new problems. This system of circulation of politicians has not helped the development of the country, but rather, because of the lucrateness of the political office(s) in Nigeria, the circulated politicians and their cronies have benefitted against the desire of the 'common' Nigerian.

Further, the changing in the political affiliation of the politicians has also been established to be for certain personal reasons that can be solved and some other *lacunas* caused by the constitution or even the lack of strong opposing party ideologies that would keep defectors at bay.

Therefore, this paper has submitted that the general populace will always be at the receiving end of circulatory politician and cross-carpeting as the politicians are not coming to the fore with new ideas, but rather, for the purpose of maintaining power and being part of the largesse of the Nigeria politics, the general effects which is further on the country as listed in the concluding part of this presentation.

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Constitution of the Federal Republic of Nigeria, 1999. Section 68 (1), (g)

## **THE NEXUS OF COVID-19 AND TERRORISM ON SUSTAINABLE SECURITY IN NIGERIA**

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### **Abstract**

The study investigates the nexus of covid-19 and terrorism on sustainable security in Nigeria. Observing the contending issues arising from the spread of COVID 19 pandemic in the country, the need for the government to tackle the insecurity from the insurgency has been a contemporary and urgent matter in the country. And when the first case of COVID 19 was recorded on 27th February 2020 in the country, the federal government of Nigeria was confronted with the challenge of security to the country. The methodology adopted is the qualitative research method, while data collection is through secondary sources of data from the literature, journals, books, and report from national dailies. The study shows how the COVID-19 pandemic and Boko Haram insurgency have resulted in a high crime rate via unemployment; the worse humanitarian situation was evident from the human casualties, human rights abuses, population displacement and refugee debacle, livelihood crisis, and human insecurity – which portend negatively for the maintenance of national security in the country. However, the study recommends that the federal government should step up to control the spread of the pandemic and refocus its efforts on a people-centric, community-based, and intelligence-driven, whole-of-government approach to better police its borders. And also improve the capacity of the security forces, enhance interagency cooperation and improve cooperation in the country, and empowers the local communities through the various traditional leaders in securing the land for sustainable peace and security.

**Keywords:** COVID- 19 Pandemic, Terrorism, Health, Sustainable, Security, Nigeria

### **Introduction**

Nigeria is presently faced with daunting challenges to its security stability occasioned by Coronavirus and terrorism (NCDC, 2020; Obafemi & Galadima 2013). Over the past decades, different forms of domestic and international terrorism have been witnessed around the world (Egbue, Nwankwo and Alichie 2015:14). Nigeria too, is caught in the frenzy of COVID- 19 and terrorism to a degree and intensity never experienced before. Terrorism is posing a great threat, not just to life, property, human, dignity and democratic values, but to the very fabric and existence of Nigeria (Obafemi and Galadima 2013a; Mbombo, 2015:84). Whether internationalised or localised, it is mostly politically motivated, but it may also show auxiliary motives of a religious, economic or social kind (Chukwurah, Eme and Ogbaje 2015:371).

On 28 January 2020, the Federal government of Nigeria assured citizens of the country of its readiness to strengthen surveillance at five international airports in the country to prevent the spread of coronavirus. The government announced the airports as Enugu, Lagos, Rivers, Kano and the FCT (Agency Report, 2020). The Nigeria Centre for Disease Control also announced same day that they had already set up coronavirus group and was ready to activate its incident system if any case emerged in Nigeria (Odunsi, 2020). On 31 January 2020, after the improvements of COVID-19 pandemic in territory China and different nations around the world, the government of Nigeria set up a Coronavirus Preparedness Group to alleviate the effect of the infection in the event that it in the end spreads to the country (Ifijeh, 2020). Around the same time, the World Health Organisation recorded Nigeria among other 13 African nations recognized as high-chance for the spread of the virus (Ezigbo & Ifijeh, 2020). On 26 February 2020; a Chinese citizen introduced himself to the Lagos State government on doubt of being contaminated with coronavirus. He was conceded at Reddington Emergency Hospital and was discharged the next day subsequent to testing negative (Gesinde, 2020).

On 27 February, Nigeria confirmed its first case in Lagos State, an Italian citizen who works in Nigeria had returned on 25 February from Milan, Italy through the Murtala Muhammed International Airport, fell ill on 26 February and was transferred to Lagos State biosecurity facilities for isolation and testing (Ugbodaga, 2020).

COVID-19 is putting hard security threats in all geopolitical zones back into the spotlight in Nigeria. At the very least, the risks of violence will rise in the most vulnerable communities and cities in the country due to the pandemic and Boko Haram insurgency. Keen not to let a good crisis go to waste, armed groups, terrorists and organized criminals are already exploiting the pandemic in the country. They will find further opportunities - including in cyberspace - once since people will be more engaged in internet work. Violence against women and human rights abuses have already spiked – both of which are harbingers of other forms of violence. This is set to intensify as at least millions of children and young people are sent home from their schools and universities. Many will be angry as they lose opportunities and a poor people will convert this anger toward more dangerous purposes (Muggah, Steven, & Torres, 2020). The risk of an upsurge in terrorism and violence conflict are both obvious and highly destructive. Lives will be lost, futures ruined. Spiralling insecurity and violent conflict will also undermine the collective willingness to work together to tackle shared challenges. When people feel isolated and afraid, they can become defensive. With increase in the activities of banditry and organize criminals in action, many people could die unnecessarily.

The Boko Haram sect and the community of survivors in northeast Nigeria should be regarded as primary stakeholders and partners in a joint problem-solving process. In fighting domestic terrorism, the bleeding party is not the government, but the local community. Deradicalisation in this regard must come from the victims rather than the government as party to the conflict. What matters most if future occurrences of violence are to be avoided is not the rebuilding of damaged infrastructure (as schools, housing and bridges), but the reconciliation between victims and perpetrators (Mbombo 2015:86).

The past months have seen the Federal and states government waking up to the scale of the coming economic crisis and insecurity in the country. The real economy is also under unprecedented strain with massive numbers of small and medium-sized businesses retrenching workers and closing down. In the process, joblessness is rising to record levels - in the hundreds of thousands - and large amount of money of growth are being shaved off the country economy. A similar awakening is now needed to the seriousness of emerging security threats,

accompanied by a willingness to take drastic action that is as bold as the huge to fight terrorism in the country especially in the North-east part of the country.

For a country whose ongoing history has incorporated a great deal of rough conflict, this is a catastrophe waiting to happen. Financial pressure breeds dissatisfaction, particularly with the specialists, uplifting the dangers of agitation, reestablished common wars, and military upsets. As John Nkengasong, the executive of the Africa Center for Disease Control and Prevention, has cautioned, the pandemic could be a "national-security emergency initial, a monetary emergency second, and a wellbeing emergency third." The federal government of Nigeria must wake up to tackle the issue of COVID- 19 and terrorism for the security of lives and properties in the country. This is incompletely a matter of asset limitations: in a pandemic, subsidizing from multilateral establishments like the Global Financial Reserve, the World Health Organisation, and the World Bank must be shared across numerous nations, and governments are concentrating their assets on household needs (Bekele, 2020). This research paper focused on COVID- 19 pandemic and terrorism in relations to their issues, challenges and solutions to sustainable security in Nigeria.

## **Conceptual Discourse: COVID- 19 Pandemic and Boko Haram Terrorism in Nigeria**

### **Coronavirus Pandemic**

Coronavirus disease 2019 (COVID-19) is an infectious disease caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2) (Mayo Clinic, 2020). It was first identified in December 2019 in Wuhan, China, and has since spread globally, resulting in an ongoing pandemic (Hui, Azhar, Madani, Ntoumi, Kock, Dar, 2020). As of 14 May 2020, more than 4.34 million cases have been reported across 188 countries and territories, resulting in more than 297,000 deaths. More than 1.54 million people have recovered (Johns Hopkins University, 2020). Common symptoms include fever, cough, fatigue, shortness of breath, and loss of smell and taste. While the majority of cases result in mild symptoms, some progress to acute respiratory distress syndrome (ARDS), multi-organ failure, septic shock, and blood clots (Cascella, Rajnik, Cuomo, Dulebohn, Di Napoli, 2020). The time from exposure to onset of symptoms is typically around five days but may range from two to fourteen days (Velavan & Meyer, 2020)

The virus is primarily spread between people during close contact, most often via small droplets produced by coughing, sneezing, and talking (CDC, 2020). The droplets usually fall to the ground or onto surfaces rather than travelling through air over long distances (WHO, 2020). Less commonly, people may become infected by touching a contaminated surface and then touching their face. It is most contagious during the first three days after the onset of symptoms, although spread is possible before symptoms appear, and from people who do not show symptoms. The standard method of diagnosis is by real-time reverse transcription polymerase chain reaction (rRT-PCR) from a nasopharyngeal swab. Chest CT imaging may also be helpful for diagnosis in individuals where there is a high suspicion of infection based on symptoms and risk factors; however, guidelines do not recommend using CT imaging for routine screening (Salehi, Abedi, Balakrishnan, Gholamrezanezhad, 2020).

Recommended measures to prevent infection include frequent hand washing, maintaining physical distance from others (especially from those with symptoms), quarantine (especially for those with symptoms), covering coughs, and keeping unwashed hands away from the face (Nussbaumer-Streit, Mayr, Dobrescu, Chapman, Persad,

Klerings, 2020). In addition, the use of a face covering is recommended for those who suspect they have the virus and their caregivers (U.S. Food and Drug Administration, 2020). Recommendations for face covering use by the general public vary, with some authorities recommending for them, some recommending against them, and others requiring their use (Tait, 2020). There is limited evidence for or against the use of masks (medical or other) in healthy individuals in the wider community.

According to the World Health Organization, there are no available vaccines nor specific antiviral treatments for COVID-19. On 1 May 2020, the United States gave Emergency Use Authorization to the antiviral remdesivir for people hospitalized with severe COVID-19. Management involves the treatment of symptoms, supportive care, isolation, and experimental measures. The World Health Organization (WHO) declared the COVID-19 outbreak a Public Health Emergency of International Concern (PHEIC) on 30 January 2020 and a pandemic on 11 March 2020. Local transmission of the disease has occurred in most countries across all six WHO regions (Mahtani, Berger, O'Grady & Iati, 2020).

### **Boko Haram Terrorism**

Terrorism is not a new phenomenon in world history. It has existed in every age, and important terrorist groups as the following may serve as prominent examples: the Baader Mainhof gang of West Germany, the Japanese Red Army, the Italian Red Brigade, the Palestinian al-Fatah, the Israeli Haganah, the Lebanese Hezbollah, Osama Ibn Laden's Al-Qaeda, the Khmer Rouge of Cambodia, the Viet Cong in Vietnam, the Somalian al-Shabaab, Al-Qaeda in the Maghreb (AQIM) (Livingstone, Bruce and Wanek 1978:3; Ngare 2012, cited in Okoli and Iortyer 2014:42) and the Islamic State group (IS) in Iraq, Syria, Libya, Egypt and elsewhere (for instance, Chad, Cameroon and Nigeria). The Nigerian Boko Haram has recently (2013) been listed by the United States among the league of the world's terrorist groups (Okoli and Iortyer 2014:42).

Terrorism, arguably, is one of the most serious threats to global peace and stability in contemporary times. Since the dawn of this millennium, the incidence of terrorism has been on a steady rise worldwide. Hitherto, however, terrorism was more or less a national or regional affair (Okoli and Iortyer 2014:39). Some years ago, terrorism still seemed to be restricted to a few isolated places, such as Northern Ireland, the Basque Country in northern Spain, and some areas of the Middle East. Now – especially since 11 September 2001, with the destruction of the Twin Towers in New York – it has mushroomed into a worldwide phenomenon (June 2006:4).

Boko Haram is extending its reach from north-east Nigeria into the country's north-west. It is taking advantage of old and new local conflicts and insecurities to further embed itself in the area through violent extremism. Since January 2019 thousands of people in the north-west states of Kaduna, Katsina, Sokoto and Zamfara have been killed or injured. Others have lost their livelihoods, at least 23 000 have been displaced and dozens have been abducted for ransom, nurturing an economy of violence. The growing extremism here and in Niger State in the country's north central region has led Boko Haram leader Abubakar Shekau to thank fighters from the north-west who he claims have expressed their allegiance and goodwill to the group. Communities in north-west and north central Nigeria, lacking state protection, are becoming increasingly vulnerable to these converging threats.

There are several reasons for this insecurity. Unresolved clashes over access to land and water between farmer and herder communities have morphed into violent and deadly conflicts using sophisticated weapons. The government has failed to effectively and sustainably address these escalating local conflicts over time. Organised crime is another factor. Banditry, kidnapping and armed robbery have fuelled a lucrative economy in the trafficking of small arms, light weapons and other contraband. Boko Haram is taking advantage of the unresolved and escalating local conflicts and rising organised crime to expand and recruit.

Research in the Sahel by the Institute for Security Studies (2020) has shown that violent extremist groups exploit local conflicts as part of their strategy to gain a foothold in communities. They also take advantage of inadequate state security and protection to exert their own control over local economies and ensure their groups' resilience. Civilians have borne the brunt of the converging criminal and conflict dynamics in the north-west. Between January and June 2020 alone, at least 608 civilians were killed in about 245 incidents in Kaduna, Zamfara, Katsina, Kebbi and Niger states. By comparison, 251 incidents were recorded for the whole 2019, with 1 028 fatalities. Efforts by national armies and the Multinational Joint Task Force (MNJTF) are preventing Boko Haram from holding or gaining ground in Nigeria's north-east and the Lake Chad region. As a result, north-west Nigeria offers opportunities for the group to expand its territory. Boko Haram's ability to move across state borders could increase if it succeeds in the north-west. Zamfara, Katsina and Sokoto states all border the country of Niger to the north, while Nigeria's Niger State borders Benin, which is also part of the MNJTF.

The north-west terrain suits Boko Haram's operations and tactics, and its ability to hide. The Kamuku Forest, which is bigger than Sambisa, spans several states within Nigeria. The Ruma/Kukar Jangarai Forest extending from Katsina to Zamfara and the Kwiambana Forest in Zamfara are already suspected hideouts for bandits. This terrain offers shelter for the group and access to resources. The expansion of Boko Haram into north-west and north central Nigeria would disrupt local economies. The north-west is Nigeria's granary. With farming activities already greatly affected by conflict with Boko Haram in the north-east, Nigeria cannot afford further disruptions in a key agricultural region (Malik, 2020).

### **Impacts of COVID- 19 and Terrorism Situation on Human Security in Nigeria**

Incessant bombings and bloodcurdling chaos in the North and the erstwhile Niger Delta militant strongholds have forced many large and small businesses to move out of the regions. This is because the owners of such businesses are not willing to risk their investments and capital. For instance, in the North where Boko Haram operatives have continued to target small business operators they consider selling goods forbidden to Muslims, some of these small business owners who survive such attacks move their businesses to other states within and outside the North where their businesses can be safeguarded from wanton destruction. Thus, not only are they moving their businesses, the taxes they pay to state and local governments are withdrawn, employment of indigenes in such businesses plummet and the supply chain, which could involve large or small manufacturers of such products or both is severed especially if such owners are killed or are unable to continue such businesses (Imhonopi & Urim, 2016).

The massive fall in oil prices will cost Nigeria more than just dollars and could end up costing lives. Nigeria is – and has been for some time – a hot bed for Islamic insurgency. In the Northern state of Borno, Boko Haram – which split in 2015 and saw one faction ally with the Islamic State to form the Islamic State's West African Province (ISWAP) – has been waging an

insurgency since 2009. However, in just under a decade Boko Haram has been responsible for north of 37,500 deaths and 2.5 million displaced people.

Fighting Boko Haram has been one of the cornerstones of Nigerian public policy. In 2013, President Goodluck Jonathan launched a major offensive against the insurgent group and declared a state of emergency in three northern states of Yobe, Borno, and Adamawa. Despite the offensive and overall counterterrorism efforts, Boko Haram has remained an active and very dangerous group in Nigeria. The outbreak of COVID-19 – while it is devastating the world as a whole – may actually benefit Boko Haram/ISWAP in northern Nigeria. The Nigerian military is now facing the added pressures of budget cuts and the need to police the response to COVID-19, which will weaken the already thinly stretched military's efforts to fight jihadist groups like Boko Haram/ISWAP. The difficulty in conducting proper counterterrorism operations is also coming at a time when Boko Haram/ISWAP have launched multiple attacks, the highest profile of which being a day of violence that killed more than 100 Chadian and Nigerian soldiers.

One of the many consequences of the fight against COVID-19 has been a spike in unemployment, which may play into the hands of Boko Haram. In Nigeria, more than 90% of the population works in the informal sector, which means that cities going into lockdown are depriving a giant amount of people the income needed to survive. Massive unemployment – or lack of income – can be a major condition that drives people towards illicit groups like Boko Haram. Also, Boko Haram has been quick to capitalize on the global pandemic already. The disease – and the budget cuts/increased pressure to police the response – has forced the Nigerian army to withdraw from the more remote, rural outposts. As a result, militants have begun developing state structures – such as tax collection, agriculture subsidies, and introducing their own form of Sharia justice (Madeira, 2020).

One area where Nigeria has not been spared is its economic situation. Globally, states have implemented stay at home orders and have limited travel, which in-turn has caused a major drop in demand for primary commodities— especially oil. The plummet in global oil demand, best represented by oil prices going negative at the end of April, has had (and will continue to have) a huge impact on Nigeria. Oil accounts for 60% of government revenue and 90% of foreign exchange reserves in Nigeria, so the declining demand (and price of oil) will have major impacts on Nigeria's revenue stream. To try and stay afloat Nigeria's federal government has already cut the 2020 budget by \$5 billion and approached the IMF for a \$7 billion emergency loan (Madeira, 2020)

### **Challenges in Combating COVID- 19 pandemic and Terrorism Situation in Nigeria**

The spread of Covid-19 and the Nigerian government's responses have created new challenges. The nationwide lockdown and subsequent announcement of restrictive measures, including stay-at-home and social distancing orders by President Muhammadu Buhari have had implications for livelihoods, human rights, peace, and security. The deployment of military personnel to various parts of the country to enforce lockdown directives has heightened concerns about the excessive use of force in implementing restrictive measures aimed at preventing the spread of Covid-19. Lacking the requisite training for carrying out policing functions, there have been reports of military personnel harassing and brutalizing people. In some cases, their actions have resulted in the deaths of violators of the lockdown measures in Lagos, Abuja, Warri, and other parts of the country (Edremoda, 2020).

Covid-19 is undermining the counterinsurgency operations. It is extremely difficult for military personnel on the battlefield to practice social distancing. The rising number of people that have tested positive for the virus has serious implications for counterinsurgency operations in the region. This has placed an additional burden on the security personnel, who are tasked with not only combatting Boko Haram but also conveying medical equipment and supplies to designated areas, as well as the protection of internally displaced people (IDPs) in camps. The engagement of troops in multiple national tasks has also reduced the number of those available for deployment to the battlefield. A daily update from the Nigeria Centre for Disease Control (NCDC) revealed that as of May 20, 2020, 662 persons have been confirmed as having tested positive for Covid-19 in the northeast states, with Borno State, the epicenter of the Boko Haram insurgency, leading with 227 confirmed cases. With the lifting and easing of the lockdown in the northeast states, the NCDC has predicted an increase in the number of infections in the coming weeks (Iweze, 2020). The following are some of the floundering counterinsurgency operations before and during the spread of Covid-19 to Nigeria could be attributed to a number of factors. These range from poor strategic planning and tactics, lack of weapons and logistics supplies, and delays in the payment of salaries. Others include poor welfare packages, allegations of corruption, and poor coordination of the security agencies involved in planning and executing military operations (Iweze, 2020).

## **Conclusion**

The COVID-19 pandemic and Boko haram terrorism are revealing the fault lines in every region in the country, not just those already struggling with conflict, violence and fragility. In Nigeria, the consequences of COVID-19 have been, and will continue to be, much deeper than in developed states. On top of already weak healthcare systems (that would severely limit many African states abilities to combat a more widespread coronavirus breakout, should it occur), many resource-dependent states are staring down the barrel of billions in lost revenue, but with the added pressure of unrest benefitting illicit organizations. Through the Sustainable Development Goals, the federal government must ensure that every region in the country including all the people that they would live free from fear and that they would deliver significant reductions in all forms of violence. Boko Haram has previously carried out attacks in the north-west and north central regions without establishing itself in these areas. The current chaos provides the group with the opportunity to build the kinds of local alliances needed to establish its operation in these states. We now all fear for our futures but must take the choice to use this decade to put the country back on a peaceful, healthy and sustainable path.

## **Recommendations**

The following recommendations or strategies are made in combating COVID- 19 pandemic and Terrorism in-order to enhance sustainable security in Nigeria.

1. The military leadership should be overhauled and new strategies injected into counterinsurgency operations in the country.
2. The authorities should ensure that public health information is accessible to all and available in relevant languages. They should also act swiftly to identify, isolate, and treat Covid-19 cases as well as trace contacts, in order to curb the virus' spread.

3. At this time of crisis, the government should work with trusted community-based groups, religious leaders, and community radio stations to protect citizens by equipping them with the right information.
4. An urgent and clear signal is needed from federal state and local communities to place security and safety as key priorities. The various security agency must do everything it can to de-escalate the activities of Boko haram and other organized criminals in the country.
5. There must be levels of government solidarity and coordination that are on par with the controlling of the spread of the COVID- 19 pandemic in order to stop the spread. The crisis underlines the importance of ensuring redistribution and especially support for the most vulnerable - not least the unemployed, underemployed and working poor.
6. The country needs to commit to massively ramping-up programmes to prevent and respond to violence against women and children. The UN Secretary-General has called for urgent action to protect women and children during the pandemic. The evidence for how to respond to this call is compelling. Indeed, WHO, UNICEF, UN Women, the World Bank and others are already united behind a common set of strategies and are working with governments on their implementation. The federal government of Nigeria must step up action to prevent violence during the pandemic in the country.

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## **POWER AND DIPLOMACY IN THE USE AND CONTROL OF THE WATERS OF THE NILE: THE CASE STUDY OF EGYPT AND HER RIPARIAN NEIGHBOURING AFRICAN STATES 1929-2015**

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### **Abstract**

The Nile has always been the life blood of Egypt since time immemorial. Egyptian leaders invoke threats of military nature if its access to the Nile is in any way diminished. Being a downstream nation, it is in a vulnerable position and compensates with a strong military and bigger economy than other riparian states. Egypt's right to the vast majority of the Nile water quota stemming from colonial times is negative to giving up its right to veto any development projects along the Nile and its water access. This paper explores the history of how asymmetric power relations in the Nile river basin shaped the riparian states experiences of water security and sought to demonstrate that current experiences of water scarcity upstream, stem largely from a traditional divergence in power between hegemonic Egypt and less capable upstream states. The paper further reveals the extent to which Egypt's, powerful position has served as a deterrent to open conflict over the waters of the Nile. While demand for water continues to escalate, hegemonic control over Nile waters remains a key feature of Egypt's national security policy.

**Keywords:** Power, Diplomacy, Nile Waters, Egypt, Control, Hegemony, Hydro- Hegemony, Riparian States,

### **Introduction**

Water is essential to life because of all the resources man depends on for survival, only air is more essential than water to sustaining human life. Though air is a precious resource and without substitute, it is being said that without water life will not only be miserable but will cease to exist. This makes it too important for human sustenance and fundamentally, the fight to secure access to water becomes the fight to secure the survival of a civilization. In certain regions of the world, the groundwater - and the rainfall that replenishes it - is so scarce that the civilizations have to rely solely on rivers that originate thousands of kilometers away.

The river Nile is the world's longest river because its extent is estimated at 6, 700 km from its headwaters in Africa's tropical equatorial lakes to its exodus into the Mediterranean via Egypt's fertile delta. Its massive drainage basin covers 3,030,000 km<sup>2</sup> or 10 percent of Africa's land surface and is home to approximately 300 million inhabitants who hail from sovereign nations that encapsulate a myriad of cultures, ethnic groups, and ecosystems. Despite being the world's longest river, the average annual flow of the Nile (84 million km<sup>3</sup>) is relatively small compared to other major rivers, 2% of the Amazon's annual flow. Furthermore, it holds a special place in human history as it symbolizes the Egyptian Kingdom of antiquity and a civilization that seemingly sprang up from the sand, which is a credit to the river's presence. Greek, Roman, Byzantine, and Ottoman histories all make reference to Nile as a symbol of Egypt, as Herodotus famously wrote in the 5th century B.C.E., "Egypt is the gift of the Nile".

Furthermore, the river is shared by eleven countries in the northeastern part of Africa as follows, Rwanda, Burundi, Zaire, Tanzania, Kenya, Uganda, Eritrea and Ethiopia are the upstream riparian states, while Sudan, South Sudan and Egypt are the downstream riparian

states. Each of these eleven countries is dependent on the river for irrigation, domestic and animal consumption, transportation, industry, fishing, and to varying degrees for electricity production. However, Egypt's monopoly over the waters of the Nile in previous years had served to exacerbate regional tensions as a result of signing of various agreements during colonial times allowed for this distribution; the two most prominent agreements were signed between Egypt and Britain (1929) and Egypt and Sudan (1959). The geo-political shift in the region has led to a proliferation of upstream developments (Ethiopia), including dams and irrigation networks.

Perhaps, these developments are often met with threats from Egypt, which is extremely protective over its decreasing share of the Nile's water. Egypt insists on maintaining its water rights under agreement, while at the same time the upstream states call for replacing it with a multilateral agreement based on equitable sharing formula acceptable for all riparian states. But asymmetric power relations and instability have for a long time prevented the re-negotiation of binding conditions that would enhance institutional rights of the upstream riparian states alongside with Egypt and the Sudan. Therefore, the impacts of the Nile on the politics of the Northeastern African region have been so significant that they threaten to spark an interstate conflict, which could potentially destabilize the whole area. Egypt is fighting to maintain its historical water rights, while the upstream countries, spearheaded by Ethiopia, are fighting for their contributory right to use the water within their sovereign territory for development purposes, which is the only major renewable source of water in the area.

It is against this background that this paper is a historical presentation on how power asymmetric relations in the Nile river basin shape riparian states experiences of water security, and sought to demonstrate that current experiences of water scarcity upstream stem largely from a traditional divergence in power between hegemonic Egypt and less capable upstream states. It reveals the extent to which Egypt's powerful position has served as a deterrent to open conflict over the waters of the Nile. While demand for water continues to escalate, hegemonic control over Nile waters remains a key feature of Egypt's national security policy. The paper adapts a qualitative method mainly secondary source of data to address the following questions: What is the strategic importance of the River Nile to its riparian states? Is water enough for the riparian's need? Is there any relationship between waters of the Nile and hydro-hegemony? What are the reasons behind Egypt unwillingness to accept new development in the basin? Is it fear of reduction in water volume or unwillingness to let go the long existing hegemony? This paper is restricted to the main actors in the water question of the river Nile basin; Egypt and the Sudan are referred to as the downstream and Ethiopia, an upstream riparian state.

### **Conceptual Framework**

The word hegemony traces back to the Greek term *hegemonia*, meaning "dominance over" which was used to describe relations between city-states (Rosamond, [www.britannica.com](http://www.britannica.com)). In other words, hegemony can be defined as the dominance of one group over another, often supported by legitimizing norms and ideas. The associated term hegemon is used to identify the actor, group, class, or state that exercises hegemonic power or that is responsible for the dissemination of hegemonic ideas.

The framework of Hydro-hegemony was originally laid out by Zeitoun and Warner. It provides a context to understand the underlying forces of power and diplomacy that are common happenings in a river basin shared by more than 2 riparian states. (Zeitoun and Warner, 2006: 435–460). According to this framework, Power relations between riparians are the prime

determinants of the degree of control over water resources that each riparian attains control over water resources is not achieved through water wars but through diplomacy. Therefore, Hydro-Hegemony is the hegemony at the river-basin level, achieved through water resource control strategies such as resource capture, integration and containment.

Perhaps, this framework is an important new understanding of international water conflict because it recognizes that the status quo reflects the presence of pervasive, low-level conflict, rather than false dichotomy of either violent conflict or cooperation. It also evaluates the extent to which the presence of a hydro-hegemon in a basin can impinge the development of its co-riparian's. The outcome of the competition in terms of control over the resource is determined through the form of hydro-hegemony established, typically in favor of the most powerful actor.

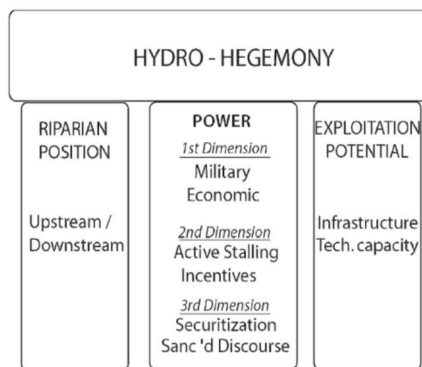


Figure 1: The pillars of Hydro- Hegemony (Zeitoun and Warner, 2006: 437)

The above pillar tends to create a simple visual representation of the relative levels of hydro-hegemony between competing riparian states. The measure of power is based on each states capacity within three main categories.

- a) Riparian position; is a measure of riparian position in upstream/downstream terms.
- b) Power: Material, Institutional, and Ideological: refers to the dimensions of power of the riparian state.
- c) Exploitation potential: Overall technological capacity is measured by a state's capacity to in fact exploit the available possibilities by possessing the necessary infrastructure and expertise.

### **Waters of the Nile and Riparian States**

Since time immemorial, Egypt has made the most use of the Nile water, and to a large degree, has controlled the basin and often proclaims its historic right to utilize the waters of the Nile. This country has built several irrigation projects in early twentieth century, such as the Isna Barrage (1909), Naj' Hammadi (1930) Barrage, Asyut Barrage (1902), the Damietta and Rosetta Deltas (1901) and Zifta Barrage (1901), in the rivers downstream, which would certainly be affected by decreased flow from Aswan. Egypt regularly threatens armed action to stop the ambitions of upstream countries in encroaching the Nile's water, for example, as far back as

1979, the former president of Egypt, late Anwar Sadat warned that, “The only matter that could take Egypt to war again is water” (Swain, 2011:698). Egypt argues that while other basin countries have alternative sources of water, it is almost completely dependent upon the Nile water for its survival and there is no doubt that Egypt is quite sensitive about water diversion in the upstream of the river, as the water needs of other countries in the upstream are growing.

It is important to note that, Egypt receives 65.5 of the 66 cubic kilometers per year of trans-boundary flows of renewable surface water (Shiklomanov, 1997:14). With Egypt’s population growing by 1.3 million every year, the need for water for basic human needs and growing crops is rising proportionately. The country’s extreme reliance on the Nile for its electricity, water and food security is the major source of conflict in the river basin; for example, about tenth of Egypt’s electricity generation capacity comes from the Aswan Dam alone. Egypt already overdraws on its water allocation but is still extremely water scarce, as the population booms, the country will require more water than it currently has available. However, shifting geostrategic alliances among upstream nations mean that its allocation is likely to decrease. Unless it embarks on a large-scale overhaul of its inefficient water networks, the country could experience major water crises in coming years that could trigger conflicts with its neighbors.

In another development, the high seasonal fluctuation in the river runoff has prompted Sudan to build dams on the Nile system for water storages. Before the construction of the new Aswan High Dam in Egypt, the Jabal Awliya Dam was built in 1937 on the White Nile to support the dry season flow to the Aswan Dam. After the 1959 agreement with Egypt over the full utilization of the Nile waters, new dams were built in Sudan to store Nile water for flood control and irrigation; for example, the most prominent dams are Roseires Dam (completed in 1966) and Sennar Dam (1925) on the Blue Nile and Qashim el Girba Dam (completed in 1964) on the Atbara River. Sudan has also constructed a number of smaller barrages in Blue Nile system. The intensification of civil war in Southern Sudan in 1984 derailed the country's plan to build the Jonglei Canal, which was originally designed to bypass the swamps from upstream of the Sudd to a point further down the White Nile in order to make more water available for use downstream. At the same time, the storage capacity of Sudan's four main dams on the Nile system has been reduced from a planned 8.73 cubic kilometers to 6.9 cubic kilometers due to increasing sedimentation.

While Egypt opposes any agricultural water diversion in the upstream, it considers Sudan’s hydropower facilities in the Nile system beneficial to its interests. The Sudanese dams act as siltation basins, stopping most of the sediment load before it reaches Lake Nasser. Although this has resulted in the riverbed erosion in Egypt, it has reduced the threat to the High Dam at Aswan. Thus, Egypt stands in support of hydropower development in the Nile upstream because Sudan’s hydropower facilities help to reduce the sediment reaching Lake Nasser and do not decrease the water flow. Egypt also expects that hydropower can help Sudan to utilize its groundwater potential to meet the country's increasing water needs and ensure long-term smooth passage of Nile water to Lake Nasser.

Nevertheless, the major challenge to Egypt’s Nile water access comes from Ethiopia’s (an upstream riparian) plan to harness the waters of the Blue Nile and other tributaries. Ethiopia’s large agricultural sector is concentrated in high-rainfall and highland areas. Almost 88 percent of the country’s population resides in the highlands, which is only 44 percent of the land area of the country. Ethiopia is experiencing more frequent and drastic shortfalls of food production that lead to ever-increasing food imports. Suffering from a long history of famines, Ethiopia continues to be struck by severe famines even in present times which makes it serious

about achieving self-sufficiency in food production at any cost. Ethiopia's population is growing even faster than Egypt's and it is projected that by 2025, Ethiopia will have more people to feed than Egypt. To meet its increasing food demands, Ethiopia requires more water for its own use. Ethiopia has approximately 2.3 million hectares of irrigable land in its part of the Nile Basin, of which less than 1 percent has been developed. (Swain, 2004:104)

Given its needs for survival, and with the headwaters of the Nile being one of its few natural resources, Ethiopia is serious about maintaining more Nile water for its own use. Egypt has historically been concerned about Ethiopia's water development plans because the country's irrigation plans could substantially reduce the water flow in the Nile, constituting a major threat to Egypt's water supply. In February 2005, Ethiopian Prime Minister Meles Zenawi stated that, "While Egypt is taking the Nile water to transform the Sahara into something green, we in Ethiopia - which is the source of 85 percent of that water - are denied the possibility of using it to feed ourselves, and we are being forced to beg for food every year" (Swain, 2004:105). He expressed obvious displeasure at Egypt's repeated objections to requests from other riparian countries to use Nile water for major irrigation projects.

### **A History of Hydro-Hegemony Conundrum in the Waters of the Nile**

In order to understand today's modes of interaction between the Nile Basin riparian states and the complex causes of their relations, examination of the British imperial legacy is central. It was the British who first developed plans for comprehensive utilization of the Nile waters, as they gained control over the river from its sources to its mouth. By conquering Egypt in 1882, (Tvedt, 2004:20), the British soon found themselves rulers of an ancient hydraulic society, with water regulation as the key to its prosperity and growth. In the preceding decades, during the reign of Pasha Muhammad Ali, the country had already undergone fundamental changes in technical aspects of irrigation and river control. Thereby, annual agrarian production had been increased significantly by one to two additional crops on the same land. In only a few decades, this created the foundation for Egypt to become a major cotton producer, with cotton accounting for 80 percent of Egypt's exports in 1860 (Chesworth, 1994:69). But insolvency of the Egyptian government combined with severe destruction during the Ahmad Orabi uprising left big parts of the country's irrigation canals un-functional (Collins, 1967:81). In a situation when providing water was the key to imperial profits, national prosperity and political legitimacy, Pro-Consul Lord Cromer as the leader of the British administration made water development a central task (Tvedt, 2004:21). At that point there were already serious demands for the further development of Egypt's agricultural production, as Lord Cromer's administration aimed at enforcing debt service to European creditors and the British Lancashire textile industry intended to emancipate from American cotton imports.

In order to increase the production of cash crops, British colonial strategy focused on providing a continuous flow of Nile waters and evening out the river's massive seasonal fluctuations. By 1891, vast efforts put into the restoration of Mohammad Ali's Delta barrage and the Delta's canal structures made perennial irrigation possible in the entire Delta region, thus doubling the cotton crop (Soffer, 1999:29). But even though water control in the lower basin had been greatly improved, fluctuations from one year to another and from one season to the next, still presented an enormous challenge to the colonial water planners. For example, the very low discharge levels of 1888 and 1889 caused serious economic and political difficulties, as some 250.000 acres in Upper Egypt did not receive any irrigation water (Tvedt, 2004:23).

This dependence upon the Nile's severe variations was considered the main obstacle to ensuring agricultural intensification and expansion, so that during the 1890s policy makers and engineers were looking for a way to tame the Nile. Both stability in discharge amounts and a raise in total water availability had to be achieved, if any progress in terms of agricultural expansion and industrial development were to be made. A vast array of studies and reports was produced to estimate future water needs and to give advice on how to achieve their provision. At this point, Egypt's future water needs were estimated at additional 3.6 billion cubic meters (3.6 km<sup>3</sup>) (Tvedt, 2004:24). Different sites had been proposed for the building of control works and storage facilities and even places in the Sudan were among the discussed proposals. After first being mentioned by Sir William Garstin (Inspector-General of Irrigation in Egypt and Under-Secretary of State for Public Works) in his 1894 report, the construction of the Aswan Dam reservoir was actively supported by Cromer (Tvedt, 2004:31). Thus, after financing was granted, British engineers started erecting the Aswan Dam and completed it in 1902. Its first stage allowed not only the permanent irrigation of existing cotton fields but also supplied enough water for an additional one million acres of agrarian land (Yohannes, 2008:34). But considering the British plan to significantly increase the net gain from cotton production, the Aswan storage with its capacity of less than 1 billion cubic meters, could only be the beginning. The remainder of approximately 2.6 billion cubic meters had to be derived from somewhere else (Tvedt, 2004:25).

In accordance with Cromer's doctrine, at the end of the 19th century, the entire Nile Basin had to be brought under Britain's control. In the course of this mission Britain and France almost got involved in serious military conflict. In the same vein, in order to complete its conquest of the entire river basin, the British subsequently negotiated agreements to prevent any diversion of the Nile with the Italians, the Germans and with Leopold II, so that by 1910 the Nile Basin from its sources to its mouth was at last securely British (Swain, 1997:677). Terje Tvedt identifies two major features of the British imperial notion of the river's structural importance, which consequently shaped colonial policies in this part of East Africa and the Middle East (Tvedt, 2010:3) On the one hand, Britain tried to secure additional and timely water for Egypt to increase agricultural production (especially cotton) and to win over Egyptian public opinion. On the other hand, British water works at the upper reaches should serve as a tool against potential future Egyptian resistance.

Consequent upon this, the 1929 and 1959 agreements empowered Egypt to use and control the water of the Nile. While the first agreement grants Egypt veto power over any projects involving Nile water, the latter allows for full utilization of the resource, obliging Egypt to sharing only 15.5 percent of the water with Sudan. Since those treaties placed Egypt in a hydro-hegemonic position, Egypt has managed to control the use and course of water from source to mouth. As a result, the River Nile has no basin-wide agreement and governing body, as other major international rivers do. This paper summarizes the 1929 and 1959 agreements as follows:

**i. The Agreement between Egypt and Anglo-Egyptian Sudan - 1929**

This was an agreement signed between Egypt and Britain on 7th May 1929 with Britain acting on behalf of Sudan. The agreement had five main points. First, Egypt and Sudan were to respectively receive 48 and 4 billion cubic meters of the Nile flow per year. This meant Egypt was allocated 92.3% and the Sudan 7.7% of the utilizable flow. Second, the flow of the Nile during the dry season (January 20 to July 15) was to be reserved for Egypt. Third, Egypt was given the right to monitor the Nile flow in the upstream countries. Fourth, Egypt did not require

the consent of upper riparian states to undertake Nile River-related projects. Egypt was assured veto power over any construction projects that would adversely affect her interests by any upstream riparian states of the Nile waters. This agreement was not realistic because it failed to acknowledge the use or claims to the use of Nile water by any upstream riparian. It did, however, lay the foundation for the next treaty, called The 1959 Nile Water Agreement that opened the door for Egypt and the Sudan to acquire rights to Nile. As the agreement is signed between Britain and Egypt it has no binding force on Ethiopia but has a binding force on countries that were under British administration. After attaining independence, Tanzania, Uganda and Kenya repudiated this agreement while Sudan had repudiated it in 1958. Sudan was allocated 4 BCM per year, while Egypt reserved the entire flow from January 20 to July 15 and 48 BCM per year.

**ii. Nile Agreement between the Sudan and Egypt for Full Utilization of Nile Waters 1959.**

The agreement was signed in 1959 and contained several main points as follows; the average annual Nile flow was settled and agreed to be about 84 billion cubic meters as measured at Aswan High Dam, in Egypt. The entire average annual flow of the Nile was to be shared between the Sudan and Egypt, each receiving 18.5 and 55.5 billion cubic meters, respectively. The annual water loss due to evaporation and other factors was estimated at 10 billion cubic meters and was deducted equally from each country's water share. Sudan would construct projects that would enhance the Nile's flow by preventing evaporation losses in the Sudd swamps of the White Nile. If claims were to come from the remaining riparian countries over the Nile water resource, Sudan and Egypt would together resolve them. If they accepted another's claim to water, that allocated amount would be deducted equally from the Sudan's and Egypt's allocations. Egypt was granted the right to construct the Aswan High Dam while Sudan was given permission to construct the Rosaries Dam on the Blue Nile and to develop other irrigation and hydroelectric power generation projects as long as its overall Nile share was not exceeded. A Permanent Joint Technical Commission was to be established to insure technical cooperation between the two countries. It is clear that Egypt and Sudan wrote and ratified this agreement before the other countries had time to organize their own opposition. The exclusive nature of this treaty is in large part responsible for the unfavorable climate for future riparian cooperation in the basin.

**Egypt: The Hydro-Hegemony in the Waters of the Nile**

The asymmetric control of the Nile's water resources is partially explained by the existence and persistence of asymmetric power relations among the Nile riparian's, which accorded Egypt a position of hegemony in the basin. Here we discuss three dimensions of power as defined by Zeitoun and Warner (Zeitoun and Warner, 2006:450) in the framework of hydro-hegemony. First, material power relates to the levels of economic development, military might, political stability, and access to external political and financial support. Second, bargaining power is determined by the ability to control and influence the agenda and the 'red lines' of negotiations. Third power is determined by the ability to influence knowledge and construct discourse. In relative terms, Egypt has been the most powerful riparian state in each of these dimensions.

A combination of stronger material, bargaining power has allowed Egypt to develop a hydro-hegemonic status in the basin vis-à-vis the other riparian's, and to maintain the regime that best served its national interests. Egypt began to develop its "hydraulic mission" in the 19<sup>th</sup> century and expanded it greatly during the 20<sup>th</sup> Century, under the British Condominium (Cascao, 2009:247).

The situation is similarly asymmetric in terms of the riparian's water allocation as defined by the bilateral 1959 Agreement. According to Cascao, the Egyptian ability to influence the hydro-political relations in the Nile basin is determined by power, (Cascao, 2008:15). Thus, the influence that Egypt holds over the hydro-political agenda stems directly from its ability to project power as a hydro-hegemon. Through managing these three types of power the material, the institutional, and the ideological – hegemon is capable of establishing and maintaining its position as leader.

Historically, the Egyptian position has remained uncontested, a condition that Cascao refers to as “apparent consent” because of upstream states inability to mobilize economic resources to capture any of the Nile rivers flows (Cascao, 2008:15). Thus, Egypt's economic dominance is of central importance to a discussion of Egypt as the basin hydro-hegemon.

Furthermore, Egypt military dominance in the region also contributes to its status as a hydro-hegemon. Egypt spent 3.4 percent of its total GDP on the military budget, giving it a rank of 34th in the world in terms of military spending out of total GDP (Central Intelligence Agency, World Fact Book). Accordingly, since the defeat of the military by Israel in 1973 the Egyptian armed forces have evolved into a large and highly sophisticated military machine. Egypt's goal is to have a military strength on par with Israel's. With \$1.3 billion per year in military aid from the US, it has invested in conventional US- made military hardware. Its navy is currently larger than Israel's, and its army trains regular with other western forces, including the US military. Furthermore, the Bush administration announced a \$400 million arms deal in 2001. It provided Egypt with highly accurate surface to air missiles and four patrol boats, as well as 53 Harpoon Block II missiles, a satellite-guided anti-ship weapon manufactured by Boeing (Tvedt, 2010:10). This aid increases effectively transformed the Egyptian military which was able to modernize its largely soviet- era air force and in building up its substantial domestic military industry.

Egypt has also been the strongest riparian in the basin in terms of bargaining power, i.e. in its “control over the agenda of politics and of the ways in which potential issues are kept out of the political process” (Zeitoun and Warner, 436:2006). Through discursive and bargaining tools, Egypt has developed a capacity to influence the basin's overall hydro-political agenda including bilateral and multilateral political relations. Egypt has been able to define the “red lines” of negotiations, and to dictate exactly what is “on” and “off” the agenda. As such, Egypt has been able to impose the 1959 Agreement and the perspective of its “historic and acquired rights” as the starting point for any negotiations in the basin (Tvedt, 2010:233). Because of comparatively weak bargaining tools, the ability of other riparian's to frame agendas and negotiations have been less.

Similarly, Egypt has been also the strongest riparian in the basin in relative terms and has demonstrated an ability to sanction particular, favored discourses in the basin. For example, Egypt has been able to successfully highlight its absolute dependency on Nile water, its “historic rights” to Nile water and to define water availability as a matter of “national security” as rightly pointed out by Late President Hosni Mubarak, that “Egypt's national security is closely linked to water security in the Horn of Africa region and the Great Lakes region” (State information System: 15<sup>th</sup> November, 2007).

## Conclusion

The Nile has always been a source of conflict and tension between upstream and downstream riparian states. Egypt has been the primary instigator of these interactions, as many of these can be understood as efforts to maintain its position as the hydro-hegemon of the basin. The tactics have ranged from water treaties to military campaigns and have successfully consolidated control of the river Nile with Egypt at the expense of the upstream riparian states.

Recently, the flow of the river Nile has been significantly altered by the construction of large dams as the water allocation between the riparian states is being governed by agreements that historically favor the downstream states of Egypt and Sudan. Today, the river Nile Basin riparian states are facing large challenges regarding demographic and socio-economic development, with a large but decreasing discrepancy between the level of development of downstream and other upstream states. The population growth and push for economic development is steadily increasing the pressure on the River Nile as a water resource, while the attempts to develop a basin-wide agreement on the Nile water use have not been successful so far, a situation of low-level conflict remains.

All upstream Nile riparian states do not recognize the 1929 and 1959 Nile treaty; they prefer a new form of cooperation that would be equitable for all riparian states. All downstream riparian states do not recognize the suggested revisions to the Nile treaty proposed by the upstream countries, but rather prefer the status quo. Despite controversies, the Nile riparian states have not fought any water wars amongst themselves. It is apparent that the hydro-hegemony of Egypt has in the past served as an effective deterrent to open conflict over Nile waters, with Egypt being politically, economically and militarily the most powerful actor in the region. In recent years, upstream states are making efforts to challenge the hydro-hegemonic position of Egypt, however, it has been the standing position of Egypt that upstream development of the Nile will inflict significant harm upon the downstream countries.

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## **POVERTY IN AFRICA AND ITS IMPLICATIONS ON NATION BUILDING IN THE CONTINENT**

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### **Abstract**

Contemporary African life is characterized by poverty in almost every sphere of it, be it economic, political, social and even religious. Many Africans cannot afford the basic human needs such as good food, decent clothing and shelter. Indeed, Africa is a suffering continent. Next to the universal problem of sin, poverty is Africa's greatest problem as seen in many aspects of African life. The poverty in this land is many sided, it is economic, social, political and religious. It is also material, physical, spiritual, moral and intellectual. Economically, many Africans lack the basic material needs like food, drinking water, clothing, healthcare and shelter. Social amenities are in extremely poor conditions; no good roads, no regular power supply, few industries, sub-standard medical institutions, educational institutions are underfunded and they are bedeviled by strikes and cultism. In the political arena, many African nations are going through political instability. We are in a desperate search for an appropriate political ideology. Religion has also become a weapon of war and destruction as seen in the war in Sudan and the riots in Nigeria. When we put these together, we get a picture of anthropological poverty which strikes at the very essence of the human person. The purpose of this paper therefore, is to highlight the factors responsible for poverty in Africa, the negative impacts of poverty on nation building in African and the way out of poverty within the African continent.

### **Introduction**

Poverty is one of the greatest problems in Africa today. Many cities have large shanty areas filled with wretchedly people who lack many of the needs of life. Urban areas are overcrowded with homeless and displaced people, war refugees, handicapped people, beggars and abandoned street children. It is a situation that easily leads to despair in the hearts of even the most zealous crusaders for human needs (O' Donovan, 2000). Can anything be done? What kind of perspective is needed to deal with such an overwhelming and depressing situation?

Statistical evidence shows that poverty in Africa and many countries in the South Atlantic have remained a perennial problem and poses serious challenge to these nations. According to the United Nations 2005 Human Development Report, the five poorest nations in the world are: Niger, Sierra-Leone, Burkina Faso, Mali and Chad, all in Africa (Ayegboyin, 2009). Unfortunately, the number of poor people is on the increase and the conditions of the poor deteriorate daily. The poor suffer not only economically but also materially, socially, culturally and politically, as well as in the area of human rights and job opportunities. The puzzle is that experts assert with good reasons, that as poor as Africa is today, it has within its domain one-sixth (1/6) of the wealth of the world. It is gifted with so much wealthy resources. If this is so, the question which continually probes the mind is why is Africa so poor?

When the sun set on colonialism in Africa, the average income in sub-Saharan Africa was twice that of South and East Asia. Asia was the continent of poverty and huge population. Today the reverse is the case: 'Africa is the only continent in the world which is stagnating. Why has Africa fallen so far behind?

This is the question that the Tony Blair commission for Africa Report investigated in 2005. Africa is not a continent without natural resources. Compared to East Asia, especially Japan, Africa has huge mineral wealth. Certainly, compared with Asia, it is a veritable treasure trove, a major exporter to the world of uranium, gold, chrome, vanadium, coltan, bauxite iron, copper, manganese, and diamonds. Yet, with few exceptions, these resources have been used only to enrich elites, spread corrupt practices, and divert development energy and focus. Nigeria is probably the worst example; it has been the epitome of the resource curse (Mills, 2019).

The tragedy is that those countries with high value natural resources such as oil or diamonds have experienced the most war and armed conflict with the consequent displacement of peoples and the disruption of the economies and destruction of infrastructure. Africa's oil producers tend to cluster at the bottom of the tables of the millennium Development goals. Africa is not poor because its people do not work hard. Few people work harder than rural African women (Houston, 2009). Why then is Africa so poor? In this discourse, we shall be looking at some causes of poverty in Africa, the negative implication of poverty on nation building in Africa and the way out.

## **Definition of Terms**

### **Poverty**

Even though poverty as a phenomenon exists at the global, national, community, household and individual levels, there is no universally acceptable definition of the term (Ayegboyin, 2009). Indeed, it has many faces changing from place to place and across time. In the industrial countries, any one at the lower end of the income distribution is poor ex office, that is, poor by virtue of having less than the rich. Of course, those who live in squalor in these countries live less healthy lives than their more prosperous compatriots. In less developed countries, poverty is more easily recognized.

Poverty is hunger, poverty is lack of shelter, poverty is being sick and not being able to see a doctor. Poverty is not having access to school and not knowing how to read. Poverty is not having a job; poverty is fear for the future. Poverty is losing a child to illness brought about by unclean water. Poverty is powerlessness, lack of representation and freedom (Ayegboyin, 2009).

Poverty therefore is a call to action, it is a call to change the world so that many more may have enough to eat, adequate shelter, access to education and health, protection from violence, and a voice in what happens in their communities. Briefly put, poverty is a state of hardship, suffering, deprivation, degradation, shame, pain, anguish, calamity and utter hopelessness, occasioned by one circumstance or the other. It is a stage of acute material lack and one contrary to well-being. It is an adverse situation from which no human being prays to find him or herself.

## **Types of Poverty**

Poverty is the condition of being without adequate food, money and supplies. This implies therefore that when one cannot support one's self or one cannot afford the basic things of life, then that person is said to be in a state of poverty or he is referred to as being poor.

According to the United Nations (UN) as stated by Ikem (2003), "the poor are those who do not enjoy the minimum standard of the constituent of human dignity. The United Nations identified three types of poverty and they are:

### **i. Absolute Poverty**

Absolute poverty as defined by Ismaila (2005) is the inability of the individual to obtain the minimum necessities for the maintenance of basic physical needs as including nutrition, shelter, medical facilities. While the basic social needs, include education, security, leisure and recreation. Those in this category lack fund or means to obtain food, hence they suffer from malnutrition.

### **ii. Relative Poverty**

According to Haralambus in Ismaila (2005), relative poverty is defined as the "judgments by members of particular society of what is considered a reasonable and acceptable standard of living and style of life according to the conventions of the day, i.e. What is interpreted as poverty varies from one society to another. What this imply is that, it is in comparison with the rich that one is judged as poor. Burkey (1993) defines relative poverty as a condition where basic needs are met, but where an inability persists to meet perceived needs and desires. Most African countries fall within the absolute poverty category.

### **iii. Material Poverty**

Ikem(2003) defines material poverty as deficiency in or inadequate access to resources or something which deprives a person of the power to function effectively in any social institution of his time

## **Causes of the Endemic Poverty in Africa**

There are many theories as to the causes of Africa's perilous situation. Books and journal articles abound and we cannot do justice to them all except to make passing reference to some of the theories. Each theory has its protagonists and its detractors which cannot be argued out in a single article. In one instance, one may not be able to explain in toto the complexity of the problems of so vast and diverse a continent as is Africa. The following therefore, are some of the causes of the endemic poverty in Africa as postulated by Houston (2009).

### **i. The Geography of Africa**

Africa has few navigable rivers which have historically prevented easy access into the interior. Africa lacks an indented coastline like Europe and this has blocked out the moderating influence of the sea resulting in high terrestrial temperature. Africa straddles the equator making it largely tropical with the resultant high rainfall, hot sun and easily leeched soils. The people of Africa

have suffered the debilitating effects of tropical diseases such as malaria, parasites and water born diseases. In contrast, most of the developed nations arose in the healthier temperate mid latitudes. Of the 42 countries classified by the World Bank as heavily indebted poor countries, 39 of them are within the tropics or in desert areas (Mills, 2002).

## **ii. The Social History of the Continent**

Two observations stand out in this case. The first is that Africa suffered the ravages of systematic slavery for hundreds of years. Early Arab trans-Saharan slave trading was replaced by the much larger European Atlantic slave trade (Portuguese, Spanish, Dutch, French and English) in which an estimated eleven million Africans were captured and shipped to the new world of Latin America (particularly Brazil), North America and the Caribbean over a period of four hundred years. The constant loss of healthy adults was largely disruptive to African Societies. No continent could lose so many people without harmful psychological, political, economic and social effects. This massive trade, however, would not have been possible without the cooperation and active agency of African Chiefs who captured and transported slaves to the coast to be sold to waiting ships.

The second observation is that Africa came under the yoke of European Colonization. At first the process of colonization was haphazard, but that changed into full blown imperialism with the “Scramble for Africa” in the late nineteenth Century (Packenham, 1991). The “scramble” was regularized by European powers at the Berlin conference in 1884 – 1885 in an effort to avoid war with each other over the territories. European powers simply assumed their right to annex territory in Africa and to apportion it among themselves. An example of exploitative colonialism was the Belgian Congo which was considered the personal property of King Leopold of Belgium. Throughout Africa, lines were drawn on a map by colonial powers without reference to the people on the ground. Thus, tribal and language groups were arbitrarily separated and boundaries have continued to be a problem in post-colonial times. In the process, existing African kingdoms were overthrown or destabilized.

Decolonization of most African states began just some decades ago; but the colonists left deep scars (as well as some helpful infrastructure). One of the scars of colonial project has been what Steve Biko, a South African black consciousness leader, called the “colonization of the mind”: a sense of inferiority which prevents people from fulfilling their true potential.

Colonial rule has also influenced post-colonial forms of government. The colonial regimes ruled without a democratic mandate from the people and they were answerable to a far-off power. Only a few top officials were beneficiaries of that system. Independent Africa simply inherited and perpetuated this form of government which had been modeled to them – unanswerable to the people and for the benefit of the few.

Under the heading of social theories, we might add the view that Africa has a very high ethnic diversity rating as measured against distinct language and ethnic groups. Europe had similar diversity once, but a series of ethnic cleansing reduced it centuries ago (Houston, 2009). This diversity creates the potential for fracture zones within African countries. These had been exploited by colonial regimes in their divide and rule practices, and independent governments have also exploited the divisions for their own ends. The resultant civil wars have been catastrophic. Africa has had more wars over the past 55 years than any other continent with the accompanying highest numbers of refugees and displaced people (Mills, 2002).

### **iii. Economic Factor**

Although, Africa is the second largest continent and is richly endowed with natural resources, yet, it is startling to note that Africa accounts for less than 2% of the value of world trade (Houston, 2009). Africa is an exporter of raw materials and agricultural products that have a low value per ton, while the manufacturing base was neglected. The colonial powers developed their transport system of roads and railways to transport these raw materials and agricultural products to the coast for export to Europe. This left a systematic problem in which countries and regions within countries are not well connected to each other. Furthermore, the transport patterns have reflected the past colonial blocks, with weak links between French West Africa and British West Africa. By way of contrast, the railway system in India links the regions of the sub-continent. Even today the air routes in Africa tend to reflect links with the colonial capitals. It is easier to reach some West African countries by flying via London or Paris than to fly between countries in the region.

The colonial economies relied on importing low value raw materials from Africa, refining them and adding value and then exporting them. As a result, the manufacturing sector in Africa is abysmally poor. What is needed in Africa today is a strong manufacturing sector to beneficiate the products in order to earn higher revenues and to create jobs. Diamonds should be cut in Africa and not simply sent to Antwerp. Coffee should be processed in Africa where it is produced. Asia, by way of contrast, in 1991, 80% of its exports came from the manufacturing sector while only 11% of Africa's export earnings came from the manufacturing sector.

A problem with relying on raw materials is that world commodity prices are subject to large price fluctuations that affect the producer country's revenue and lead to boom or bust economies. For example, Nigeria earns 95% of its foreign exchange from oil exports which leaves the economy vulnerable to international oil price fluctuations. Africa's biggest trading partner today is China; trade with China has increased from \$107 billion in 2008 to \$200 billion in 2018. But it is repeating the old colonial pattern of Africa selling its resources cheaply and importing manufactured goods from China.

Africa is said to be the victim of unfair world trade patterns, meager quotas, stiff tariffs, and low prices. Certain products, such as sugar, cannot compete on the open market nor be exported to the United States and Europe because those countries heavily subsidize their farmers so that African products cannot compete. What Africa needs is fair trade, not more aid. That would break the beggar mentality that so degrades the dignity of people on the continent

The problems posed by external trade should not disguise the fact of a huge missed opportunity of trade within Africa. Africa presents greater opportunities for trade within the continent if only the protectionist policies of governments could be changed and the many trade barriers dismantled.

Ramshackle infrastructure in Africa makes doing business very difficult and much more costly and equates to low returns and high costs. Bad roads, long delays at ports, bribing hungry officials, power outages, rickety railway rolling stock, awful communications networks, over regulated economies, bureaucratic red tape, and dysfunctional legal systems, all contribute to the continent's economic woes. These disincentives to business, together with high-risk political instability, drive away direct foreign investment and starve countries of much needed development capital inflows. The result: Africa is aid dependent and heavily indebted.

According to Dr. Dambisa Moyo as cited by Houston (2009), “the cause of most of Africa’s problems is foreign aid”. For most countries in Africa, the direct consequences of aid driven interventions has been a dramatic descent into poverty. The problem is that aid is not benign. In fact, aid is malignant (Moyo, 2009). Aid is the problem because it feeds corruption, kills local industry, chokes off much needed investment, weakens civil society (because aid is usually given to governments), creates huge debt burdens and therefore indebted to donor nations, fosters unaccountable governments who need donor aid more than being held accountable to the electorate, leads to price rises, distorts the local economy and produces dependency.

A social factor with economic repercussions is the flight of human capital from the continent. Tens of thousands of people with high level skills have left for greener pastures; doctors, engineers, lecturers, accountants and the like. A recent study of 10 African countries revealed an average loss of 40% of their graduates. About 80% of Ghana’s doctors leave the country within 5 years of graduation (Guardian, 2007).

#### **iv. The Geopolitical Factor**

This is meant not with reference to colonialism, but to the ravaging effect the cold war had on the continent. African countries were drawn into a series of proxy wars as the super powers fought out their rivalries around the globe. For example, South Africa invaded Angola to fight the Cubans on behalf of the United States. The first democratically elected president of the Congo was overthrown with CIA and Belgian connivance because he was a socialist and in his place Mobutu Sese Seko began his rule of massive kleptocracy. This was the first of some 60 coups in Africa. In the infancy of African independence, a sorry precedent was set. Many venal despots were given covert support for their wars in exchange for supporting one of the superpowers. Millions of Africans perished as a result. Large quantities of weapons, especially AK47s, were left over from the cold war era and fuel present day conflicts. World powers still meddle in the internal affairs of African countries. France is alleged to have supplied weapons and military advisers to the Hutu for their ghastly genocide of Tutsi and moderate Hutu in Rwanda in 1994 (Bowen, 2004). We might add that Western countries self-interest included economic interests as well as other political concerns.

Armed conflicts are perhaps the most significant contributor to poverty. Civil war is development in reverse. It reduces economic growth, leaves a legacy of bitterness, political rights deteriorate, health systems collapse as does education and neighboring countries are often drawn in the conflict. In declaring 2010 the year of peace and security, the African Union Spokesman said, “no single internal factor has contributed more to the socio-economic problems of the continent than the scourge of conflicts within and between countries.

They have brought about death and human suffering, engendered hate and divided nations and families. Conflicts gave forced millions of our people into becoming refugees, and internally displaced persons. They have been deprived of their means of livelihood, human dignity and hope. Conflicts have gobbled up scarce resources and undermined the ability of our countries to address the many compelling needs of our people (Guest, 2004).

**v. The Failure of Leadership**

The fifth factor, we may consider as been responsible for the poverty in Africa, is the failure of leadership. The noted novelist Chinua Achebe wrote “The trouble with Nigeria is simply and squarely a failure of leadership” (Guest, 2004). Mills (2010), agreed with Achebe, when he said, “Again: the primary reason why Africa’s people are poor is because their leaders make this choice. He goes on to assert that “Finally, and perhaps most importantly, bad choices have been made because better choices in the broad public interest were in very many cases not in the leaders personal and often financial interest. What has gone wrong has been the massive mismanagement by Africa’s ruling political elites. African governments have failed their people. Leaders have been known for crazy economic policies. Property rights have been violated. The rule of law has been ignored. Many leaders have been blatantly predatory in enriching themselves by pillaging the government coffers. Unchecked power has been a swift path to riches. Tribalism has been easily exploited by leaders and has led to chronic instability and conflicts. This loyalty to clan and tribe has spilt over into nepotism, ensuring that incompetent, but well-connected people get important jobs. The result has been a cult of mediocrity. If Africa were better governed, it would be richer. In short, bad governance, venality and a lack of progressive vision at the level of those who run oil states is key for understanding the tragic outcomes of the past decades.

When the state fails to govern properly, fails to provide strong institutions, fails to uphold the rule of law, fails to provide social services, fails to provide security, then the decline in the economic output will be inevitable and the Human Development Index rankings will slip.

An inescapable fact is the widespread corruption of many leaders. The World Bank estimates that stolen assets reduce the gross national product of Africa by 25% (International Herald Tribune, 2007). In resource-rich Nigeria, nearly half of the population wallow in poverty, while a previous president is thought to have stolen between \$500 million and \$1500 million dollars from the treasury. Since the 1960’s, it is asserted that Nigeria has been drained of \$400 billion by unscrupulous leaders! Nigeria is the third most corrupt country as measured by Transparency International. Guinea has 25% of the World’s known reserves of bauxite as well as diamonds, gold, iron ore, yet it is ranked 160 out of 177 countries on the Human Development Index. Why? Poor governance, weak economic policies and poor infrastructure continue to be major obstacles to attracting much needed foreign investment.

In addition, rampant corruption and impunity continue and political freedoms and human rights are diluted. Corruption inside Africa is linked to corrupt outside interests as well. Here we need think of the prosecution of Western companies in the Lesotho Highlands Water project, the South African arms deal and Halliburton’s out of court settlement over Nigerian oil interests as examples of bribery for contracts. African politicians must get the basics right: spend within their means, pass sensible laws, and see that they are enforced even handedly. Until they do, nothing else will move or change. One thing underlies all the difficulties caused by the interactions of Africa’s history over the past 50 years. It is the weakness of governance and the absence of an effective state. By governance we mean the inability of government and public services to create the right economic, social and legal framework which will encourage economic growth and allow poor people to participate in it. When governance and leadership fail and the centre does not hold, at whatever level in society, things fall apart. This is the inescapable conclusion to the question as to why Africa is so poor. All of the above discussion is full of doom and gloom but it is only one of the great realities of Africa.

### **Negative Implications of Poverty on Nation Building in Africa**

Poverty has no geographical boundary. It is seen in the North, West, South and East. It is found in rural as well as urban areas of African countries. Frequently, most affected by extreme poverty are young children, pregnant mothers, the elders, the inhabitants of rural areas and marginal urban zones and those groups of people who have not been integrated into the society, especially certain ethnic groups of people who find themselves segregated in their own societies. The poor or where poverty prevail in most developing countries are found among four identifiable economic groups; the rural landless, the small farmers, the urban underemployed and the unemployed.

Poverty has a strong relationship with the age and education of the head of households as well as household size. Most of the poor are engaged in the agricultural sector. The poor in Nigeria live in areas served by bad roads or inaccessible roads, thus they lack access to productive inputs as well as output markets.

Poor people have minimal linkage with influential people, or to urban opportunities and limited access to savings and credit. The chronic poor do not have adequate shelter, have only one or two sets of clothing worn at all times and do extensive physical work either on the farms or in other occupations. Children in poor households cannot afford school uniforms, fees, and or transport costs and they do such jobs as firewood gathering and sale, load carrying in markets, and hawking of ready to eat food.

The family is the fundamental unit in the society and a highly valued institution in Nigeria as in other African countries, and thus, when the issue of poverty affects one, it affects all, hence the saying, “if the parents are poor, the children in such household may not be free. The family needs to be optimally healthy, as this underpins all social development. In a situation where the reverse is the case, it has both a long term and a short-term effect not only on the family but also on labour and productivity as well as national development.

The head of a family who fails to provide for the family due to poverty, faces not just the risk of losing self-esteem but the threat of family dislocation and disorientation which in turn erodes loyalty, community influence and equal access to institutions of social expression. Corruption, nepotism, crimes and other social vices are to some extent by-products of poverty. So long as making ends meet remains difficult, the propensity to explore other avenues, such as stealing and other vices is high, thus the prevalence of men in crime rate is high in the continent of Africa.

Women face special social and economic constraints in acquiring and using human capital, as evidence on education shows. In Africa and in Southern Asia, more than 70% of women of 25 years of age and above are illiterates. Even for girls in the 6 – 11 age group, the proportion out of school is above 25%. Overburdened by domestic responsibilities and with culturally induced low self-esteem, they have been placed at a serious disadvantage with respect to access to credit programmes as most women cannot provide collateral (Akintude, 2009). In addition, many poor women are at a risk of violent confrontations from their spouses, which is tolerated culturally and further limits their economic activities and autonomy. All these gender biases exist not only in Nigeria but also in other African countries thus increasing the number of women who are poor.

“A hungry man is an angry man” is an adage that very much describes many African adolescents. Being deprived of basic life necessities by poverty, many of them exhibit aggression and poor social dispositions. There is the rebellious attitude to parental and other authorities. Thus, youths are predisposed to violence, due to lack of basic provisions of good nutrition, shelter and healthcare. This aggression has manifested in the high rate of armed robbery cases, cultism, rape and other sexual abuses, drug abuses and a host of other anti-social behaviours which are common especially among Nigerian youths.

Poverty causes misery, hunger and starvation, diseases, crime and death. For example, the incidence and magnitude of poverty in Nigeria have been increasing since the Structural Adjustment Programme (SAP) was introduced in 1986 (Olowononi, 2005). Poverty destroys aspirations, hope, and happiness. In Nigeria, as in other poverty-stricken nations, this is the poverty one can feel. Poverty affects tolerance of others, support of civil liberties and openness toward foreigners. It affects positive relationships with subordinates, self-esteem and a sense of personal competence, it also affects one’s disposition to participate in community affairs, interpersonal trust and self-satisfaction.

It is imperative to note that the incidence of poverty is greater in the rural than in the urban areas. The cost of housing is beyond the resources of the low-income households. Therefore, they live in slums which are usually overcrowded, and subsequently they are exposed to communicable diseases like diarrhea, cholera etc. Malnutrition also makes them highly susceptible to diseases. The use of contaminated drinking water and poor sanitary conditions are associated with the increasingly high incidence of these diseases. Evidence of progressive decline in the health condition and survival chances of Nigerians is reflected in the health statistics and reports. For example, maternal mortality is more than 1,000 per 100,000 live births, while infant mortality escalated from 80 per 1,000 live births in 1990 to 206 per 1,000 live births in 1999.

Olatunji (2009), notes that most pregnant women could not afford to pay for appropriate antenatal and delivery health services and so were left at the mercy of traditional birth attendants and religious midwives, whose services are often cheaper but inadequate. Immunization against the six child-killer diseases dropped precipitously from 80% in 1990 to 15% in 1999 and life expectancy fell from 54 years in 1990 to 43 years in 1999.

Those statistics clearly depicts the state of health of most Nigerians. It portrays clearly, the impact that poverty alongside with misplaced priority and other forms of poor governance are having on the health status of the populace, and most especially the youth. Besides, an increasing percentage of Nigerians is turning to self-medication because government has withdrawn its subsidies on medical care and prices of drugs have skyrocketed.

The contribution of poverty to corrupt behavior is with respect to unlivable salaries and wages, high unemployment and difficulty of physical survival. Each of these can drive officials to misappropriate public funds and receive gratification, in order “to make ends meet.” The unemployed are often prone to offer gratification in order to secure very limited jobs, while the starving poor have a weakened capacity to resist corrupt temptations such as gratification and nepotism (Onimode, 2001).

The United Nations are of the view that corruption in government increases poverty in many ways. Most directly, it diverts resources to the rich people, who can afford to pay bribes and away from the poor who cannot. Corruption also weakens government and lessens their

ability to fight poverty. It reduces tax revenue and, thus, the resources available for public services (Mills, 2001). It is good to note that the immediate impact on the poor people is that there will be higher prices and fewer employment opportunities, because of the distortions that corruption caused (Okeshola, 2009). Corrupt officials will be willing to demand payment for public services which are supposed to be free. Corruption made it possible for senior officials to acquire massive personal wealth from the states. Corruption is a cancer, which inhibits development in a number of ways. These include:

- The corrupt use of national budgets diverts Nation's scarce resources away from development
- Corruption deters investments as it increases the risks for domestic and international investors. Corruption hurts poor members of society (Okeshola, 2009). The economic performance of African countries has clearly not done enough to promote economic diversification, job growth and social development in order to lift millions of Africans out of poverty. And while poverty persists on the continent, corruption is also rife (Kolade, 2001). Structurally, poverty is still largely a continent-wide problem, with very few exceptions. This makes Africans easily susceptible to negative manipulations, especially during elections.

Democracy requires some level of economic development, particularly with respect to income and poverty levels. When the poverty level is higher than a standard threshold at \$2 a day for the poverty line and \$1 for absolute poverty, democracy may be at risk. Unfortunately, poverty remains a continent-wide problem, and Nigeria seems to face the greatest challenge here, despite its increasing oil revenue. It is disgusting that in 2002, Nigeria was one of the 21 poorest countries in the world. In 2003, a staggering 70% of the population were said to be living below poverty line.

World Bank data show that in 2003, 70% of Nigerians were living on less than \$1 per day, whereas for Egypt in 1999, this figure was 3.1% and for South Africa in 2000, 10.7%. In the same years, 92.4% of Nigerians, 43.9% of Egyptians, and 34.1% of South Africans were living on less than \$2 per day (World Bank, 2007). Situations like these tend to make people easily susceptible to diverse forms of negative mobilization at the slightest inducement, including electoral violence (Omotola, 2008).

The poverty level in Nigeria is so pathetic to the extent that it is no longer a local issue but a global one and of a great concern to some of the developed nations especially when they try to ponder upon the natural endowment of Nigeria in comparison with the living standards of her citizens. In Nigeria, there is a great vacuum between the few rich ones and the majority that are wallowing in penury. These few ones live in influence and affluence in which in most cases, their wealth might have been gotten through illegal means. Many government workers and political leaders today are being indicted of carting away billions of Naira from government coffers, thus subjecting the entire populace to abject poverty. This, to an extent helps in making the "under-privileged class" to opt for "anything" that goes (including violence) to sustain their existence in the country (Raphael, 2014). It is quite disheartening that series of untold hardship has been matted on the masses resulting from the immense level of poverty in the country. Because of the nagging experiences of people, some have been lured into heinous crimes, while others into some illegal trades, such as Human Trafficking and Baby Factory business. According to Ndidi (2014), the increased rate of these "Baby factories" operations in some parts of the country was attributed to high rate of unemployment and poverty occasioned by failure

of successive governments in the zone to put measures in place to empower youths by creating meaningful employment.

### **The Way Out of Poverty in Africa**

A necessary starting point is for the individual African to engage in self-development, making efforts to be and to do the best, striving passionately towards excellence (Philippians 4:8). Each person in a position of leadership, pastoral or political, should relate with and influence people to develop them. We need to emphasize leadership for service, for sustenance and development of human life in Africa. African mind must be emancipated from mental neo-slavery and re-colonization (Nihinlola, 2009). We need to rebuild a self-esteem that is based on authentic Africaness. A leadership training on human development will be a worthwhile education project. It should include lessons on responsible citizenship and work ethics. Churches and institutions of higher learning should be led to engage in human development social service for job creation.

Theological and Secular institutions should design and offer more courses on leadership administration and management to train people, to help impact and develop African humanity and society. Christian denominations need to play more active roles in the political development of Africa, monitoring of electoral process, promotion and defense of human rights etc. Christians in public services should demonstrate exemplary commitment to godly work ethics. More Christians who will not compromise biblical standards should be involved in politics. The church should crusade against corruption and influence African governments to move towards a more productive economy. Moreover, the way out of poverty according to Akitunde (2009) are as follow:

- Groups in the deprived areas of the world must never be forgotten and underestimated, because “What generates bitterness, tension and conflicts is the brazen denial of distributive justice, equity and more importantly the process, which allows this denial.
- To improve the poverty-profile of the African continent, her “political economy must be characterized by transparency, accountability, and distributive justice”.
- To create prosperity in any nation and alleviate poverty, the state should create a stable macro-economic environment that will enable the private sector entrepreneurs to create growth.
- Conscious efforts should be made by the leadership to restructure the polity and diversify the economy so as to avoid the continuous reliance on a mono-cultural oil economy, whose price is subject to the vagaries of world politics.
- The government can also reduce the poverty of the people by controlling corruption, paying the workers; living wages as and when due.
- The true remedy of poverty in Africa should begin with providing free education and skills training to the needy and assist them to secure employment, either in their localities or elsewhere. That is, introduction of basic technical skills outside of the conventional classroom work for the youths between the ages of 14 and 22.
- Those entrapped in the ‘homing instinct’, which crowd them into areas of inadequate opportunity and frustration, should be educated to work against that. In addition, the spread or location of industries in under developed communities will have remedial effect on the poor.
- A society can alleviate poverty by guaranteeing a minimum income to the poor and the unemployed for decency and comfort (like the welfare, pension and unemployment programmes in the United States, etc.).

- Good health-care programme is an important variable in poverty alleviation, because a sick person is usually an unproductive worker.
- Pension programmes should be well implemented, as the retired are known to constitute a bulk of the poor in many societies.
- Poverty could also be remedied by ensuring that investment in the children from families presently afflicted with poverty is increased by providing opportunity for advanced education for those who qualify regardless of means.
- Slum clearance, establishment and expansion of low and middle-income housing in the rural areas, provision of non-interruptible electricity for cottage industries and good health care for the poor will be helpful in reducing poverty. Good roads will attract investment to neglected rural areas and improve distribution of goods and services.
- Controlling corruption and waste in government could also assist in poverty reduction in Africa.

## **Conclusion**

In conclusion, it is imperative to reiterate that Africa is indeed a suffering continent. Next to the universal problem of sin, poverty is Africa's greatest problem as seen in many aspects of the African life. The poverty in this land is many sided. It is economic, social, political and religious. It is also material, physical, spiritual, moral and intellectual.

Economically, many Africans lack basic material goods-food, drinking water, clothing, health care and housing. Social amenities are in extremely poor conditions, no good roads, no regular power supply, few industries, sub-standard medical institutions, educational institutions are underfunded and they are bedeviled with strikes and cultism. In the political arena, many African nations are going through political instability. We are in a desperate search for an appropriate political ideology. For example, in Nigeria, we have a new constitution every decade. Governance and daily life is characterized by bribery and corruption. Human rights are arrogantly abused. Violent ethnic clashes take place in different parts of Africa. Hostilities existed for many years in the horn of Africa – Djibouti, Sudan, Ethiopia, Eritria and Somalia. Senseless wars do take place in West Africa: Chad Republic, Liberia and Sierra Leone. The story is not any better religiously. Along with increase in religious activities, there is a corresponding increase in restlessness and godlessness. Religion has also become a weapon of war and destruction as seen in the war of Sudan and in the riots of Nigeria.

When we put together these socio-economic chaos, political anarchy and religious disorientation, we get a picture of anthropological poverty which no longer concerns only exterior or interior goods or possessions but strikes at the very being, essence and dignity of the Human person. Considered from the angle of human development index (HDI), whereas no African country has per capita Gross National Product (GNP up to five thousand dollars (\$5,000), that of industrialized nations like United States, Germany and Japan is greater than fifteen thousand dollars (\$15,000). The per capita income for many African nations is barely above three hundred dollars (\$300). Life expectancy is now 47 years, and poverty rate is 70%. Indices like these point to crises in the African economy.

At the root of this existential malady, this demeaning of the human life in Africa is “inadequate philosophy for living” as well as “crises of indecision and identity.” (Obaje, 1992, 1994). Our value of humanity in modern Africa is warped. We are losing our sense of human dignity and positive African pride. In our sub-human, inauthentic existence, we are losing faith

in our Africaness, in our heritage, and in our future. Many of our children now believe they must travel abroad to make it in life. Our politicians go on constant ego trips to Europe and America to study and import a governmental system. Our scientists are in search of a technology to steal. The picture we are giving the rest of the world is that we are artificial beings with a borrowed existence and counterfeit life. Without doubt, Africa is in dire need of human development.

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## **SECTION FOUR:**

### **EDUCATION, PHILOSOPHY AND RELIGION**



## **THEFT AND MUTILATION OF INFORMATION RESOURCES IN RAMAT LIBRARY, UNIVERSITY OF MAIDUGURI, NIGERIA**

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### **Abstract**

This study examines theft and mutilation of Information resources in Ramat Library, University of Maiduguri, Nigeria. The population of the study comprised of all the librarians (professionals) and para- professionals staff working in Ramat Library, University of Maiduguri. These include 41 professional staff and 120 para-professional staff, totaling to 161 staff. Purposive sampling technique was used for this study. According to Ngu (2005) in purposive sampling, the researcher selects his sample based on the knowledge of his population, its element and the nature of his research objectives. And when a population is not too large to manage, the entire population can be considered. Self-designed questionnaire named TMIRRLQ (Theft and Mutilation of Information Resources in Ramat Library Questionnaire) was used to collect data from the respondents. Data collected were analyzed using descriptive statistics of frequency counts and percentage scores. Findings from this study revealed among others that, the extent of theft and mutilation of information resources in Ramat Library, University of Maiduguri was very high, that high cost of books, lack of photocopying machine, porous library security system, lack of electronic security measures, lack of proper monitoring of students, unavailability of online databases among others are factors responsible for theft and mutilation of resources in academic libraries in Nigeria, especially in Ramat Library, University of Maiduguri. This study also revealed that theft and mutilation of information resources have lots of negative impact on the entire collection and services of Ramat Library. The followings were suggested to improve on ways to curb the menace of theft and mutilation of resources in Ramat Library: The library security personnel should be placed in strategic positions in the library so that strict compliance to the library rules and regulations would be ensured among the library users; male and female security personnel should be employed to ensure that a thorough search takes place for both male and female students at the exit of the library; Closed Circuit Television (CCTV) system should be deployed to the library as the major system of securing the library collection and should be closely monitored by a security minded staff so as to minimize the menace of book theft and mutilation among others.

**Keyword:** Theft, Mutilation, Information Resources, Ramat Library.

## **Introduction**

The basic function of a university library is to provide teaching, learning, research and support services by providing relevant and useful resources in the form of books, serials and electronic resources that can meet the needs of their users. According to Kotso (2010) “university libraries support research process by collecting, preserving and making available an array of information resources relevant to their research community”. Libraries have been widely known to be service oriented organizations established for the provision of relevant information resources and quality services to meet their users’ information needs. Ramat Library, University of Maiduguri is an academic library. Thus, Idris, Hassan and Abdul-Qadir (2013) referred to academic libraries as multipurpose institutions set up by the academic institute where it is situated to cater for the educational and in some cases, cultural, recreational and Informational needs of students and staff of the institutes. Library materials here refer to both print and non-print materials professionally organized to meet various information needs of varied users. These print and non-print materials are subjected to mishandling, thus subjecting the few information resources in the library to theft and mutilation.

Numerous factors may bring about low patronage of information resources. However, some of the major factors that have contributed greatly to low patronage of information resources and services over the years are theft and mutilation of the materials available in the library. Theft and malicious damage of books in libraries are difficult to combat because the risk of getting caught is very low, while the likelihood of success is high. Though the extent, nature and rate at which these crimes occur vary from one university library to another (Akor, 2013). The crimes, which are committed by some users of academic libraries, have deprived many others from fully satisfying their information needs which ultimately leads to users dissatisfaction with the library collections. Vandalism, mutilation, defacement, theft, etc. are problems regularly encountered by the materials made available for user consumption in academic libraries (Akor, 2013). According to Ohayagha (2014) "Theft is when an individual dishonestly appropriates property belonging to another with the intention of permanently depriving the owner of it. On the other hand, mutilation as defined by Ohayagha (2014) is an act of underlining and highlighting text in library books, tearing and or removing pages of books and annotating in books margins, tampering with the subject content of library collection thereby making it unusable to other users. The rate at which materials disappeared in the university libraries cannot be overemphasized and that is the reason Jato (2005) asserted that scandalous behaviours such as theft and mutilation, hiding of library materials, deliberate refusal to return overdue borrowed materials, drinking and eating in the library, among others have become a common occurrence in academic library, and if this is not checked, it will lead to serious drought of information materials in the library.

Ramat library, University of Maiduguri was one of the basic infrastructures established along with the University in 1975 to enhance the objective of the parent institute. It was initially housed in the former anatomy laboratory of college of medical sciences of the University before it was moved, at the end of 1997/78 academic Session, to a two-floor building. Presently, Ramat library is situated at a new permanent site at the heart (center) of the University close to the Engineering Faculty. Preliminary observation revealed that Ramat Library as at present has two hundred and ninety-six thousand nine hundred and sixty-eight volumes of books (296,968), 20, 000 current journal titles, over 186 video tapes, 17 photograph albums, and an assorted number of instructional audio tapes, film strips, compact discs, slides, various types of audio-visual equipment (<https://unimaidlibrary.com/>)

## **Statement of the Problem**

Academic libraries, like Ramat Library of the University of Maiduguri were traditionally built to meet the needs of the students, lecturers and the higher institution communities through the provision of qualitative and adequate information resources and services. However, preliminary observation by the researchers in the Ramat Library, University of Maiduguri on theft and mutilation has yielded some negative feedback as most users of the library lamented on lack of satisfaction due to some numerous and obvious factors responsible for theft and mutilation of highly valuable information resources, leading to non-satisfaction of user need. Idris, Hassan and Abdul- Qadir (2013) affirmed that these phenomena which could be perpetrated at any hour of the day are a major concern for any academic library that wants to satisfy the needs of its user community. It is on this basis of lack of satisfaction with information resources available in Ramat Library, that this study sets out to examine the method used by users to carry out theft and mutilation, the extent of damage caused by the menace, factors responsible for the menace and strategies employed by the library authority under study to check the menace on the use of library collection in Ramat library of University of Maiduguri.

## **Objectives of the Study**

The objectives of this study are to:

1. find out methods used in carryout theft and mutilation in the library under study.
2. examine the extent of theft and mutilation of information resources in the library under study;
3. ascertain the factors responsible for theft and mutilation of information resources in the library under study;
4. examine security measures used to prevent theft and mutilation crimes in the library under study.

## **Review of Related Literature**

Collections (Books) theft and mutilation has been described as a "Library Epidemic" ravaging every academic library globally (Isebe, 2014). Isebe (2014) further affirmed that book theft and mutilation have of late become a cancer worm, which has eaten deep into the academic library system without distinction. These problems have remained unabated even though a lot of efforts and resources have been expended by librarian and information centres managers to stop these unwholesome acts. This plague of theft and mutilation in academic libraries has prompted librarians to carryout studies on the extent to which theft and mutilation of information resources affected users in the area of meeting their information needs. Ifidon and Ifidon (2007) traced the origin of theft and mutilation back to the 15th century when books were chained so that they could not be illegally removed, when night watchmen and grills were as much management issues in medieval time as they are today. They maintained that there is no doubt that theft and mutilation of library materials, including machine-readable materials account for the largest number of crimes and security problems.

In a study by Adekunle, Adekunjo and Unuabor (2018) on theft and vandalism: Effect and control mechanism on information resources in academic libraries in Osun State, Nigeria, it was revealed that theft and vandalism has affected the quality of research of students, caused students to desist from going to the library and have led to frustration to a large extent. However, Oyedum, Sanni and Udoakang (2014) asserted in their study that due to security breaches in the form of theft and mutilation in academic libraries, users sometimes are not able to get

information materials needed and this makes the library ineffective in satisfying users' information needs. Holt (2007) observed that libraries are faced with the problem of physical materials theft, data theft and money theft to a large extent. The study of Ugah (2007) identified theft and mutilation, vandalism, damages and disasters, over borrowing or delinquent borrowers and purposeful displacing arrangement of materials as some of the main security issues. It is however disheartening that the previous studies have shown that no strategies have proven 100% efficient in curbing the menace of theft and mutilation in academic libraries across the globe. In the study of Isebe (2014), findings revealed that expulsion/rustication of students, handing over of offenders to the police, and dismissal of staff among others are some of the strategies that can be employed by librarians to put to a stop to the menace of book theft and mutilation in the library.

Consequently, Idris, Hassan and Abdul-Qadir (2013) carried out a study on theft and mutilation of library materials in academic libraries, using Nigeria as a case s, Kano University of Science and Technology, Wudil, Kano State. The findings of the study revealed that the respondents who were mainly staff of the library indicated that theft and mutilation occur mostly during the period and time of exAminations. The times observed by the staff are mainly 9:00 am to 1:00 pm as having highest percentage of 46.67% by the respondents. In the same vein, Maidabino (2012) studied theft and mutilation of print collection in university libraries. The findings of the study revealed that the major forms of theft and mutilation identified from the literature review includes theft by patrons, insider theft, tearing of book pages, writing on the pages of books, marking of book content which has tampered with the actual subject matter of the affected books. Also, Isebe (2014) studied causes and effects of theft and mutilation of information materials in academic library services in Delta State. The findings of the study revealed that the three selected institution libraries have been affected by the twin problem of theft and mutilation.

Ali (2016) also studied library book theft and audits in the University Libraries of Pakistan. The study highlighted that most libraries have not used technology such as RFID, 3M, or EM Tags for the security of books. An effective technological book security system minimizes loss and provides relief for librarians from audit issues and financial penalties. Wallace (2008) argued that there should use of security theatre in the library to improve the library security. In using library security theatre, the library should put in place various security measures to ensure that the library is properly secured and monitored. Other studies also recommended further that theft and mutilation of library collection and other security breaches can be checked by staff being vigilant and also carrying out security patrols to curtail and reduce to the lowest rate the problem of theft and mutilation which has in the past had negative impact of the use of library resources by users of the library.

## **Methodology**

Survey research method was used for this study. Ngu (2005) stated that, in as much as survey research is usually concerned with large population, it can as well be used for relatively smaller populations to accurately access major variables of a study, and that it is best suited for the converge of a whole population or universe. The population of the study comprised all the librarians (professionals) and para-professionals working in the Ramat Library, University of Maiduguri, which include 41 professionals and 120 para-professionals, totaling to 161 staff were used for the study (Ramat Hand book and prospectus 2011- 2015). Purposive sampling techniques was used for this study. According to Ngu (2005), in purposive sampling, the researcher select his sample based on his knowledge of the population, element and nature of

research objectives, while population is small, manageable. Self -designed questionnaire named TMIRRLQ (Theft and Mutilation of Information Resources in Ramat Library Questionnaire) was used and distributed to 161 respondents. 150 out of the 161 distributed were duly completed and found usable giving a response rate of 93% which was considered adequate for this study. Descriptive statistics of frequency counts and percentages scores was used to answer the research questions.

## Findings

**Research question 1:** what are the method(s) used in carrying out theft and mutilation in Ramat library, University of Maiduguri?

**Table 1: Methods Used in Carrying out Theft and Mutilation in Ramat Library, University of Maiduguri**

S/N	Methods used in carrying out theft and mutilation	Frequency	Percentage
1.	Tearing and removing of pages of books	74	49.33%
2.	Hiding them inside their pockets	22	14.67%
3.	Refusal to return overdue borrowed books	44	29.33%
4.	Confusing/ diverting the mind of staff at the circulation desk	10	6.67%
	<b>Total</b>	<b>150</b>	<b>100%</b>

Table 1 revealed that 74 (49.33%) respondents identified that tearing and removing pages of books was common method used in stealing information resources, while 44 (29.33%), said that refusal to return overdue borrowed books was another means of theft and mutilation. Also, 22 (14.67%) identified that information resources in library were stolen by hiding them in their pockets. And that 10 (6.67%) said that, information was stolen while confusing the mind of staff at circulation desk. This means that majority of the respondent identified tearing and removal of pages of books as the common method used in stealing information resources in library studied, follow by failure to return borrowed books, hiding them in their pockets and lastly confusing the mind of staff.

**Research question 2:** what is the extent of theft and mutilation information resources Ramat Library, University of Maiduguri.

S/N	Extent of theft and mutilation	Frequency	Percentage
1.	Very High	60	40%
2.	High	40	27%
3.	Low	30	20%
4.	Very Low	20	13%
	<b>Total</b>	<b>150</b>	<b>100%</b>

Table 2 revealed that 60 (40%) of the respondents indicated that, the extent of theft and mutilation was very high, 40 (27%) of the respondents indicated that, the extent of theft and mutilation was high. While, 30 (20%) of the respondents indicated that, the extent of theft and mutilation of information resource was low and also, 20 (13%) of the respondents indicated that extent of theft and mutilation was very low. This means that, the extent of theft mutilation in the library study was very high. Thus 100 (67%) indicated that, the extent of theft and mutilation was high and very high respectively.

**Research Question 3:** what are the factors responsible for the theft and mutilation of information resources in Ramat Library University of Maiduguri?

**Table 3: Factors responsible for theft and mutilation of information resources in Ramat Library, University of Maiduguri**

SS/N	Factors Responsible For Theft And Mutilation Of Information Resources In Ramat Library, University	Frequency	Percentage
1.	High cost of books	20	13%
2.	Lack of photocopy machine	10	7%
3.	Insufficient copies of books in the library	60	40%
4.	Library security system is porous	20	13%
5.	Lack of effective electronic security measure	10	7%
6.	Lack of proper monitoring of users (students and others)	30	20%
	<b>Total</b>	<b>150</b>	<b>100%</b>

Table 3 shows the factors responsible for theft and mutilation of information resource in the library under study. 60 (40%) of the respondents agreed with insufficient copies of information resources in the library as a factor responsible for theft and mutilation. 20 (13%) of the respondents agreed that high cost of books as a factor responsible for theft and mutilation in the library under study. Also 20 (13%) of the respondent agreed that porous nature of library security is another cause of theft and mutilation in the library studied. 30 (20%) of the respondents agreed that lack of proper monitoring of users was the cause of theft and mutilation. And 10 (7%) of the respondents agreed that, lack of photocopy machine is responsible for theft and mutilation. This means that majority of the respondents agreed that higher cost of books, insufficient copies of books, and lack of monitoring were responsible for theft and mutilation in the library studied.

**Research Question 4:** what are the strategies that can be employed by the Management of the Ramat Library, to reduce theft and mutilation?

**Table 4: Strategies to be employed to reduce theft and mutilation of information resources in Ramat Library University.**

<b>Strategies for the reduction of theft and mutilation of library collections</b>	<b>Frequency</b>	<b>Percentage</b>
Deployment of security personnel at the main entrance	30	20%
Continuous security officers' patrol	10	7%
Installation of Close Circuit Television (CCTV)	10	7%
Frequent checking of user's bags	10	7%
Acquiring multiple copies of a particular title	50	33%
More emphasis or acquisition of E-resources to give room for multiple access	10	7%
Availability of functional photocopy machine	10	7%
Harsh sanctioning/punishment of the offenders	20	12%
<b>Total</b>	<b>150</b>	<b>100%</b>

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#### **Research question 4:**

Table 4 shows strategies that can be employed by librarians to reduce theft and mutilation in the library under study. 50 (33%) respondents agreed that with the acquisition of the multiple copies of a particular title as remedy to theft and mutilation in the library under study. 30 (20%) of the respondents agreed that deployment of security personnel at the main entrance of the library could reduce theft and mutilation. Others agreed that, continuous security patrol, installation of Close Circuit Television (CCTV), acquisition of E-resources and availability of functional photocopy machine could help reduce theft and mutilation in the library under study. This means that some of the strategies can be employed by librarians to reduce theft and mutilation in their libraries.

#### **Discussion**

This study examined nature and extent of theft and mutilation of information resources in Ramat Library, University of Maiduguri. The population and the sample size were drawn from both professionals and para-professionals staff of the library. It was made up of 161 staff. Four objectives as well as four research questions guided the study. Descriptive statistic of frequency counts and percentage scores were used to analyze the data collected.

Findings of the study revealed that tearing and removing of pages of books was the most common method of theft and mutilation in the library studied. This finding corroborates with Maidabino (2012) who reported that theft and mutilation are mostly carried out by patrons, by tearing and removing of pages of books. The study revealed that, extent of theft and mutilation was very high in the library under study. This was not in agreement with Oyedun, Sanusi and Udoakang (2014) finding, that extent of theft and mutilation was low in academic libraries in developed countries. Finding on causes of theft and mutilation revealed that, insufficient copies of books, high cost of books, lack of proper monitoring of users and lack of photocopying machines were responsible for theft and mutilation in the library studies. Thus, this finding is in agreement with Idris, Hassan and Abdul-Qadir (2013) finding who examined theft and mutilation of library materials in academic libraries. The study also suggested strategies to be employed to check theft and mutilation in the library studies, thus, provision of effective security, adequate monitoring and acquisition of enough information resources. This finding is in disagreement with Isebe (2014) who advocated for expulsion of students, handing over of offenders to police, dismissal of staff among others as some of the strategies to check theft and mutilation in libraries.

#### **Conclusion**

The study examined the extent of theft and mutilation of information resources in the form of stealing of books and journals, tearing off of books and journal pages, underlining text in a book or journal, hiding of books in different location from its original location in the library, refusal to return long overdue books to the library is very high in Ramat library. Also, the factors that are responsible for the high rate of theft and mutilation in Ramat library include: high cost of books, lack of photocopying machine, porous library security system, lack of electronic security measures, lack of proper monitoring of students, unavailability of online databases and lack of electronic resources are all factors responsible for the high level of theft and mutilation in

academic libraries among others. It is important to note from the findings of this study that theft and mutilation of information resources in the library if not properly checked will ruin the image of University library as it is already having negative effect on the collection and services rendered to users. However, some strategies if employed and implemented may reduce to barest minimum the menace of theft and mutilation of information resources in Ramat library in Nigeria. Some of these strategies are: deployment of security personnel at the main entrance; continuous security officers' patrol; installation of Close Circuit Television (CCTV); checking the bags of library users and personnel when exiting the library; constant check on library users in the reading/shelf areas; acquiring multiple copies of particular titles; securing the library with good burglary proof with net; acquisition of e-resources to give room for multiple access; availability of functional photocopy machine and harsh sanctioning/punishment of the offenders among others.

### **Recommendations**

Essentially, the effect of theft and mutilation in this library, is outrageous. Users were unable to satisfy their information needs, staff were also not able to meet up with their professional responsibilities. Thus, the effectiveness and efficiency of the library staff were at stake. Library material can be prevented from theft and mutilation in numerous ways. Thus, deployment of more security personnel at the main entrance, continuous security patrol in and around the library, installation of Close Circuit Television (CCTV), frequent checking of user's bags and acquiring multiple copies of particular title. In view of the foregoing, the following recommendations were made:

1. The library security personnel should be placed in strategic position in the library so that strict compliance to the library rules and regulations would be ensured among the library users.
2. Male and female security personnel should be employed to ensure that a thorough search takes place for both male and female students at the exit of the library.
3. The university library should provide adequate library materials to meet up with the information needs of users.
4. Provisions of photocopying services in the library to enable library users make quick photocopies for their need of library materials.
5. Using electronics books in the library, especially for high-demand, latest-edition texts: book theft will be reduced by transferring a 'high risk' physical item into an electronic version that cannot be illegally removed from the premises.
6. Closed Circuit Television (CCTV) system should be deployed to the library as the major system of securing the library collection and should be closely monitored by a security minded staff so as to minimize the menace of book theft and mutilation.
7. The library should provide stable and uninterrupted power supply in order to maintain the electronic security network and other ICT equipment.
8. Stiff penalties should be well spelt out for dishonest users associated with theft, mutilation, illegal removal of library materials or vandalism.

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## TRADITIONAL EDUCATION IN SELECTED RIVALROUS SONGS AND PROVERBS AMONG YORÙBÁ CO-WIVES

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### Abstract

The Yorùbá-ethnic group of Southwestern Nigeria is a typical example of people whose practice of polygamy has become an integral part of their social lives. In fact, despite the encroachment of western civilization into their culture, polygamy appears to have demonstrated a high degree of rigidity among Yoruba people. Among the Yoruba, men marry many wives to have many children as a show of status. Meanwhile, competition of co-wives of the same husband, often called (*orogún*) is rife. At times, these competitions lead to violence, while violence is the main reason for generating rivalry songs rendered by the co-wives. This paper studies these rivalry songs with special focus on their educational values as a way of teaching good characters, particularly to other women. The study reveals that every woman should not only satisfy her husband with domestic responsibilities, behavioural patterns, sexual satisfaction, but also be careful with her matrimonial home, ready for matrimonial challenges, avoid uncontrollable stubbornness, display a genuine maturity and develop a thick skin against rigours of life trials.

**Keywords:** Polygamy, Rivalrous Songs, Yorùbá Traditional Education, Culture, Yorùbá Society

### Introduction

Arguably, folksongs permeate the life of the Yorùbá people, and this is because the Yorùbá people have songs for every function. In the case of polygamous homes, Yorùbá women sing rivalrous songs to rebuke and make jest of their co-wives, either within or outside the family compound. Of course, jealousy is prevalent among women who are co-wives in Yorùbáland. Thus, rivalrous songs are deployed to reveal the women's minds towards and, or against their co-wives. This is because each wife tries to be the golden eye of her husband in such polygamous marriages and also to privilege herself in the home.

There is a Yorùbá proverb which says, “*Òriṣà jé ñ pé méjì obinrin kò dénú.*” (No woman prays to God to have a rival). As a result, every woman tries to satisfy her husband with a behavioural pattern, mode of dressing, neatness, domestic responsibilities, sex, and so on. All of these are done to make sure that the woman's husband does not cheat on her with another woman. In fact, the Yoruba Ifa corpus as cited by Abimbola (1968, pp. 29-30), supports the fact that rivalry is inevitable in polygamous homes. He says if there are ten women (wives) in a home, there will be ten different character traits of perhaps rancorous women which include, but not limited to: imperfection, jealousy, marriage wreckers, jesters, wasteful individuals, fraudsters, witches, backbiters, adulterers, and intruders. Of course, these behavioural patterns are encompassed in rivalrous songs to rebuke, satirize, and create problems in polygamous Yorùbá families.

## **African Traditional Education**

Before the existence of modern education, African traditional education was deposited with the elderly people and young ones who had opportunity to move closer or live with them were knowledgeable and wise by the standard of the time. There are two types of education. Teaching could be formal or informal. Formal teaching is carried out in school setting by trained teachers while informal could be done anywhere and anytime. Traditional education is long life in nature and encompasses teaching of the people by any opinion leader such as: parents boss, community or religious leaders. Its aim is to teach morals, develop characters, inculcate respect for elders, develop intellectual skill and equip individuals with necessary skills and attitudes that would assist them to function effectively in the society. The most significant thing is that people acquire wisdom and knowledge in both. One of the outlets of expression of culture to acquire knowledge and wisdom in traditional education is songs. Omojola (1992:4) states: "There are various songs used for different purposes in which co-wives rivalrous songs are one of them. Co-wives rivalrous songs are mostly regarded as violence-induced songs to foment troubles such as jealousy, ridicule and expose their evil acts in their various matrimonial homes. Those songs are also useful to initiate worthless wives into the culture of the society and develop good character that is socially acceptable.

## **Co-Wives and Yorùbá Culture**

According to Dimbleby and Burton (1985, p. 22), culture is a collection of beliefs, values, and behaviours distinctive to a large group of people and expressed through various forms of communication. Culture is also represented through dress, religion as well as through language.

In most Yorùbá communities, there are three things people frequently pray to accomplish during their lifetime. They believe that whoever fails to achieve those three things cannot be regarded as a successful person in life. The trios are as follows: marriage, childbearing, and building a house. Therefore, in Yorùbá culture, everybody aspires to be married at an appropriate time. Meanwhile, marriage in Yorùbá culture seems to be very complex, especially that polygamy is culturally acceptable to them. Actually, it appears that the greatness of any man is measured by the number of wives and children he caters for. This system of marriage has arguably been creating problems in Yorùbá society because it is not usually easy for men who are polygamists to manage many women that are socially regarded as co-wives. The common occurrences in any polygamy are instant quarrels, fights, grudges, all forms of wickedness, and hatred among the co-wives.

Abimbola (1968) discussed the problems of polygamous families and recommended that one man with one wife is the best for peaceful societal co-existence. Also, Adagbada (2009) examined the issue of co-wives rivalry in Yorùbá films and highlighted its disadvantages to the general well-being of the Yorùbá nation. Again, Fádípè (1970, p. 147) and Adágbádá (2006, p. 36) in contrast to the claims above, argued that marrying many wives and having many siblings create an avenue for providing for more and cheap labour to help the man. In fact, Makinde (2012, p. 66) equally argues that polygamy is socially healthy because it mitigates the problem of spinsters. He further states that native laws and customs of Yorùbá people approved the right of a man to marry more than one wife while a woman shall keep to one husband. As we have argued above, polygamy naturally gives birth to rivalry which in turn gives birth to the rivalrous songs and proverbs. Adéyíńká (2014, p. 202) explained that rivalrous songs among Yorùbá women were used to compete and criticize themselves to draw the attention of their husbands. Bólárínwá (2017) identified that jealousy, hatred, competition, impatience, discontentment are

the major themes usually reflected in co-rivals songs. Ajíbádé (2011) in his work titled “Violence in Dialogue Yorùbá Women in Action”, sheds light on the portrayal of verbal abuse in co-wives and shows how verbal art is used as an instrument of control to deal with the source of polygamy in a patriarchal setting. However, none of the above scholars had attempted a critical analysis of rivalrous songs among Yorùbá co-wives as a means and a form of traditional education. Accordingly, this study focuses on this identified vacuum

### **Theoretical Framework**

The sociologists see literature as the fruit of the society which is produced by the society and for the society. This makes the society, individual and literature inseparable. Ogunsina (1987:22) states:

“Sociology of literature sees the relationship between one work of art: the artist, and the society as a constant interaction and that each one affects and it is affected by others.”

From the above excerpt, It is clearly shown by Ogunsina that sociology of literature, work of art, the artist and the society can affect one another. Also, Ajibade (2009:11) on sociology of literature states:

“Sociological dimensions of orature require a theory of history and society in which there will be examination of representation of social structures and institutions in regards to their functions in the society where they are found”.

The above excerpt shows that for the society to be functioning well there is the need to study traditional rules for one to get better achievement in the society

In this work, rivalry songs rendered by co-wives in Yorùbá society is subjected to analysis from the lenses of the mirror image of sociology of literature known to be traditional ways of doing things in Yorùbá society.

### **Critical Analysis of Selected Rivalrous Songs among Yorùbá Co-Wives**

The rich custom and culture of the Yorùbá people reflects in various ways. Beier (1956, p. 23) attests to this by saying no occasion in Yorùbá life is not accompanied by songs. He further states that birth, marriage, and funeral are all occasions for lyrical songs of great beauty. His claims agree with Finnegan (1970) and Deng (1973) that songs are one of the most important things people use to express their societal views. Ajíbádé (2011) equally notes that songs are used to show emotions or feelings about something, somebody or group of people. Thus, in this section, we critically examine the selected rivalrous songs to show the moral lessons behind the songs and how women in Yorùbá society deal with one another without their husband’s knowledge. The English versions of the selected rivalrous songs are provided for proper understanding.

### Inconsiderate Behaviour

In Yorùbá culture married woman is expected to be concerned about matters relating to her matrimonial home, especially the success of her husband. Failure to do so will presumably result into the distraction of the husband. One example of such songs that berates a co-wife who fails in this regard is as stated below:

- |     |                                |                                      |
|-----|--------------------------------|--------------------------------------|
| (1) | <i>O gbòkò lèrì gèngẹ</i>      | She holds the husband with levity    |
|     | <i>O gbòkò lèrì gèngẹ</i>      | She holds the husband with levity    |
|     | <i>È wá gbòkò lèrì pàntètè</i> | She holds the husband with less care |
|     | <i>O gbòkò lèrì gèngẹ</i>      | She holds the husband with levity    |

The foregoing excerpt reveals that the co-wife in question directs her song to her rival for her nonchalant attitude and lack of concern in caring for her husband. This means that the said co-wife renders the songs to expose and rebuke the carefree attitude of her rival. For instance, in Yorùbá proverb:

*“Èni tó bá mọ pẹpẹ fúrú ọkọ ẹ  
Ọun ló lọkọ”*

“Whoever pampers her husband carefully owns the husband”

There is also another proverb as follows:

*“Ohun tí a bá fì silẹ lewúré n gbé”*

Whatever is left uncared for will be eaten by a goat.

The excerpt above teaches that a wife who does not treat her husband with expected care and love will lose him perpetually to her co-wife or co-wives. In fact, it may lead to her being divorced by the husband. Divorce is common and families of single parents are perpetually increasing (Awé 1986, p. 219-220). It is, also, a lesson to the unmarried ladies to plan well against their marriage so that they may not lose out completely.

### Unruly Behaviour

In Yorùbá society, it is an abomination for any woman not to be submissive to her husband. They see it as lack of discipline which often connotes waywardness. For a woman to behave, presumably, badly and be seen to be difficult to control, co-wife or co-wives will say she is (an *àbíikó* or *àkòògbà*; that is, an untrained woman). This can be seen in the songs below:

- |     |   |                                    |
|-----|---|------------------------------------|
| (2) | <i>“Àwùgbó, àkòògbà iyàwó elẹ̀sẹ̀ sóńsó</i> | Untrained tiny-legged wife         |
|     | <i>Ìyàwó elẹ̀jọ wẹwẹ</i>                    | A useless and talkative wife       |
|     | <i>A ní ẹ gbòrò sí baálé yin lenu</i>       | Obey your husband                  |
|     | <i>Ó kuku tí hàn páwọn</i>                  | It is reflected that you are not   |
|     | <i>Ìyá yin ò kọ ọ yin nilé</i>              | Properly brought up by your mother |
|     | <i>Ilé la ti n kẹ̀sọ́ rode</i>              | Charity begins at home             |

- |     |  |  |
|-----|--|--|
| (3) | <p><i>“Ìyàwó alágídí jòwọ sọra ẹ /x2</i><br/> <i>Agídí tó ñ lò yìì</i><br/> <i>Kò mà wọlé ọkọ rára</i><br/> <i>Bágídí rẹ bá pọ lápọjù</i><br/> <i>Ó di dandan kó dá lémoşú</i></p> | <p>Stubborn-wife, be careful 2x<br/>         Your stubbornness<br/>         Is not allowed in husband’s house<br/>         If your stubbornness is too much<br/>         It is certain that you will be divorced</p> |
|-----|--|--|

In the excerpts above, the senior co-wife advises the junior one not to be stubborn. She also advises that much stubbornness may lead to her being divorced. The singer is at the same time trying to participate in the education of her junior wife with the view to remodeling her as stated by Gruenberg (1956, p. 115) when he writes that the “goal of character development is to help men and women to attain highest principles and integrity of character”. According to a Yorùbá proverb below:

“Alágídí obínrin ti ẹ ọkọ ara rẹ”

(A stubborn woman will eventually marry herself)

The woman who proves stubborn cannot be fit for any polygamous home. The lesson from the song and proverb above is that one should learn how to take correction. This will avoid any possible marital disaster because uncontrollable stubbornness always results in fruitless and unsuccessful marriage. Another song states that:

- |     |  |   |
|-----|--|---|
| (4) | <p><i>O ì débi tóó máa gbé o Hèèè</i><br/><br/> <i>O ì débi tóó máa gbé o</i><br/> <i>Ìyàwó tó ñ fọwọ lalẹ fọkọ fọrogún</i><br/> <i>Ká tó sọrọ ó titá pẹrẹ síwájù</i><br/> <i>Àkọ̀gbà ọmọ pọ</i><br/> <i>Ọmọ lásán</i><br/> <i>Bó bá ti yá ẹ</i><br/> <i>Wàà pààrọ ọkọ</i></p> | <p>You have not reached your destination<br/>         Heee<br/>         You have not reached your destination<br/>         The wife that gives husband no breathe<br/>         Before we utter a word, she utters more<br/>         Trained but not accepted<br/>         Useless child<br/>         When it is time,<br/>         You will change your husband</p> |
|-----|--|---|

The song above is directed to the woman who has no home training. In Yorùbá society, it is generally believed that charity begins at home. For instance, a Yorùbá proverb says:

“Òwú tí iyágbòn, ni ọmọ ràn” Like mother, like daughter

It is pertinent to know that mothers should give their daughters proper home training before giving their daughters’ hands in marriage because mothers are the pacesetters for her children. The Yorùbá also believe that good character is desirable for any the man (iwà rere lẹşọ èniyàn) Májásán (1967: 74) identifies religious training and character as the main focus of Yorùbá education and they must be properly adhered to. Doing this will avoid matrimonial ridicule. Also, it is a lesson for both the bachelors and spinsters that they should be watchful before they engage in marriage. A Yorùbá proverb says:

“Èéfin ni iwà, kò ẹ bómólẹ”

(Behaviour is like smoke, it is very difficult to cover).

In Yorùbá society, most especially in a polygamous home, an ill-mannered wife will not find life easy because she will always behave like a mad dog; that is, an uncultured wife will not have a stable matrimonial home. The song above teaches us that for a wife to have peace of mind in her matrimonial home, she must have been well-trained from her family. If otherwise, such a wife will learn her lesson in a hard way because, so much importance is attached to ill-manners and severe physical punishment is generally meted out to offenders with the hope that it will serve as a deterrent for them and others (Ìşòlá, 1989). Also, a bachelor who wishes to get married should think or do his research properly before engaging any bachelorette in marriage.

### **Distrust**

Yorùbá people believe that “ifura loògùn àgbà” (Awareness is good prevention for an elderly person). Peaceful home constitutes a happy and prosperous home for members of the family. Happy home brings healthy and fruitful relationships. Yorùbá people always advocate for peace in order to have peaceful co-existence. It is generally believed that where there is no peace, crisis will always escalate. In this situation, there will be lack of confidence in which crisis can never be ruled out. Without trust among the co-wives of the same husband, they will never feel comfortable and crisis unresolved will grow into suspicion as shown in the songs below:

- |      |                                 |                                 |
|------|---------------------------------|---------------------------------|
| (5)) | <i>“Dèyìn léyìn mi</i>          | Leave me alone                  |
|      | <i>Orogún mi dèyìn léyìn mi</i> | My co-rival wife leave me alone |
|      | <i>Bí wòn bá lé ni</i>          | If they pursue someone          |
|      | <i>Tàà ba ni</i>                | And unable to catch up with us  |
|      | <i>Şe làa dèyìn léyìn ẹnì”</i>  | It is better to withdraw back   |

It is reviewed in the song above that the husband in question married more than one wife. It is inclined that the senior co-wives gave birth to children except the junior co-wife. This makes the junior co-wife to suspect that her senior co-wives are responsible for her childlessness. In this vein, she appeals, using the creator of their husband, to her senior co-wives to allow her to have her own child(ren). In Yorùbá society, it is natural for women in the polygamous home to suspect each other, especially when things are not in order and the issue of childlessness is involved. It should be noted that any polygamous home where the issue of childlessness is involved among the co-wives, troubles will surely and always be the order of the day. The song above therefore teaches in this situation, one needs not to allege anybody but to focus attention on how to take care of herself either by orthodox or traditional treatment to achieve her aims. Also, a man should avoid marrying many wives to avoid inevitable imminent havoc.

### **Courageous Attitude**

Yorùbá people encourage boldness so as to enable a person face difficulty, danger and pain without fear. For any woman who gets married to a man having more than one wife, she must be courageous enough to face reality of life. If she is not smart and confident, possibility of being cheated is very sure. This is confirmed in the songs below:

- |     |                                 |                                      |
|-----|---------------------------------|--------------------------------------|
| (6) | <i>“Ìyáálé sùn fún mi</i>       | Co-senior wife, move away for me     |
|     | <i>Mo ni o sùn fún mi</i>       | I say Dr.ess for me                  |
|     | <i>Ènikan kì í jẹ kilẹ ó fẹ</i> | One does not eat and disallow others |

*Mo ni o sún fún mi”*

I say move away for me

In the foregoing song, the junior co-wife accuses her senior co-wife of monopolizing their matrimonial space. The junior co-wife regards the action of her senior one as a means by which the senior co-wife is attaining selfishness. A Yorùbá proverb says:

“O bá erin lábàtà, ò ń yọ ọ̀bẹ, ó kò bèrè ohun tó pa á”

(You met a dead elephant in the bush  
You pick your knife to have a share of it  
Not minding the causes of its death)

If the junior co-wife is not careful, the action of her senior co-wife will send her packing from the matrimonial home. The song above teaches us that for any woman to succeed in any polygamous home, the woman has to put on courage. Also, spinsters should learn that marriage is a serious matter, hence, they should prepare against any eventuality. Another song reads:

(7) “*É ra yè mí láààye mí*  
*È ra yè mí láààye mí*

*Ayeni gèrè è*

*È rayè mí láààye mí*

She will not remove me from my position  
She will not displace me from my position

They who displace others from their positions

They will not displace me from my position

In the excerpt above, the singer is being fearful of the attack of other co-wives because they may not allow her to perform her matrimonial functions. Thus, this singer indicates some close suspects will likely send her packing. So, she prays to have victory over the challengers. A Yorùbá proverb goes thus:

“Kójú má ríbi, gbogbo ara lògùn è”

(To avoid trouble you have to be vigilant)

In the light of the above, one should prepare and maintain one’s stance to drive away any evil-doer that may come one’s way. The lesson from the song above is that one should prepare well for any possible challengers in the polygamous home. Also, the song above teaches us that polygamous home is full of ups and downs; and if one has to excel, one has to develop a thick skin to overcome challenges.

### **Financial Independence**

The aim of traditional Yorùbá education is to develop a sense of belonging and to participate actively in family and communities affairs (Ìṣòlá 1989: 74). There are indigenous beliefs that “àtẹ̀lẹ̀wọ̀ ẹ̀ni kì í tan ni jẹ” (someone’s hands cannot deceive one). Yorùbás cherish not depending on another for subsistence in order to avoid necessary financial support which may lead to public embarrassment. A responsible and reasonable woman should not totally rely on her husband but to put more efforts in whatever she does to be able to fit in in her matrimonial

home because a single hand cannot lift the calabash to the head. “Àjèjé ọwọ kan kò gbèrù dórí”. Example can be seen in the song below:

- (8)      *“Bókọ wa gbowóosù*                      If our husband gets his monthly salary  
*Ìyáálé ni yóò ko fún*                      He gives it to co-senior wife  
*Orogún tó kù ẹ tẹpá-móşé*              Other co- wives, work hard  
*Awa orogún tókù*                      Other co- wives  
*È jé a mójú tósé wa*                      Let’s be hardworking  
*Kíyà má şe je wá*                      So that we won’t suffer  
*Àtawon ọmọ táa bí”*                      And our children

The aforementioned excerpt reveals that the man in question has many wives. Among his wives, he has his favourite. Therefore, one of the other co-wives feels concerned; so the singer advises the other co-wives to be hardworking. There is a Yorùbá adage that says:

“Èni tí ara bá ta n ijíjó awo”

(He who is too much in anxiety dances to the occultic music.)

In Yorùbá society, it is common for any co-wife to start trouble when she feels that her husband has neglected her. The co-wife likely encourages other co-wives who are not favoured by their husband to protest as it happens in the song above. There is another Yorùbá adage that says:

“Ríkísí pa wọn pò, wọn dọré”

(Gossip unified them to be friends)

It could be understood from the above that the co-wife who advises other co-wives to be hardworking does not give them genuine advice. This is because Yorùbá will always say:

“Ó fí èjẹ sínú, ó tutọ funfun síta”

(They have blood running in their vein, yet they spew saliva.)

Therefore, one could assume that the co-wife’s advice is to cause disorder in their matrimonial home but at the same time, there is knowledge and something reasonable to tap from the song. Studying the song, it is learnt that man should not have a favourite among his wives. This will allow peace, love, unity, and stability in his home.

### **Emotional Maturity**

In Yorùbá society, women are expected to be emotionally stable for them to achieve successful marriage. Yorùbá people believe in ability to handle situations without unnecessary stress and this is fore-grounded in the excerpt below:

- (9)      *“Ìyàwó ẹlẹjọ wẹwẹ*                      A talkative wife  
*Ọrọ rẹ sù mí*                      I’m tired of you  
*Ọrọ tẹmi o làjà*                      My own neither cause noise

*Bẹ̀ẹ̀ ni kò méjọ́ dání*  
*Ibi orí mi dá mi sí*  
*Ni n fìkàlẹ̀ sí*

Nor does it bring trouble along  
Where I've been destined to be  
I will be there

In the song above, it is established that the senior co-wife tags her junior ones as being talkative. She also says that she is already tired of her junior wives. The song, therefore, teaches us that a senior co-wife in any matrimonial home should display a genuine maturity to accommodate the junior co-wives.

### Ability to Endure

According to Fádípẹ̀ (1978: 301) Yorùbá education has a conventional code of conduct or behaviour, which includes customs, morals, superstitions and laws of his society. Yorùbá adage says: “àgbà tó wẹ̀wù àşejù, ètẹ̀ ni yóò fì rí” (An elder that put on the garb of immoderateness, it is disgrace that will earn him). Yorùbá people believe that a responsible person must be patient, understanding, accepting of anything different and tolerance which they regarded as “omólúàbí”. The song below shows ability of intolerance in senior wife:

(10)	<i>Oníbàtà gogoro má fì tẹ̀ mí o x2</i>	One with high hill shoe, don't step on me x2
	<i>Şẹ́bí ilé lo bá mi</i>	You met me at home
	<i>Èmí sì ni iyáálé</i>	I'm your senior co-wife
	<i>Oníbàtà gogoro</i>	One with high hill shoe
	<i>Má fì tẹ̀ mí ò</i>	Don't step on me

The song above depicts that there is jealousy between the senior and the junior wives. The song is, therefore, rendered by the senior co-wife to provoke her junior wife, perhaps she considers the junior co-wife more fashionable and more educated than she. The above song teaches us that any man who wishes to marry more than one wife should consider the standard of living of his wives in terms of the social pattern of life. This will not make one feel inferior to the other. That is, if there is any inferiority complex between two co-wives, such matrimonial home will never be peaceful.

### Willing to Accept Responsibility

Yorùbá people believe that for any married women to be accepted by the family of the husband, she must do the needful as shown in the song below:

(11)	<i>Yóò sì ma bọ̀kọ̀ rẹ̀ tún flà şe x2</i>	She will adjust her husband's cap for him (2ce)
	<i>Ìyàwó ọ̀dún mẹ́ta</i>	A wife with three years marital experience
	<i>Tó n şe bí i àşẹ̀şẹ̀gbé</i>	Who behaves like a newly-wedded
	<i>Yóò sì máa bọ̀kọ̀ rẹ̀ tún flà şe</i>	She will adjust her husband's cap for him

The excerpt above tells us that the senior wife is jealous of the way the junior wife takes proper care of their husband. The song above teaches us that, any woman who wants to remain stable in her matrimonial home has to take proper care of her husband. Another song states:

(12) <i>Bókò mi r'Èkò ma ba lọ</i>	If my husband goes to Lagos, I will follow him
<i>Bókò mi r'Ègbá ma ba lọ</i>	If my husband goes to Egba, I will follow him
<i>Nìtorí owó ọbẹ kó</i>	It is not because of money for delicacies
<i>Nìtorí iṣẹ ọmọ nì</i>	But because of the children
<i>Bókò mi r'Èkò ma ba lọ</i>	If my husband goes to Lagos I will follow him

The foregoing shows that the wife will always follow her husband anywhere, not because of domestic expenses but because of the singer's priority which is children. The Yorùbá people believe that "Ọmọlèrè obìnrin nílẹ̀ ọkọ" (Children are the gain of any woman in her husband's house). One can suspect that the singer is making jest of other co-wives, perhaps by calling them "Ruth Abókòkú" (Ruth who wanted to die with her husband). The song above teaches us that any woman who wants her children to succeed must give her husband full co-operation so that her children may be given proper attention and good education.

### Conclusion

An attempt has been made in examining traditional education in rivalry songs and proverbs among Yorùbá co-wives while emphasis is laid on the Yorùbá education which is based on the indigenous training. This research posits that conflicts are part of human consciousness and are therefore natural occurrences among Yorùbá co-wives. The study argues that rivalry songs and proverbs are not only meant for abuse, disregard or violence but also, sometimes, are potent weapons used for safety in polygamy. Rivalry songs are also used to train the women in a way that they can promote the cultural heritage of Yorùbá people. Apart from this, rivalry songs and proverbs are used to inculcate the principles of Yorùbá education which are based on the concept of "Ọmọlúàbí". The study concludes that, it is only the atmosphere of peace and love that can bring better matrimonial homes for women to live and enjoy one another.

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## **MORAL IMPLICATIONS OF JEAN-PAUL SARTRE'S 'EXISTENCE PRECEDES ESSENCE' PHILOSOPHY OF LIFE**

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### **Abstract**

Existence precedes essence is a serious philosophical problem which overturns the long-established philosophical analysis that the essence (the worth) of a thing is more elementary and absolute than its existence. The traditional philosophers argue that man's essence precedes his existence, while the existentialists on the contrary hold that man's existence precedes his essence. It is in this poise that Jean Paul Sartre drives the core of his existentialism, insisting that a human person creates his own values and determines a meaning for his life through his own consciousness; hence, he does not possess any inherent value. Existence precedes essence, means that man first of all exists, encounters himself, surges up in the world and makes of himself what he chooses by creating his own meaning; hence the slogan "existence precedes essence." When one takes "existence" as the human consciousness and "essence" as the human genetic and environmental composition; and an individual is defined by his genetic makeup, which also affects his behavior; then there is a problem to Sartre's claims. This paper thus argues that man's essence is tantamount to his nature; and the human nature is not what man can freely choose. Therefore, man's genetic and environmental dispositions to a great extent define him and determine his behavior.

**Key words:** Existence, Essence, Facticity, Choice, Consciousness, Being, Freedom.

### **Introduction**

Essence and existence are one of the fundamental problems of philosophy. This problem has been there and has also turned up several thoughts and ideas within philosophy. So many philosophers in different periods of philosophy have made candid efforts to resolve this problem. But like all fundamental problems of philosophy, the problem subsists. The thought of this problem, coupled with the necessity to speculate on the moral implications of the theory of existence precedes essence of Jean Paul Sartre, necessitated this intellectual feat. Hence, for Jean Paul Sartre, existence precedes essence, in other words, man is the maker of his essence; and he should be concerned with the basic good that will make him flourish (Njoku, 2019, 41). He gave a philosophical doctrine of created essence, thus there is no fixed human nature. This forms the core of Sartre's viewpoint of existentialism; thus, a man lives his life and in turn defines what he really is, not any ideal set of characteristics. A man by extension should create his own importance, place his value on his actions and that his individual freedom is complete and unrestrained. When Sartre asserts that existence precedes essence, he is just expressing what is central in existentialism. By existence precedes essence, Sartre implies that man primarily exists, meets himself, surges up in the world and makes of himself what he chooses. Far from being a determined essence, man is a being on the move, transcending himself. Man possesses

no designation or quintessence given to him prior to his coming into the world. On the other hand, man brands himself. He delineates himself, and that is only on the procedure of existence.

Man is free. He is not restricted to the bounds of our delineation or Mother Nature. He must determine what he is to be, and by this he is as it were, stepping out of himself (existing), and positing what he is to be, (his essence). Man is continually creating his essence by existence-“existing”. Hence the slogan “existence precedes essence.” So, man has a created essence and not a received essence. There is no essence given to him in advance.

For Jean Paul Sartre, existence precedes essence. In other words, man is the maker of his essence, a created essence, and not a fixed human nature, that forms the core of his viewpoint on existentialism. Thus, a man lives his life and in turn defines what he really is, not any ideal set of characteristics (Chukwuma, Okechukwu, Abah, Okoro, Ezeanya, 2019, p.333). A man by extension should create his own meaning, place his value on his acts and that his individual freedom is complete and unrestrained. When Sartre asserts that existence precedes essence, he means that man first of all exists, encounters himself, surges up in the world and makes of himself what he chooses. Far from being a determined essence, man is a being on the move, transcending himself. Man has no definition or essence given to him in advance. He defines himself, and he is absolutely free. He is not confined to the limits of our definition or nature. He must determine what he is to be, and by this he is, as it were, stepping out of himself (existing), and positing what he is to be, (his essence). Man is continually creating his essence by existence-“existing”. Man has a created essence and not a received one, thus the slogan “existence precedes essence.” Sartre here provides some worth reasonable justification for his position, but one might ask; if a man places his value on his acts and that his individual freedom is complete and unrestrained, is ultimate freedom possible? Is it possible for a man to be free even to kill himself without any effect whatsoever on those of his household? If existence precedes essence, does that not imply a rejection of the actuality of a shared human nature? If one here takes existence as the human consciousness and essence as the human genetic and environmental composition; and an individual is defined by his genetic makeup, which also affects his behavior; then there is a problem to the claims of Sartre. In this light therefore, this work sets out to investigate if absolute freedom is possible, and whether a man’s consciousness (existence), determines how he feels concerning the world around him, irrespective of his genetic compositions. In this research work therefore, an in-depth study of Sartre’s existentialism, vis-a-vis his theory of existence precedes essence will be made, in order to ascertain its moral implications.

### **Exposition of Jean Paul Sartre’s Theory of ‘Existence and Essence’**

According to Metaphysics, essence precedes existence. This means that any object, if it has to come into existence, its ideal should exist in the mind of the creator. By extension, all things have a predestined, ideal set of compositions. In contrast to the above, Jean Paul Sartre proposes his idea that existence precedes essence, which is the heart of his version of existentialism. The notion that the human existence precedes their essence means that there is no already defined design that a man is fixed. An individual lives his life and he thus delineates what he really is, not any unrealistic fixed features. By implication, he must form his own significance, place his own value on his actions and his individual freedom is unconditional and boundless.

The common stand of all existentialists is that existence precedes essence. Jean Paul Sartre is the architect and promoter of this theory. When Sartre asserts that existence precedes essence, he is just expressing what is central in existentialism. By existence precedes essence,

Sartre means that an individual primarily subsists, comes across himself, swells up in the ecosphere and makes of himself what he chooses. Far from being a determined essence (Sawwa and Neimneh, 2016, 108), man is a being on the move, transcending himself. Man has no delineation particular to him prior to his coming into the world. On the other hand, man brands himself. He delineates himself, and that is only on the process of existence. Man is free. He is not restrained to the borders of our description or Mother Nature. He must determine what he is to be, and by this, he is as it were, stepping out of himself (existing), and positing what he is to be, (his essence). Man is continually creating his essence by existence- “existing”. Hence the slogan “existence precedes essence” (Sartre, 1951, p.57). Therefore, man has a created essence and not a received essence. There is no essence given to him in advance.

If existence precedes essence as Sartre opines there is no potency. Everything is in the state of actuality. Man keeps on actualizing his essence in the course of his existence. Man in a being that is not determined a priori. He does not live in the past. He lives in the future. This is because man is a being who is not what he is, but who is what he is not.

Furthermore, if man’s existence precedes his essence, man should not rely on any invisible forces to shape his future for him. There is nothing like invisible forces. There is no demon and there is no Angels. When man is encountering any problem, let him not blame any other person other than himself. He is the shaper and architect of his destiny. Blaming Satan when he does badly, or when he fails is an illusion. One idea shared by all the existentialist philosophers is that man is not going to help himself by finding in the world some omen by which to orient himself. This is because man will just interpret the omen to suit himself.

### **Being –in-Itself (L’etre-en-soi)**

This is Sartre’s self-enclosed being. A rock is a rock. It is what it is, and in being simply what it is, no more, no less, “the being of the thing always coincides with itself. The Being-in-itself is both unconscious being of phenomena: tones, flowers and chemicals, and the being of ideas. It is differentiated with the being of persons. It is the objects of the world of external. It is not conscious, not active, not passive, and have no power to transcend. It is relevant to those of the inanimate objects, but far from humans who must make a choice. It has some characteristics. Firstly, the **Being-in-itself is in itself**. This implies that the Being-in-itself has no cause. If it did have a cause, it would not be in-itself, but in its causes (Sartre, 1951, p.80). Secondly, **Being-in-itself is**. This means that Being-in-itself or matter simply is. Using Sartre’s term, Being-in-itself is too much. Being-in-itself has no explanation. It is enclosed in itself. It is self-contained. It is an enclosed system. To state it categorically, the Being-in-itself is a ruin of the code of adequate reason. The code of adequate reason expresses that there is adequate rationale for the whole thing as they are; thus, there is a need for one should choose and act with freedom (Njoku, 2019, p.41). Sartre argues that there is no sufficient reason for the existence of Being-in-itself. The existence of Being-in-itself is not necessary. It is contingent. It is just a brut fact. Sartre expresses this by saying that the existence of Being-in-itself is absurd. Absurdity here implies without any ultimate explanation; and as it were, man creates himself from nothingness (Sawwa and Neimneh, 2016, 108). Thirdly, **Being-in-itself is simply what it is**. This seems unclear. However, Sartre mostly puts it thus; Being-in-itself is opaque, it is solid. He sees Being-in-itself as through and through affirmative. Being-in-itself is fixed, complete, wholly given, absolutely contingent, with no reason for its being. He argues that the problem of humans is that they desire to attain being in itself, the craving to be God; and which can lead one to bad faith.

### **Being-for-itself (L'être-pour-soi)**

Being-for-itself is simply the person: free, conscious, independent, and accountable. Being-for-itself is not being/actuality of object, but subject. It is not being of things or ideas; neither is it the being of un-conscious objects. The Being-for-itself is characteristically active, self-regarding and self-affirming of its being. It is aware of its selfness; by implication, it is conscious and aware of for subjective experiences (Revonsuo, 2010, p.69). The For-itself has the ability to fit back on itself to its own source, the being of cross-examination (Sartre, 1951, p.90). The For-itself, which is man, is essentially endowed with the gift of positing his goals and asking questions about his existence. Sartre identifies human being beings with consciousness, so, when we talk of Being-for-itself, we are talking about human kind of reality. Consciousness is not that which a human person possesses, but what he is. This does not imply that a human person is purely an intellect, or a spirit. Contrarily, Sartre contends that consciousness advances more than the intellect would go. For him, consciousness is one's dreads, anticipations, desires, desires, passions, recollections, even one's bodies. Just like the Being in itself, the Being-for-itself also has some characteristics.

Firstly, the **Being-for-itself is not in-itself**. This implies that contrary to "in-itself", that is not metaphysically caused by anything else, the "For-itself" is not in-itself implies that it is triggered by something else, and thus dependent. The For-itself is arising out of in-itself. He argues that it surges up. Consciousness depends on matter; it does not mean reducing consciousness to matter. Nonetheless it thus stands that devoid of matter, consciousness does not exist. This follows from consciousness as intentional (Omoregbe, 1991, 31). We know that consciousness is consciousness of something other than itself.

Secondly, the **Being-for-itself just is**. We should remember that in-itself just is. It is a brut fact. There is no sufficient reason for its existence. The Being-for-itself, like the in-itself, simply remains. There is no definitive/adequate rationale for the presence of consciousness any more than there is for the presence of Being-in-itself. He views that Consciousness is weird. But there is a situational difference between the For-itself and in-itself. We know that consciousness rises out of the in-itself in some way, as seen already; but not completely short of any foundation. Thus, there is an obligation forced upon for-itself or consciousness from external. This sort of limited necessity is what Sartre calls "facticity". The fact before facticity is that one is totally free to make one's choice, but not free not to choose at all. One's existence is absolute, and so one must necessarily choose. It is Sartre's view that the Being-for-itself exists and creates itself from nothingness (Sawwa and Neimneh, 2016, 110). This is because, the for-itself is aware of its incompleteness.

### **Sartre on Consciousness**

The renewal of the face of the earth is made feasible by consciousness. When one removes consciousness, the world becomes isolated and boredom. The conscious subject is man. With the conscious man, the world acquires a new look. There is multiplicity difference and similarity in the world because of consciousness. A thing in-itself cannot be multiple, similar, difference or varied. Things in the world-for-consciousness have meaning, functions, purpose, associations, and none of which belongs to things-in-themselves. The world-for consciousness is short all through with nothingness, it is full of non-being's negations, limitations, absence, incompleteness and none of these can exist in itself; for none of them can be. In the world of my experience, there is noise, but there is also silence, and silence is nothing. In the world of

my experience, there is three dimensional spaces. And space is nothing. Silence is nothing and space is nothing because they cannot exist on themselves.

Nothingness comes into the world through man. While Being-in-itself cannot be complete (a thing is completely what it is), things seen by consciousness are often incomplete. Consciousness in some mysterious ways seems to be able to see what is not there. I am vividly conscious of the nothings that might have been. Thus, the world as it appears to consciousness is got through with negation or nothing, whereas the world as it is in-itself is completely positive (Sartre, 1951, p.21). By implication, consciousness itself is the source of all negation, and man is the being through whom nothing else comes into the world.

### **Nature of Consciousness**

Man alone is conscious in Sartre's meaning of the term. The nature of consciousness is all about the question of the being of man. Sartre posed a fundamental question thus: what must man be in his being in order that through him, nothingness may come into being? He then replies that the condition on which human reality can deny all or part of the world is that human reality carries nothing within it. Non-being cannot emerge from being-in-itself, which is entirely positive. In the world as it appears to consciousness, non-being is present in a number of ways. Consciousness is therefore the original source of nothingness and must therefore have nothingness in supply. Certainly, Sartre maintains that consciousness is a lack of being: itself is nothing. To be conscious of something is to not be that something, to know an object is to not be that object known. Therefore, this presence of the known is presence to nothing, since the knower is the pre-reflection of non-being.

**Consciousness as Nothing:** Sartre contends that the very opposite of being is consciousness; and consciousness is nothing. To describe pure consciousness, he states thus: I am accurately the immediate negation of the object and nothing but that reflection-reflecting; having streams of subjective experiences (Revonsuo, 2010, 67). Consciousness as nothing in Sartre is a clear rejection of anything that consciousness it taken to contain.

### **Sartre on Freedom**

Sartre contends that the statement 'man is free' is an understatement. Man is freedom itself. When we hear consciousness, Being-for-itself and freedom will simply refer to man. And when we say a man, we mean freedom, consciousness or being-for. Freedom is the very structure of the being of man, and freedom is man (Sartre, 1945, 362). Sartre has a fatalistic notion of human freedom. Man alone is endowed with the force of being absolutely free. He is responsible for his choices and actions. It is freedom that defines the essence of man. Sartre states that one is destined to be free. By implication, one is not limited in the exercise of one's freedom, and so freedom is oneself (Iroegbu, 1995, 255). One does not acquire freedom, because freedom is the same thing with man, and freedom is inseparable from human existence. He contends that freedom is identical with my existence.

Freedom does not stand for the ability to obtain what one wants or achieve one's aim; rather, it means to determine by oneself and to wish by oneself, in the sense of choosing. This means that success is not important to freedom; hence, freedom is human oriented and for man alone (Chukwuma, Okechukwu, Abah, Okoro, Ezeanya, 2019, p.333). Man has the creative ability to dodge the mechanical laws of nature and evolution. The progress of human creativity

makes his freedom known. The whole of man's existence is freedom and it is in freedom that a man is determined. To be free is to be compelled to make a choice. Man cannot avoid making choices. He can eschew choosing. The reason is that the refusal to choose is already a choice clearly made. He expresses it thus; freedom is the freedom of choosing, but not the freedom of not choosing, not to choose is in fact to choose not to choose. It follows then that a person is expected to choose out of his will, and not from anything outside of himself (Okechukwu, Ikuli, 2021, 34). Hence, in the course of two contending issues, to choose is certain to happen.

Freedom carries responsibility with it. Human beings should see the responsibility accompanying their freedom as worthy to be embraced. They should not look for any force outside them, above them or below them to carry those responsibilities on their behalf. They should identify with them. And identifying with the freedom and its responsibility means authentic existence. It means that man is truly a free being.

### **The Concept of Bad Faith**

Man, when he sees the great responsibility which goes with freedom tries to escape or fly away from it. This he does through indulging in insincere self-deception. This self-deception is what Sartre calls "Bad Faith." There is a great responsibility which always trail behind freedom. But sometimes, man runs away from it. Consequently, he goes into self-deception. Self-deception can take different forms and shapes. In the first instance, self-deception can take the form of determinism. This means people denying the reality of freedom, because they are afraid of freedom and its responsibilities. The Second form of "Self Deception", is what he calls "conforming to social moulds." This means taking refuge in certain ways of behaving in order to conform to social moulds. This is arrant self-deception. The third instance, is the postponement of decision or avoidance of decision which is a clear form of bad faith. Sartre illustrates this with the case of a woman who follows a man into a dark room to spend a night with him, and thinking that nothing would happen to her. According to Sartre, this woman is suffering from bad faith if later something happens to her, and she claims to be ignorant of the aftermath of her chosen and responsible action.

### **The Atheism of Sartre, and the Denial of God's Existence**

Sartre is a positive theoretical atheist. He does not only assert that God does not exist, but also goes on to elaborate whole arguments, schemes and systems to establish his belief and rejection of God. All his attempts were to assert the impossibility of God's existence. He posits that "Either God exists and man is not free, or man is free and God does not exist. If God exists, man is nothing, if man exists, God does not exist (Sartre, 1951, p.238). If God were to exist, man will not be free, he would have been determined a priori. It therefore means that man's essence is given in advance. It means also that there is human nature and that man is a finished product. But we know that man is free. And since man is free, Sartre concludes that God does not exist.

Sartre formulates another argument from the point of view of man's subjectivity. If God were to exist, man would have no subjectivity. God's look would deprive man of his subjectivity. There will be no privacy for man. When God looks into a man, man will be reduced to an object. Man cannot then counter God's look. Sartre states again that the very idea of God is contradictory. The idea of God as "*ens causa sui*" is contradictory. This is due to the fact that no being can be the cause of itself. Again, in God is combined the idea of Being-in-itself and Being-for-itself. And we know that these two Beings are opposed to each other. So, for Sartre,

God does not and cannot exist. Man is alone in the world. He is the helper of himself. He determines his being, authors his actions, cares for his being, and has no essence a priori. He creates himself.

### **Evaluation and Conclusion**

It is fitting to commend Sartre for his doggedness in his line of argument. It is however, true that there are some inconsistencies in the theory of Sartre. Hence, it envisages some moral implications which will be highlighted.

### **Evaluation**

Sartre, and other existentialists delineates man and his nature, at the center of existentialism, as a self-creating man. This means an acceptance of man's own freedom and a recognition that human beings are the absolute origin of, and are solely responsible for, their own act; and the cause of any act comes from the individual actor (Okechukwu, Ikuli, 2021, p.35). He contends that Man is not a stone neither is he a flower. He is not an object but a subject. He is a being of activity, acting to create his essence. Action-filled man is the initiator of his projects in life. He sets a goal for himself. He plunges himself into achieving this goal. Nobody plays this role for him. Hence, "Man is free, and this means that it depends on man what he makes of himself. He cannot however avoid making something of himself and what he makes of himself implies an operative ideal, basic project, which he has freely chosen or projected for himself. Hence, freedom is human-oriented and for man alone (Chukwuma, Okechukwu, Abah, Okoro, Ezeanya, 2019, p.333). The obvious implication is that man is not under a prior moral obligation. He determines what is good for him. He knows what he wants, he chooses what he wants, he maps out the modes through which he can achieve those one and goes about achieving. All is done by himself and for himself. It is certain that a human being is defined by the genetic makeup that propels his action. The issue of nature and nature cannot be denied of humans and their action, which sets a limit to the theory of Sartre.

In Sartre's view, Existence precedes essence, (Sartre, 1970, p.17) means that man first of all exists, confronts himself, emerges in the world and defines himself later. Man does not have a received essence. Everybody, from the beginning, sets out to make himself anything he wishes. Decision truly made and choices freely made are authentic existence for man. The willingness to face my responsibilities which goes with my freedom is authentic existence for me. Inauthentic existence comes up when my existence is impact-free. When an individual allows another to live his life for him; if an individual does things because he sees others doing it; then he is not free. And that is inauthentic life. To capture this, Ugwuanyi explicates that authentic existence can be conceived as that mode of living that is real and true to life while the inauthentic existence is the one that is false and untrue to life (Ugwuanyi, 2011, 67). The permission given to another in one's life and choice matters is tantamount to inauthentic living.

As a way of explanation, Existence precedes essence implies that existence is consciousness, and essence is a man's genetic endowment and nurture. Obviously, a man's genetic endowments determine his behavior. The generally shared genetic endowments and the whole gamut of environmental features are known as human nature, which thus affects all. This assertion of Sartre makes his style of philosophizing highly subjective. It then means that he does not concur with the presence of common nature of the human person by positing that existence precedes essence, by implication, a man's consciousness determines how he feels about the whole universe free from his basic genetic endowments with nurture too.

Sartre holds that there is no determinism. Determinism as a theory holds that all events including moral choice are completely determined by previously existing cause that precludes freewill, and the possibility that one could have acted otherwise. According to the determinists, the future has no ambiguous possibilities because everything has been fixed from eternity. Jean Paul Sartre is of the opinion that there is no determinism. He claims that running away from one's freedom is tantamount to self-deception; thus, determinism is a threat to freedom (Chukwuma, Okechukwu, Abah, Okoro, Ezeanya, 2019, p.334). He champions libertarianism. Men actions are free for him, and they in control of their lives, and they decide themselves what they are. There is a firm belief in human destiny.

Critically, the incident between Peter the Apostle of Jesus Christ in the gospel of (Matthew 26:34ff) shows some level of determinism and punctures Kane's idea of Ultimate Responsibility. Peter was foretold that he would deny Jesus three times before the cock crows. The zealous Apostle doubted the possibility and even swore that it will never happen. But that eventually happened and Peter the Apostle wept when the cock crew. This is a sign of predestination of which Kane's position denies in his idea of freewill. Paul the Apostle discusses Predestination in some of his Epistles. In (the letter to the Ephesians 1:5) Paul writes "*He predestined us to adoption as sons through Jesus Christ to Himself, according to the kind intention of His will.*" This corroborates the fact that there is an element of determinism and predestination in human affairs. The same example goes when God told Rebecca, the wife of Isaac in (Genesis 25:23 that "two nations are in your womb.... And the older shall serve the younger. Commenting on this, Jesse Omoregie observes that an agent could live his life as a pre-written script, showing how God in the Scriptures said that He loved Jacob and hated Esau his twin brother even while he was still in the womb of his mother (Omoriegie, 2015). This shows that Esau thought in his life that he had the power of real choice, where as he was living a life of prewritten script.

The theory also exaggerates its view of human freedom. Sartre advocates absoluteness of human freedom, there is no place for God in human existence. He does not want anything to limit the human freedom. God is not the creator; human freedom will be limited. Nothing should limit human freedom, "freedom is the being of man (Sartre, 1966, p.xi). He insists that man is the creator of himself, and that his destiny lies in his hand only. This is so exaggerated because we know that some circumstances limit the human freedom. There is no way that one can be ultimately responsible for one's actions. For one to be ultimately responsible for one's action, one has to be the cause of itself, at least in certain vital mental respects. This is the reason why Strawson argues further that: in order to be ultimately responsible for how one acts, one must be ultimately responsible for how one is mentally. In order to be responsible for how one is mentally, one must have consciously and explicitly chosen to be the way one is mentally and made that choice a reality (Strawson, 2010, 37). More so, the total freedom Sartre gives to the human person has led to all kinds of dehumanization of the human person. By implication, the human person has been subjected to an object of experiment; like the Invitro-fertilization. Hence, any practice that involves dehumanization, exploitation, and manipulation of human and its dignity, is against the natural law and human nature (Okechukwu, Emeribe, 2021, p.104); and anyone who indulges in such or supports it will be tending towards creating chaos in the ecosystem and implicitly against the natural cause of things (natural law). The above flaws the argument of absolute freedom of Sartre and further exposes its implication.

A human person is composed of body, soul and spirit. None of which is a separate substance. The three constitute only one substance known as the human person (Omoriegbe, 2001, 41). Man is composed of body, soul and spirit. Before one can talk of the human person,

the human body, soul and spirit must be at the back of the person's mind. When he asserts that man's existence precedes his essence, he is simply saying that there is no soul in man, thus reducing him as a mere matter. By implication, there is no formal principle or spiritual element in man; nothing divine in him. This is a direct denial of the Christian doctrine of immortality of the soul; and as it were, contemplative life is the highest activity of the soul (Njoku, 2018, p. 97). This is highly cynical, and did not address the holistic man, made of the three distinct parts.

## Conclusion

In conclusion, the idea of Sartre that man chooses his essence, could be interpreted that he is invariably confusing man's moral personality with his essences. It is difficult to agree with him on that because man's essence is tantamount to his nature; and the human nature is not what man can freely choose. The creator has given to each man his nature (essence), which is same for all humankind. To this end, a man's genetic and environmental dispositions define him and determine his behavior.

By and large, the status of man has been greatly improved with the existential thoughts of Sartre. His existentialism is commendable for its return to the concrete situation of human being. Avoiding over abstractness, he digs deep into the human as the center of philosophical inquiry; and his dignity and value should not be neglected (Okechukwu, Emeribe, 2021, 95). He exhumed a lot of negative-ness, and meaninglessness, but discovered something positive, namely; freedom. He challenges man to discover himself and to create himself. This then places his existentialism as a call for man to wake up and conquer the world. It is a shift from the abstract way of thinking to the concrete style of philosophizing; a philosophy promotes action. However, the idea of God in the being of man gives flavor to his existence, and marks his essence; for a man's soul finds its being from God, and it is restless until it rests in God.

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## **TEACHER CORRECTION AS BEST METHOD OF CORRECTING SECOND LANGUAGE LEARNERS' ERRORS: A CASE STUDY OF FEDERAL COLLEGE OF HORTICULTURE, DADIN-KOWA, GOMBE STATE**

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### **Abstract**

This paper attempts to discuss ways of correcting learner's errors by highlighting three possible ways: self-correction, peer correction and teacher correction. It also discusses approaches to the sources of errors as discussed in contrastive analysis (hence, C.A) – which sees learner's error as transfer of form from the learner's first language to the target language – and error analysis (hence, E.A) – which sees learner's error as being sourced in the target language itself – thereby concluding that learner's error are of two types: interlingual and intralingual. The data used for this research were obtained from the students of the Federal College of Horticulture, Dadin-kowa, Gombe state. At the end of the research, it was established that error correction procedures adopted by teachers in class settings for remedying learner-errors is the more preferred and acceptable means of second language learning by study-respondents in contrast to either self-correction or peer correction procedures.

**Keywords:** Error Analysis, Error Correction Procedures, Self-Correction Procedures, Peer Correction Procedures, Second Language Learner Errors.

### **Introduction**

There is no doubt that many people experience some degree of difficulties in the course of learning a second language. In such types of learning situations, the making of errors is inevitable. Thus, many Nigerian students find themselves going to higher institutions without having attained adequate linguistic competence in the English language, which has remained a critical second language for all educated elites in the country. In many instances, many of such students have even been compelled to learn English as either third or fourth language due to the multilingual environment in which they have been socialized over time. Due to their poor foundations in the learning of the basic grammatical rudiments of English, they end up being considerably anxious and insecure in using the language, especially in school or formal settings where its usage is required.

Sujatha, Kannan and Sarika (2012) cited in Balogun (2015) refer to a particular kind of anxiety which also affects students learning of English as 'situation-specific anxiety'. They further say this kind of anxiety; a learner feels he/she is not fit or linguistically capable of acquiring proficiency in speaking and/or reading contexts. However, correcting errors made by students helps to ease the anxiety. Some show zeal and readiness to accept error correction; while some find it embarrassing when they are corrected especially if they are in the midst of their fellow students. Hence, different error correction procedures (or methods) need to be used to provide adequate reassurance to many students who face anxious moment in the course of

learning English as a second language. The reactions that students have towards different types of errors as well as error correction procedures/methods which apply to English learning situations in Nigerian schools in general are highlighted and discussed in the subsequent sections of this paper.

### **The Pedagogical Nature of Language Errors and Mistakes**

People, sometimes, hardly differentiate between mistake and errors. There is a thin line between them. Corder (1967) differentiates mistake and error as systematic and non-systematic. According to him, mistakes are of no significance to the process of language learning. They are committed mostly by native speaker due to some circumstances like tiredness, stress or when the speaker's attention is divided, and when realised, they are quickly corrected. Errors however, according to Lennon (n.d.) cited in Brown (2000) is a linguistic form or combination of forms which in the same context and under the same context counterparts (Amara, 2015). Corder (1967) posits that errors are systematic. When they are committed, the speaker has no knowledge of correcting them.

Mistakes graduate to errors. For mistake to graduate to error, it must have occurred repeatedly by the language user. A learner who commits recursively the same or similar faulty utterances without making any attempt to put them right, he/she is making an error.

Errors (not mistakes) made in both second language learning and in child language acquisition provide evidence that a learner uses a definite system of language at every point in his development (Corder, 1967). Focusing on learner's errors is significant to the aid of teaching. They serve as feedback. According to Corder (1967), learner's errors are significant in three ways. First to the teacher, in that they tell him if he undertakes a systematic analysis, how far towards the goal the learner has progressed and, consequently, what remains for him to learn. Second, they provide to the researcher evidence of how language is learned or acquired, what strategies or procedures the learner uses in order to learn. Thirdly, they are indispensable to the learner himself, we can regard the making of errors his hypothesis about the nature of the language he is learning.

### **Sources of Error and their Types**

The two major approaches to learner's errors are contrastive analysis and error analysis (Khansir, 2012). The field of E.A was first established by Stephen Pit Corder and his colleagues in the late 1970s which he indicated in his first article "The Significance of Learner's Errors" in 1967 (Alkresheh, 2016). This has helped in analysing errors effectively as it has not been done in the field of contrastive analysis.

C.A approach to learner's error was first framed in Robert Lado's *Linguistics Across Cultures* in 1957. This hypothesis was based on the fact that the source of learner's error is mostly as a result of interference or transfer of from the first language (hence L1) of the learner to the target language (hence, TL). However, this has been criticized because C.A was not able to explain errors that were not related to L1 of the learner as some errors are not related to the learner's L1.

E.A on the other hand challenges C.A on the assumption that learner's errors is caused by interference of L1 on TL. According to E.A, error can be sourced within the TL. This happens

when there are certain rules of the TL that are not found in the learner's L1. Thus, error is classified into two: interlingual and intralingual error (Richard et al, 2002). Interlingual errors are associated with interference of L1 on TL. This happens in a situation whereby a learner uses his/her linguistic forms of L1 on some linguistic features of TL.

Intralingual errors on the other hand, occurs due to the misuse of some linguistic forms of the TL. Intralingual error is classified as:

- a. **Overgeneralization:** this happens when a learner uses a rule where it does not apply. For example, using the regular plural morpheme {-s} of English for word like "tooth" = \*tooths instead of "teeth", "man" = \*mans instead of "men".
- b. **Simplification:** this occurs when a learner uses simpler forms found in the TL, example, the simplification of words such as laugh, weight and doubt for "laf", "weit" and "dout"
- c. **Errors of avoidance:** this happens when the learner fails to apply some rules because he/she thinks it is difficult.
- d. **Induced Errors:** this occurs as a result of misleading teaching examples. This often happens when a teacher explains a rule without restrictions. For example, when a teacher explains, use of the regular past tense morpheme {-ed} for regular verbs like wanted, sneaked, cleared etc. without restricting it to only regular verbs, the learners may end up using the same form for irregular verbs like go, come and run as "goed", "camed" and "runed"

### The Nature and Scope of Error Correction Procedures

The committal of learner's errors is an inevitable by-product of the process of learning which teachers must acknowledge. Some students respond to error correction with hostility especially if they are in the midst of their fellow students, while others are very much eager to be corrected. However, whenever the teacher tries to correct every mistake made by the student, the student would think that second language learning is nothing but a fault finding activity and thereby, making the exercise cumbersome. In order not to offend students by correcting every error they make; some teachers remain reluctant and the consequences of such attitude is that the errors will become permanent feature of learner's utterances. Therefore, to avoid this, Lyster and Ranta (1997) cited in Tedick and De Gotari (1998) point out the following questions as regard to error correction:

- Should learners' errors be corrected?
- When should learners' errors be corrected?
- Which errors should be corrected?
- How should errors be corrected?
- Who should do the correction?

Many researches conducted suggested different ways errors should be corrected. Amara (2015) highlights three ways errors can be corrected:

**Self-Correction:** this procedure enables students to correct themselves if they goofed when speaking. It gives students options to think deeper by exploring other options in order to correct themselves. For example, if a student says:

"\*I goed home early yesterday", a teacher can employ this method to correct him/her by saying "you what?" According to Amara, this method is the best because students will remember it better. However, setback in second language learning can be achieved through this method when the student is a slow learner and if care is not taken, the error might be fossilized and become permanent feature of the learner's utterances.

**Peer Correction:** this procedure is used when a student cannot correct himself/herself. Here, the teacher asks other students to correct the student who made the mistake; and it should be done tactfully so that the student who made the error will not feel humiliated. After correction by other students, the teacher should go back to the student who made the error and get him/her to say it correctly.

**Teacher Correction:** in this procedure, the teacher corrects the error if no one in the class can answer it especially if the teacher finds out that majority of the class has the same problem.

Within the framework of the study carried out for the purpose of writing this paper, the extent of use of the three error correction procedures/ methods listed above were sampled and investigated among a selected group of study respondents. This sampling was done for mainly comparative investigative purposes. This is essentially to determine which particular method respondents considered most suitable for carrying out error correction measures in the typical classroom setting in Federal College of Horticulture, Dadin Kowa, Gombe state.

### **Research Methodology**

The data used for this research were obtained from the students of the Federal College of Horticulture, Dadin Kowa, Gombe State. A total of 120 questionnaires were randomly shared among the students of National Diploma (ND) of the departments of Animal Health, Horticulture and Science Laboratory Technology; and that of Higher National Diploma (HND) of the Departments of Agricultural Extension Management, Animal Production and Pest Management, of both genders using simple random sampling technique. This is to support Pattons (2001) claims that each member has an equal chance of being selected. The questionnaire contains questions on how second language learners' errors (in this case, English) can be corrected without hurting the feelings of the learner(s). A total of 81 questionnaires were returned. The data were analysed and findings were presented using percentage.

### **Data Presentation**

A total number of one hundred and twenty (120) questionnaires, containing questions on how second language learners' errors can be corrected and how students feel about error correction, were distributed among the students. However, only eighty-one (81) were returned. Table one shows sixty-four questionnaires were filled by male students, representing 79.0%, while seventeen questionnaires were filled by female students, representing 21.0% respectively.

**Table 1: Gender**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid male	64	79.0	79.0	79.0
female	17	21.0	21.0	100.0
Total	81	100.0	100.0	

The findings in table two below documents responses to the question on the English proficiency levels of the student-respondents, with the following results: 9.9% of them have low English proficiency, 56.8% are of average English proficiency while 28.4% are of high English proficiency.

**Table 2: How would you rate your proficiency in the use of second language (English)**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .00	4	4.9	4.9	4.9
low	8	9.9	9.9	14.8
average	46	56.8	56.8	71.6
high	23	28.4	28.4	100.0
Total	81	100.0	100.0	

The findings in table 3 below shows that 80.2% reveal that teachers correct students' errors while 19.2% opined that teachers don't correct their mistakes.

**Table 3: Do your teachers correct every mistake or error made by students?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid no	16	19.8	19.8	19.8
yes	65	80.2	80.2	100.0
Total	81	100.0	100.0	

**Table 4: How would you rate the error correction in second language learning by teachers?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .00	11	13.6	13.6	13.6
low	8	9.9	9.9	23.5
average	36	44.4	44.4	67.9
high	26	32.1	32.1	100.0
Total	81	100.0	100.0	

Table four above asks the rating of the error correction by teachers. 44.4% rated the average, which happens to be the highest. This shows that the correction is effective every time the students make a mistake or an error. 32.1% rated the correction high while 9.9% rated the correction low.

**Table 5: Do you appreciate it when your teacher corrects error made by you in class?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .00	2	2.5	2.5	2.5
no	2	2.5	2.5	4.9
yes	77	95.1	95.1	100.0
Total	81	100.0	100.0	

The data contained in table 5 shows that 95.1% of the study respondents approve of and appreciate the error correction procedures used by teachers. Similarly, only 2.5% of the respondents did not approve of the error correction procedures being adopted by teachers.

**Table 6: How do you feel in class when corrected?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .00	2	2.5	2.5	2.5
none of the above	2	2.5	2.5	4.9
sad and bored	2	2.5	2.5	7.4
happy and motivated	75	92.6	92.6	100.0
Total	81	100.0	100.0	

The above table shows that 92.6% of the study respondents feel happy and motivated with error correction procedures adopted by their teachers, while 2.5% of the study respondents feel sad and bored with the same procedures, while 2.5% of them did not offer any definite opinion on the question asked

**Table 7: Which way do you think error should be corrected?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .00	2	2.5	2.5	2.5
self-correction	25	30.9	30.9	33.3
peer correction	13	16.0	16.0	49.4
teacher correction		50.6		
	41		50.6	100.0

Total		100.0		
	81		100.0	

The findings in the table above shows that students prefer to be corrected by their teachers with 50.6% opting for teacher correction, 30.9% go for self-correction while 16% go for peer correction.

**Table 8: Is error correction relevant in second language learning?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	4	4.9	4.9
	no	10	12.3	17.3
	yes	67	82.7	100.0
Total	81	100.0	100.0	

Table 8 presents a result of the relevancy of error correction in second language learning.82.7% opt for its relevancy.

**Table 9: Which of the following assertion do you agree with in relation to error correction?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	6	7.4	7.4
- Error correction is all about fault-finding activity especially when every error is corrected	5	6.2	6.2	13.6

- Error correction helps students in learning second language easier and faster	57	70.4	70.4	84.0
- If errors are not corrected, they would become permanent feature of second language learner	13	16.0	16.0	100.0
Total	81	100.0	100.0	

The findings in the above table shows that 70.4% agree that error correction helps students in learning second language easier and faster.

**Table 10: Do you think if teachers allow self-correction, they are being laissez-faire?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid no	60	74.1	74.1	74.1
yes	21	25.9	25.9	100.0
Total	81	100.0	100.0	

**Table 11: Do you think if teachers ask other students correct your error, you will be mocked?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .00	1	1.2	1.2	1.2
no	56	69.1	69.1	70.4
yes	24	29.6	29.6	100.0
Total	81	100.0	100.0	

**Table 12: Do you think a teacher is rude when he/she corrects every error committed by you?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	2	2.5	2.5
	no	52	64.2	66.7
	yes	27	33.3	100.0
Total	81	100.0	100.0	

In table 10, 74.1% are of the view that if teachers allow self-correction of error, they are not being laissez-faire. Table 11 shows the findings that 69.1% do not think that if their teacher asks their fellow students to correct their error. In table 12, 64.2% opts that a teacher is not rude when he/she corrects every error a student commits.

### **Data Interpretation**

The result from table 2 means that the committal of error when speaking English is inevitable in class or within their peers with 56.8% of the students being average speakers of second language, in this case, English. Result from table 3 shows that teachers' promptly correct errors committed by the students so as not to allow the errors fossilize and become permanent feature of the student's utterances. In table 4, the result shows that error correction by teachers is rated average with 44.4%; this means that error correction is not done every time the students make them. In table 5, the respondents show appreciation to teacher correction with 95.1%; this shows how the students are ready to be corrected whenever they commit error. The result from table 6 shows students always feels motivated when their errors are corrected in class. This buttresses the findings in table 5 which shows that 95.1% appreciate error correction by their teachers with overwhelming 92.6% of the students opting that they feel happy and motivated when corrected. This also entails that they believe error correction is not a fault finding activity. The result from table 7 further supports findings of tables 5 and 6 on teacher correction. However, self-correction is also considered by some students because it allows students think for other options to correct themselves thereby not only relying on teachers for correction. By doing that, students would easily remember the correct form of the language and be proud of themselves. The result in table 8 shows that the respondents know that error correction makes one know the correct form(s) of language they are learning.

The result of table 9 means that the students know the relevancy of error correction in second language learning just as it was seen in Table 8. 16% go for the assertion that errors may likely be permanent features of second language learner if not corrected. The response in table 10 also means that the students will welcome self-correction should their teacher encourage that. The result of table 11 also asserts that the respondents will be ready to accept peer correction if there is a need for that. In table 12, the respondents' result consolidates on the teacher correction method as seen in tables 5,6 and 7.

## Conclusion

This research has shown that teacher correction is the best method to correct second language learner's error as shown in table 7. With teacher correction, the students feel motivated, appreciated and ready to learn; and they will not be mocked. This, however, does not mean that other methods – self-correction and peer correction – should not be used to correct learner's errors. Self-correction should be used after teacher correction because it allows students to explore other options to correct themselves. The research has also shown that error correction is not a fault finding activity as shown in Table 9. The students also believe that error correction helps students to learn second language easier and faster.

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## Appendix

### Questionnaire on Error Correction Procedures in Second Language Learning.

Instruction: Please, kindly fill the questionnaire completely by ticking the space you select for each number.

1. Sex: Male..... Female.....
2. How would you rate your proficiency in the use of second language (English)?

High.....Average..... Low.....

3. Do your teachers correct every mistake or error made by students?

Yes..... No.....

4. How would you rate error correction in second language learning by teachers?

High..... Average..... Low.....

5. Do you appreciate it when your teacher corrects error made by you in class?

Yes..... No.....

6. How do you feel in class when corrected?"

- happy and motivated
- embarrassed
- sad and bored
- none of the above

7. Which way do you think error should be corrected?

- a. Self-Correction: where teachers allow students to explore other options to correct themselves when they make errors instead of abrupt correction.
- b. Peer Correction: where teacher asks other students to correct someone who makes an error.
- c. Teacher Correction: where teacher corrects every error made by

students.

8. Is error correction relevant in second language learning?

Yes..... No.....

9. Which of the following assertion do you agree with in relation to error correction?

- a. Error correction is all about fault-finding activity especially when every error is corrected
- b. Error correction helps students in learning second language easier and faster
- c. If errors are not corrected, they would become permanent feature of the second language learner

10. Do you think if teachers allow self-correction, they are being laissez-faire?  
Yes..... No.....
11. Do you think if teachers ask other students correct your error, you will be mocked?  
Yes..... No.....
12. Do you think a teacher is rude when he/she corrects every error committed by you?  
Yes..... No.....

## **A STUDY OF THE NATURE AND LOCATION OF TEACHER FEEDBACK COMMENTARY ON STUDENTS' PROJECT DRAFT ESSAYS IN COLLEGES OF EDUCATION IN GHANA**

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### **Abstract**

This study tries to find out how teachers of St. John Bosco's College of Education focus their written feedback comments in students project drafts. The study is to, specifically investigate the nature and location of teacher written feedback commentary. It draws on Ferris, Pezone, Tade, & Tinti (1997) Discourse Analytical Model for teacher written commentary and key concepts like "written feedback commentary" and "feedback. The study which is essentially a case study, and a descriptive survey, randomly and purposively focused on a sample of 336 comments from 21 students' project drafts of the 2012 academic year in St. John Bosco's College of Education. The major finding of the study was that teachers of St. John Bosco's College of Education locate their written feedback comments mostly at the end of students' project drafts. The study raises some implications for writing instruction, theory and analyses of teacher written feedback commentary.

**Keywords:** Written feedback, Marginal comments, End comment, Project Essay, College of Education.

### **Introduction**

As students are expected to invest their time and energy in writing essays, it is only expedient that they expect feedback from teachers in return. It is the students' right to obtain response to their essays. Providing effective written feedback is one of the most important tasks for English and writing teachers (Hyland, 1998; Hyland & Hyland, 2001). Teacher feedback has been indicated to be desirable for the development of student writing (Ferris & Roberts, 2001; Ferris, 2004; Goldstein, 2004; Zhang, 1995). This is one major reason why teachers' feedback is crucial in helping students to improve their writing in language learning situations and indeed in all other learning circumstances.

The need for acceptable writing is found in about all everyday life practices, particularly in academic settings, a fact that has necessitated the conduct of research into various techniques of feedback in writing such as teacher written feedback, peer feedback, oral conferences and many others, aiming at improving fluency and accuracy of writing across the various continents (Ashwell, 2000; Hyland, 2003; Ferris, 2003; Hyland & Hyland 2006; Leki, 1990).

### **Statement of the Problem**

Teacher written feedback comments have received serious attention from rhetoricians, investigators and writing experts across the globe (Frantzen, 1995; Lalande, 1982; Lee, 1997; Robb, Ross, & Shortreed, 1986). A number of studies have been conducted across the globe on teacher written feedback commentary, both at the basic and tertiary education levels. Some of the principal studies which are explicitly or implicitly related to this field of study (nature and location of teacher written feedback commentary) include Clark (2007), Bitchener *et al.*, (2010), Ferris *et al.*, (1997), Hodges (1997), Hyland & Hyland (2001), and Rezaei (2012), with varied degrees of relevance which aimed at ascertaining the effects of the nature and location of teacher written feedback commentary on students' writing, and to enhance teachers' pedagogical practice in English composition writing (Frantzen & Rissel, 1987). However, same cannot be said in Africa, particularly, of research on the nature and location of teacher written feedback commentary on students' project draft essays and writing in general, coupled with the limited scope and scarce research on teacher response to second language writing (Goldstein, 2001; Chavez & Ferris, 1997 cited in Mota de Cabrera, 2003). Given these combined factors, this paper focuses on the nature and location of teacher written feedback commentary on students' project draft essays in Colleges of Education in Ghana. Using St John Bosco's College of Education, as a case study.

### **Purpose of the Study**

The purpose of this paper is to analyze written teacher feedback comments on students' project essays in St. John Bosco's College of Education, focusing on nature and location of written teacher feedback commentary, thus; to point to teachers the relevance surrounding the nature and location of teacher written feedback commentary on students' writing. Again, the study will offer teachers the opportunity to better situate their comments properly when responding to students' writing in order to improve learners' composition and the overall quality of students' writing in general, and to improve on teachers' pedagogical practice in teaching writing and commenting adequately to students' writing.

### **Research Question**

The following research question drives the present study:

- What is the nature and location of teachers' written feedback commentary on students' project draft essays in St. John Bosco's College of Education?

## **Significance of the Study**

The paper will help teachers fulfill the generic convention of placing teacher written feedback evaluation comments at the appropriate locations so as to boost students' relatively fragile self-confidence, in the writing situation (Smith, 1997).

The work is also aimed at helping teachers to establish a more personal connection with students and demonstrate the effects of their comments on students' writing. The study also offered the teacher with a variety of locations for commenting on students' writing, in order to better illuminate the practices of teachers in their commenting strategies. It is expected that this study will provide the needed insights into the Teacher Written Feedback and tools which could be used to help practicing teachers to evaluate their own written feedback and to develop the schemata and skills of responding to students writing since, students need the skill of writing in academic as well as professional contexts.

The importance of writing skills to students necessitates better methodological engagement in the teaching and writing process, since, it has the tendency to increase on-task behavior, increased classroom motivation, academic success, augment student self-esteem, and closer teacher-student relationships. Hence, the need to properly allocate written feedback comments on students' writing.

This study will also shed light on the realities of today's ESL writing classroom and other learning situations, and will encourage teachers/supervisors of students' project writing, to reconsider their theoretical and conventional assumptions about the project writing genre and other writing situations and re-evaluate how those assumptions shape their pedagogical practices, interpersonal relations and their responding behaviours towards students' writing.

## **Methodology**

The present study is grounded in case study. According to Yin (2002), case study provides a systematic way of looking at events, collecting data, analyzing information, and reporting the results. In this light, the researcher may gain a sharpened understanding of why the phenomenon happened as it did, and what might become important to consider more extensively in future research. Saint John Bosco's College of Education is, thus, selected as a case for study in order to explore the nature and location of written teacher feedback commentary, on students' written project essays.

Case study has some implications for the present researcher, the data (teacher written feedback commentary on students' project essays) and the reader as well. For the researcher, it enabled him to provide a 'thick' description of the nature and location of written teacher feedback commentary used within the contexts of project essays writing in St John Bosco's College of Education.

Finally, the case study approach enables readers to appreciate the uniqueness of the proposed model by Ferris's et al. (1997) which allow teachers to examine the nature and location of written teacher feedback commentary they employ in their responding behaviours in this study.

The study selected accessible students' projectdraft essays for the study. In this regard, twenty (20) students who altogether had thirty-one (31) draft project books were collected for the study. This is because some students had as many as three books, with the least having one draft book. The twenty (20) students' draft projects were supervised by ten (10) teachers, but only two were consulted during the preliminary studies, to give further insight into the nature and location of written teacher feedback commentary on students' draft project books. This is to help the researchers gain additional information from the teachers, apart from what has been captured in context.

To ensure the credibility of the data, two main sampling methods – purposive (non-probability), and random sampling – were employed at different stages of the study to obtain the required data. Through purposive sampling, sixty-three (63) project drafts were collected by choice. Utilizing this sampling procedure enabled quick access to the research data as there was a time constraint for the entire research (Afful, 2005). A second reason for the choice of purposive sampling was its potential in achieving the research purpose, and also allowing for careful selection of data to achieve representativeness. This technique was, therefore, found to be appropriate in the selection of the drafts from each student because the chapters (chapters one to five) of the project drafts were selected without regard for the subject area or the number of chapters in a draft book that may have been vetted by a supervisor.

The sampling mode – purposive – was crucial in ensuring that the questions for which the study sought answers were adequately answered by the targeted data. The purposive sampling method was also crucial in the data collection process because it helped us to gain quick access to the comments and the promise, they held for answering the specific research questions investigated in this study.

Simple random sampling technique was however employed at a different stage to select thirty-one books from the sixty-three project draft essays that were purposively sampled at the time of data collection. The random selection of the project drafts helped to provide a relative representative data for the analysis (Fraenkel & Wallen, 2000). The simple random sampling technique afforded an equal and independent opportunity for each of the project drafts available in the resource centre (Nwadinigwe, 2002; Fraenkel & Wallen, 2000 cited in Akoto, 2013). The selection was influenced by the number agreed with by researchers, to be sufficient for the analysis as well as the extent to which they matched with the definition of written feedback commentary.

Students in the 3-Year Post-Secondary Teacher Training Colleges Diploma in Basic Education are expected to undertake an action research Project Work (EPS 399) in their final year to be submitted to the Institute of Education, of the Faculty of Education, University of Cape Coast, in partial fulfillment of the requirements or the award of Diploma of Education.

Students are expected to identify a classroom situation in any subject area and design intervention activities to address the problem, and thereafter write the report under the supervision of a tutor, who is appointed by the research coordinator, on behalf of the Principal of the college, which count toward graduation and fulfillment of the Diploma in Basic Education requirement. The research work is usually organized in five (5) chapters. Chapter one contains the background to study and other sections to orient the reader to the research. Chapter two consists mainly of review of related literature while chapter three deals with the methodology. Chapter four contains Findings and Discussions. The final chapter, five, contains Summary, Conclusions and Recommendations, followed by references and appendices.

Students are expected to submit each written draft chapter to the supervisor for vetting, with supervisors providing written feedback commentary on each draft, until the student meets the generic requirements of the Project Essay, as required by the Institute of Education, University of Cape Coast. Again, depending on the supervisor, a student may present a chapter-by-chapter for teacher responses; or some supervisors may even require that students present two or three chapters at a time for vetting.

After we had sought permission from the Research Coordinator, with the Principal's approval, copies of available students' project drafts were collected. The drafts contained handwritten commentary – both marginal and end comments – provided by the teachers/supervisors. Teachers/supervisors provide comments on students' project essays, since, writing a project for the first time is often a challenge for both native (L1) writers and non-native (L2) writers (Bitchener et. al, 2010). In order to acquaint students with any type of new knowledge, some form of written feedback commentary is usually provided to the student writer. A total of 31 project draft books from 20 different students were collected, with some students presenting their drafts in either one or two drafts while others presented about three or more project draft books. Of these, 336 comments were realized from the drafts.

The data was collected, taking into consideration the available data at the Resource Centre, hence, the 2012 academic year was considered, since preliminary checks revealed that there were sufficient data for the study with respect to the said academic year.

Below is the description of data as presented in Table 1:

**Table 1: Distribution of data and population of the study**

Number of Students	Number of Project Drafts	Number of Comments
20	31	336

Three steps were taken in gathering the data for the present study. First, there was a preliminary survey of the research site, St John Bosco's College of Education, particularly, the Resource Centre where the project drafts are being kept. This was to familiarize ourselves with the resource centre and also 'build rapport and credibility' (Creswell, 2003:181 cited in Akoto, 2013) with the gatekeeper of the resource centre. It was also to find out the number and the availability of project drafts in the Resource Centre, as well as the presence of teacher written feedback commentary in students' drafts.

The data was collected and coded in order to examine the raw qualitative hand-written or type-written data collected from the data source, (project draft essays) in the form of words, phrases, sentences or paragraphs, and assigning different codes, numbers or labels to them, so that they can easily be retrieved at a later stage for further comparison, analysis, and identification of any pattern. Numbers, letters of the alphabet and symbols used to label the comments and further categorized them, using the analytic framework. Each category was counted for frequency and percentage. These were illustrated in tables for analysis of data.

## Results and Discussions

This section of the data analysis and discussion seeks to answer the following research question:

Research question: *What is the nature and location of teachers' feedback commentary on students' project draft essays?*

In line with Ferris et al.'s (1997) discourse analytic model, this section presents the nature and two broad locations namely, 'Marginal' and 'End' comments, through which teachers/supervisors of writing locate their comments in students' project draft essays. Further attempt is made in this section to discuss the dominant nature of commenting, and further ascertain why teachers/supervisors of project draft essays resort to that particular location, as it is evident in the data. Frequency count of the coded data is also incorporated to lend additional evidence to the reliability and of claims made in this study.

Tables 2 illustrate the nature and two broad locations of teacher written feedback commentary in students' project draft essays, and their corresponding frequencies as manifested in the data set, which the research question sought to answer.

Following is the table illustrating differences with regard to 'marginal' and 'end' comments:

### Nature and location of teachers' written feedback commentary

**Table 2. Distribution of the Nature and location of teachers' written feedback commentary in students' project draft essays**

Nature and location	Frequency	Percentage (%)
Marginal Comment	160	47.6
End Comment	176	52.3
Total	336	100

From the table above (Table 2), which represents nature and location of written feedback commentary, teachers of Bosco's College of Education have preference for the end comments. The end comments had a frequency of 176 (52.3%), as against marginal comments with 160 (47.6%) occurrences of the data.

Following the above specific illustrations, Table 2. shows the typical nature and location of teachers' written feedback commentary used in responding to students' project draft essays across the two broad locations, namely the 'Marginal Comments' (in which the comments are located at the margins of project drafts), the 'End Comments' (in which the comments are located at the end of project drafts), and other precise subcategories elaborated by Ferris and the colleagues, (1997). This was done in relation to the variables used in the analysis, such as the nature and location of the comment; either at the margins or the end of the project draft).

The next step to consider is a descriptive text analysis; essentially, the aim is to corroborate the quantitative data by offering examples that exemplify the nature and location of teachers' written feedback commentary, with respect to marginal and end commentary. This subsection under research question one presents the nature and location of teachers' written feedback commentary.

As can be seen in Tables 2., it is evidently clear that the frequency of occurrence for end comments in the table outweighed the marginal comments. This means that teachers of St. John Bosco's College of Education used more end comments in their written feedback commentary/response than marginal comments in students' project draft essays. This finding rather contradicts what Ferris et al. (1997) found in Students' English Compositions, where the teachers located majority of their written feedback comments at the margins of students' compositions.

The result, however, confirmed previous studies (Bitchener et al., 2010; Hyland and Hyland, 2001-2006; Al Kafri, 2010; Smith, 1997) which focused on only the end comments. Hyland & Hyland (2001) further contended that the end comments were longer, more substantive, and have more discursive remarks on the student's writing overall. Hence, their research was based on only the end comments. Rezaei (2012) also found that the written comments of a teacher of University of Mazandaran had (Hafez Institute of Higher Education, a non-profit University, in Shiraz, Iran) were mostly provided/located at the end of the students' papers at an Iranian educational context. It is therefore, clear that the intent of the teachers of St. John Bosco's College of Education was on content issues such as ideas, coherence, and organization. This finding also supports the assertion that end comments allow the teachers more space and opportunities to summarize and prioritize key points and to make general observations on the paper/project draft (Hyland, 2003, p. 180 cited in Clark, 2007), and to direct students toward effective writing by highlighting one or two major areas on which they should focus their attention in the next write up or future writing situations.

Instances of the nature and location of the teacher written comments will be discussed using the two broad categories of 'marginal and end comments' in the ensuing analysis that follow below:

### **Marginal Comments**

To start with, the nature and location of the teacher written comments in the margins, though were not significant in terms of frequency of occurrence, as compared to the end comments, their presence at the margins sought to serve a number of purposes as evinced in the data. Evidence can be found in the data to support the nature and location of the teacher written comments at the margins of students' project drafts. Below are some excerpts:

**Example 24:** Reframe this part (m) (Project Draft # 1, Comment #1)

**Example25:** Not very clear (m) (Project Draft # 2, Comment #7).

**Example26:** Reframe this part to have a link with the above paragraph(m) (Project Draft #2, Comment #8).

**Example27:** Reframe this portion (m) (Project Draft # 2, Comment #9).

**Example 28:** Not necessary (m) (Project Draft # 1, Comment #5).

From the above marginal comments, it is clear that these comments do not only ensure relevance and create a strong sense that the reader is responding to the text “on the fly”, in other words, as he/she reads along, but it is also more effective than an end comment in making sure that the student understands precisely what is referred to in the particular section that the teacher/supervisor wishes the student to address in the project draft. For instance, Example 24 requires that the student reframe the sentence in the project draft in order to achieve unity and clarity in the work so as to avoid ambiguity in the sentence. In the same way, Example 25 also concerns itself with the clarity issue and hence, calls for immediate redress. However, Example 28 completely dismisses the information provided by the student, as not being necessary in that particular context of writing, hence, the need for the student writer to completely eliminate the information from the draft.

From the ensuing analysis, though teachers of St. Bosco's College of Education did not locate their written feedback comments heavily at the margins of students' project draft, as was the case with Ferris et al., (1997), it was however, clear that teachers used the margins to initiate crucial conversation with the students, with respect to the project drafts, with the aim of addressing immediate issues in the writing process, as shown in Example 24-28. This aim is aptly supported by Hodges (1997), who argued that the margins of students' written works are the ideal site for teacher-student conversations about what and how students are thinking about their project essays, about how teachers respond to students' thinking, and about how teachers respond to the genre of the project writing in academic circles. She pointed out that regardless of which subject discipline tutors or individuals belong to, tutors/supervisors can most successfully engage with students in the margins of students' written work, perhaps more than they can in any other site. She added that the margins allow teachers to work one-on-one with their students and to leave a record of what work they have done those students can return to repeatedly for reference and redress. This assertion is further supported by Hyland (2003; cited in Clark, 2007) who opined, that comments in essay margins are both immediate and proximate, appearing at the exact point in the text where the issue occurs. In this regard, students will be able to identify the comments easily and attend to them effectively.

It is also evident in the data that while teachers/supervisors were usually reading students' project drafts more carefully, they made comments in the margins with the ultimate aim of achieving two overriding purposes; first, it was to show students that supervisors/tutors attentively read their project drafts:

**Example 29:** I don't believe all of them gave the same response. (m) (Project Draft # 3, Comment #18).

**Example 30:** Why are they not readily available? (m) (Project Draft # 3, Comment #19).

As can be seen from the excerpts, the comment in Example 29 suggests that the teacher is consciously contesting the responses provided by the student, and indicates the teacher's suspicion of a possible false response provided by the student. In furtherance of this argument, Example 30 exposes the student's caveat that the pupils were not available without indicating why such pupils were not there. These excerpts, therefore, lend credence to the kind of attention teachers of Bosco's College of Education give to their students' project drafts through marginal comments.

Second, the purpose was to also help students understand the connection between their work and the supervisor/tutor's final comments (Smith, 1997). Thus, the supervisor can indicate to a student in the final comment that he or she needs more analysis, as shown in the data set;

**Example 32:** The explanation in Table 1.3 is not clear at all. I can't follow the argument. (m) (Project Draft # 3, Comment #21).

As can be seen from the excerpts, Example 31 reminds the student writer of an earlier work done on the same concept; hence, the need for the student -writer to import the alternative pronunciation which was stated earlier in order to ease the present work being carried out by the student. Again, in Example 32, the teacher's comment suggests that the table provided previously (initially) could not support ensuing analysis in the student's work, as the teacher remarked: "Table 1.3 is not clear at all. I can't follow the argument". In this case, what teachers write at the margins have a link with what follows in the analysis of students' writing, particularly, the final comment that will follow from the teacher.

From the above analysis, it suffices to say that the written feedback comments were properly focused in the margins by teachers of St. John Bosco's College of Education to help students locate one or more specific sites in the text or project draft that the supervisors/tutors think are lacking in content or ideas, or need some specific attention. The goal there was to ensure that students present works that meet the standard conventions of project genre, and further ensure that such works were devoid of grammatical inaccuracies (aside the main ideas developed in the project works). This attention issue is strongly espoused and supported in Smith's (1997) research.

This section of the analysis has paid attention to teachers' use of the margins as medium to initiate conversation with students, indicate their attentiveness to students' work, and as well as, coordinate students' work. The next subsection considers end comments in the data set.

### **End Comments**

This sub-section under research question one presents the nature and location of the end comments in the data. In other words, we are concerned about what motivates teachers to locate their comments at the end of students' project drafts. End comment, according to Rezaei (2012), is an evaluative feedback (or summative feedback) which "expresses to a writer how well the instructor's instructional priorities have been met. This type of feedback typically passes judgment on the draft in terms of some abstract, undefined notion of an 'ideal' paper, reflects a preoccupation with sentence-level errors, and takes the form of directives for improvement on present or future assignments" (p. 229). The summary of the frequency (N) occurrence of the end comments is presented in Table 2.

To give credence to the analysis that will be done, extracts from the students' project drafts analysis will be used as was done in the first main section. End comments allow more space and opportunities for the teacher to summarize and prioritize key points and to make general observations on the paper (Hyland, 2003; cited in Clark, 2007). The excerpted supervisor/tutor commentary on students' text or project draft essays, displays how the feedback was written by the teachers.

**Example 33:** Table 1 illustrates pupils' difficulty in constructing simple sentences using simple past tense, five (5) pupils representing a percentage of 13.2 could not construct simple sentences using simple past tense because of poor teaching methods employed by teachers. On the other hand, ten (10) pupils representing a percentage of 26.3 could not ..... (End) (Project Draft # 8, Comment #94).

**Example 34:** Thirty-nine (39) pupils representing a percentage of 64.0 scored marks, ranging from 1 – 4. Only two (2) pupils representing a percentage of 3.3 scored marks ranging from 9 – 10. On the other hand, twenty (20) pupils representing. Note: Discuss the reasons that accounted for this performance (End) (Project Draft # 8, Comment #96).

From the examples above, these end comments were usually written on the bottom half of the last page of the text/draft project essay or chapter. Such comments can be written on the back of students' texts/draft project essays or written on separate pages and attached to the students' draft project essays, as maintained by Hyland (2003, cited in Clark, 2007). Teachers of St John Bosco's College of Education were seen at the above instance (Examples 33-34) summarizing and prioritizing the key points that the students require in their analysis chapter. This finding confirms the previous studies (Bitchener et al., 2010; Lave & Wenger, 1991; cited in Arhin, 2011; Smith, 1997) that predisposes the teacher as the expert, thereby providing the students with the requisite information as speculated in the genre discipline. Flower (1989 cited in Arhin, 2011) for example, postulates that to enter discourse community, novice writers need to learn the textual conventions, the expectations, the habits of mind, and methods of thought that allow one to operate in an academic conversation.

It can also be said that most of these end comments by teachers of St John Bosco's College of Education were written in paragraph form and were believed to have been used to direct students toward effective writing by highlighting one or two major areas on which they should focus their attention in the next write up or future writing situations, as it was evidenced in the students' project drafts essays:

**Example 35:** The following conclusion is therefore drawn from the outcome of the research work conducted to correct problem the pupils were bedeviled with. First and foremost, for a problem to be corrected there is an urgent need to unearth the possible causes or attributes of the problem. Also, having identified the problem, the need to employ pragmatic approach in dealing with the problem is of paramount importance. In this situation, the researcher used activity oriented and adequate and appropriate teaching and learning materials to overcome the pupils' difficulties. Again, attention was given to the individual pupils when the need arose. As a way of ensuring that the individual pupils were involved in the intervention processes, they were motivated appropriately for their efforts and contribution to lesson. (End) (Project Draft # 14, Comment #161).

From the above comment (example 35), it was intended to help the student writers in addressing rhetorical sections, such as the "conclusion section" in their final or future writings. Because, what has been presented above, as a comment, indicates that the student may not have presented the requisite information as per the demands of project writing section of the 'conclusion', in the project draft, hence, the need for the teacher/ supervisor to outline the expected response in the end comment in order to direct and guide the student writer in future writing situations. The finding supports Bitchener et al. (2010) and Smith (1997). Rezaei (2012) for example, confirms the notion that end comment is an evaluative feedback (or summative feedback) which "expresses to a writer how well the instructor's instructional priorities have

been met as pertains to the Example 35 where the student writer at this point is expected to incorporate the summary information provided by the teacher in order for the work to meet the required standards of the project genre.

The end comments also offered what Smith (1997) called “coaching genre”, to students. In this coaching genre, there is one category called ‘the offer of assistance’, in which Smith (1997) maintained, “gives students the opportunity to seek individualized instruction beyond that possible in an end comment”. For example, the following offer was clearly exhibited in the data:

**Example 36:** You can call for any clarification at any time. (End) (Project Draft # 5, Comment #40).

**Example 37:** See me if you don’t understand! (End) (Project Draft # 18, Comment #218).

As indicated by Smith (1997), offers are highly standardized, usually including either “see me” or “call for any clarification”. This, he explains, functions in general as encouragement for the student to seek additional help, but he also cautioned that such offer can serve other, sometimes contradictory, purposes as well. He argues that offers sometimes reveal the teacher’s concern that the student will not understand the end comment, thus; in relation to the project drafts, students may not be providing the right information in respect of the rhetorical organization of the project genre and the needed content, hence, offers of assistance will therefore, serve as warnings to the student, indicating the severity of the project draft faults and implying unpleasant consequences if the faults are not soon corrected with the teacher/supervisor’s help. For that matter, teachers of St John Bosco’s College of Education were seen giving offers to their students (Examples 36-37) to see them for important remediation.

In essence, all these comments were meant to direct student writers of draft project essays toward one or two areas on which to rework. Generally, the teachers/supervisors accomplish this in either the margins or the end of the draft project essays, depending on the rhetorical section or chapter of the project draft essay. Focusing comments in the margins and the end of the draft give students a sharper sense of areas for concern. These comments often suggest an approach for addressing weaknesses and offering strengths demonstrated in students’ particular pieces of writing that will prepare them for future writing situations in their draft project essays, and also contribute to students’ improvement as writers and not primarily focus on ways to improve a particular piece of writing. A clear relationship between margin and end comments is crucial.

Hodges (1997) for example, argued that students need to be able to incorporate margin comments meaningfully as they read their returned essays. Margin comments, according to her, need to lead like trail markers to the end comments. There may be several trails for a student to follow—say, one focusing on structure, a second on providing the thinking behind claims, a third addressing problems with word choice. But the student must be able to follow the comments and this means that what teachers put into the margins must be direct and complete. This means, too, that end comments, whether accompanied by grades or not, work best when they tell students the stories of how we read their essays, how we see the whole of a piece of working, where reading is smoothest and why, where we run into trouble, get tripped up, and why, and finally what transformation(s) might move the piece closer to its goals. Margin and

end comments connect our readings to students' texts, connect us to our students, and thus help students reconnect with what they have written so they can return to it with some distance. When comments do not make these connections, we give students no directions to go in (Hodges, 1997).

## **Conclusion**

The present study examined nature and location of teacher written feedback commentary on students' project draft essays in college of Education in Ghana: the case of St John Bosco's College of Education. The result revealed that the written feedback commentary of the teachers was mainly located at the end of students' project drafts, as against Ferris et al.'s (1997) realization of more comments in the margins. The main focus of the teachers in this regard (End comments) was not to address the immediate needs or formal issues (i.e. correctness of grammatical structures and mechanics) of the student writers in the project draft, which is usually the case with marginal comments, but was on content issues such as ideas, coherence, and organization which were found more in the end comments, in respect of the project genre; indicating the rather evaluative nature of endnotes/comments, which typically express how well students had achieved the writing goals of the project genre.

The findings of this study, which are greatly informed by the theoretical and analytical frameworks adopted, have several key implications.

First, the findings of this study could make teachers of writing aware that the nature and location their comments to student writing have the potential to construct the kinds of relationships which could either facilitate or undermine a student's writing development. So, If we accept that our goal as teachers is essentially to help our learners to become efficient and effective participants in real writing/communicative situations then, this involves more than the knowledge and skills necessary to manipulate the structures of a written text or language, we must inevitably appeal to a manner of writing/language use that attempts to integrate its pragmatic goals and linguistic strands. This is precisely what the present study does in trying to discover the system underlying our written productions. By this the study has contributed to the 'interpersonal aspects' touted vigorously by Hyland & Hyland (2006). Teachers/supervisors should, therefore, treat their written feedback comments cautiously.

Second, in order to ensure the effectiveness and success of teacher written feedback, it is a good idea for teachers to be sensitive to the needs, abilities, and personalities of their students in providing feedback, and to keep questioning their own practices and have the courage to identify their own faults, and work on overcoming them. Teachers might also think of following up with students after students receive their teachers' written feedback commentary and helping them learn to revise the draft, so as to curb the friction that underlies certain teacher's comment types and forms, since there is no "one-size-fits-all" form of teacher commentary (Ferris et al., 1997). In the light of these, the study serves as an invaluable source of reference for researchers in Ghana and elsewhere investigating teacher written feedback commentary in academic writings and settings. As a result, the study gives a useful reference material for researchers who are interested in probing issues on academic discourse, particularly, in the field of teacher response to students writing.

Finally, teachers should try to utilize a wider range of responding techniques such as encouraging self and peer editing strategies and giving oral feedback through conferencing with students on an individual or group basis in order to support their written feedback (Freedman &

Sperling, 1995; Parthey-Chavez & Ferris, 1997; Walker & Elias, 1987, cited in Ferris et al., 1997) so as to get better understanding of the goings-on in the students writing development. I hope that the description I have offered here may encourage teachers to reexamine their feedback to ensure it is clear and constructively helpful to students in their writing discourse.

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## RETHINKING AFRICAN INCLUSIVISM-PEDAGOGY FOR HUMAN CAPITAL DEVELOPMENT IN THE 21ST CENTURY: A COMPARATIVE STUDY OF A.T.E AND D.I.E

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### Abstract

Against the background of theorizing to back up African Indigenous Drama / theatre practices, this article examines African Traditional Education vis-à-vis its philosophical foundations, goals, nature characteristics and its relationship to Drama in Education. Prior to Western civilization in Africa, education in the continent was purely indigenous; but the Eurocentricism orientation of African Colonizers and elites would always refute it. These disprove and contests have led to the relegations of Africans, exploits, indigenous knowledge and practices in the global word. This study thus attempts a comparative study of African Traditional Education (A.T.E) and Drama-in-Education (D.I.E); an offshoot of modern education; to emphasize the relevance of the former which the later borrowed greatly from. The study hinges on Social Comparison Theory for its theoretical framework and qualitative research method by adopting a comparative analysis of both A.T.E and D.I.E to highlight the similarities of both practices to prove the relevance of African Traditional Education. The findings of this study revealed that much of A.T.E features are present in D.I.E as much as in modern education which invariably implies that Africans had an established educational system before the advent of western education. More so, the A.T.E system is all encompassing, grounded in African culture, norms and nuances; which could be termed *African Inclusivism-Pedagogy* when compared to the modern day educational curriculum that delineate learning from moral aptitude and cultural values. This study therefore recommends an A.T.E curriculum that recognises the value of African traditions to be integrated into the modern educational methods of teaching that can make learning more relevant and exciting for Africans.

**Keywords:** Rethinking, African-Inclusivism-Pedagogy, A.T.E, D.I.E, Human-Capital-Development

### Introduction

Colonization, modernization and globalization has distorted and retarded the pace and tempo of African growth and the trend of civilization in so many ways. The incursions of the colonial masters on the African continents engender the above concepts with civilization as its watchword. The consequences of African contact with the Western world have led to the neglect of African Philosophies, civilizations, exploits and knowledge which would have been of added advantage to modern technology and exploit. The abandonment and non-appreciation of African knowledge and philosophy has made African continent backward among comity of nations. It

makes the world to see Africans as barbarian and having nothing to contribute to human and societal development. Whereas, African has an organized body of Knowledge, philosophy, practices and civilization that is worthy to be reckon with, if African propound theories to back them. Thus colonization, imperialism, civilization and globalization bring about pillage, plunder led to and stagnation cum decline of traditional cultural pursuits and indigenous knowledge in the colonies. Mimiko lamenting this problem asserts that:

The social fabric was completely devastated due to colonization and a new culture of violence was implanted. Traditional African systems of conflict resolution were destroyed and, in their places, nothing was given. The democratic process, rudimentary though it was, but with great potential as accompanies every human institution, was brutally uprooted and replaced by the authoritarianism of colonialism. A new crop of elites was created, nurtured, and weaned on the altar of violence and colonialism armed with the structures of the modern state to continue to carry out the art and act of subjugation of the mass of the people in the service of colonialism (641).

The attempts at answering the Europeans of the charge that the Africans were irrational; and possessed a body of knowledge and civilization prior to their exposure to Western civilization by some of scholars has led to the forceful propagation of all sorts of African beliefs and ideologies as African philosophy. These attempts are glaring in the works of John Mbiti's *African Religions and Philosophy* (1969), Father Placid Tempel's *Bantu Philosophy* (1959) Wole Soyinka's *Myth, Literature and the African World* (1976); Nguigi Wa Thiongo *Decolonizing the Mind* 1986; Yemi Ogunbiyi *Drama and Theatre in Nigeria: A Critical Source Book* (1981) etc. All the aforementioned books set out to theorize for African indigenous practices prior to colonization and westernization.

This study therefore argues that African societies cum Nigerians possessed a great body of knowledge and civilization that is relevant and akin to modern civilization. However, lack of proper documentation and theorizing to support African thoughts make most African exploits and knowledge void, unrecognized in the light of modern knowledge and learning. It is against this backdrop therefore that this study set out to theorize for African Traditional Education (A.T.E) as it is analogous cum synonymous with Drama in Education (D.I.E); in nature, scope, characteristics and goals.

To achieve this set goal the study reviewed extant literature related to the concepts under study and further adopts a comparative study of both key variables to reach its logical conclusion of equating (A.T.E) to (D.I.E). However, the former is of African origin while the later is of European origin. Thus, in line of propagating the former to gain universal relevance this study coined the term "African-Inclusivism-Pedagogy" or "African-Holisticism-Pedagogy" as theory guiding A.T.E as a result of the careful study on both concepts.

## **Theoretical Framework**

### **Social Comparison Theory**

This theory was proposed by Leon Festinger in 1954. Social Comparison Theory was based on the reliance in self description that self is a social construct and that we define ourselves in part by using others as benchmark (Wheeler 7). Festinger argued that when people uncertain about their abilities and opinions, that is when objective information is not readily available: they

evaluate themselves through comparison with similar. This theory become relevant to this study because in an attempt for African scholars to prove the relevance of African indigenous knowledge, practices and beliefs; they must therefore compare Africans with other so called civilized culture and society. Hence, for African to prove to their European counterpart of their inherent or indigenous drama; we often make reference to Greek Drama, where drama is claimed to have originated. In the same vein, for African to claim to have an established educational system prior to the advent of colonialism as argued in this paper we must compare African Traditional Educational system with that of the so call Western education practices, by chosen an aspect of it, Drama-in-Education which bear similar qualities with African Traditional Education system.

The original idea behind Festinger's Social Comparison Theory was that people engage in social comparison because they have a strong need to evaluate themselves and sometimes, they must do it (Wheeler 7). Social comparison is something people decided to do or decided not to do in a controlled and rational way in order to arrive at objective assessment of their personal qualities. Thus, a comparison between A.T.E and D.I.E of this nature is a health one to highlight the strength of A.T.E in the light of modern education strategies and techniques and to further argue for the possibilities of integrating A.T.E techniques and qualities into modern educational practices.

### **Education and Society**

Barker defined education as all those processes of learning which enable a person to acquire skills, behaviours, knowledge, values and norms which are considered necessary to live a happy and successful life in the society to which he belongs (9). Adeyemi and Adeyinka defined education as the process of transmitting the culture of a society from one generation to the other, the process by which the adult members of a society bring up the younger ones (23). According to Rodney, education is crucial in any type of society for the preservation of the lives of its members and the maintenance of the social structure. Education grows out of the environment; the learning process being directly related to the pattern of work in the society (62). Adeyemi and Adeyinka believe that education is the process of cultural transmission and renewal, the process whereby the adult members of a society carefully guide the development of infants and young children, initiating them into the culture of the society (23).

Education is "the process of cultural transmission and renewal", the process whereby the adult members of a society carefully guide the development of infants and young children, initiating them into the culture of the society. For infants and young children, education often takes the form of indoctrination, that is, the process of compelling the child to "eat" or "play" or do his / her homework at particular times of the day. In the training or upbringing of children, a measure of freedom is allowed so that they can have the opportunity of learning at their own rate and behaving in their own particular ways, provided their learning processes and general behaviour do not present a wide departure from the accepted social standards and conventions of their society. Freedom is therefore a relative term and the extent of freedom a person enjoys depends largely on the culture of the society to which he or she belongs and the values which that society upholds.

What seems to be a common thread linking the generality of definitions of education by varied scholars over time is the idea of preservation and perpetuation of the cultures of different societies through inculcation of the norms, values, practices of the particular societies

among the young, in the context of educational practice. In other words, the cultural future of a people is based on the kind of education that such people provide for their children. When that education is Western, then there are serious implications for the African child and African societies in general because their survival, development and social transformation are threatened (Rodney 83). Being society and culturally based; the above definitions of education go in tandem with African traditional practices. The western paradigm (apparently focusing on the individual) tends to be selective, competitive and largely formal in nature. Western education also emphasizes on hierarchy, structure; a chronologically graded education system, running from primary school through to university, in addition to general academic studies, a variety of specialized programmes and institutions for fulltime technical and professional training (Bangura 29). Western values are generally blamed for the creation of African elites who failed to identify with the values and aspirations of the communities in which they had been raised (Rodney 89).

### **African Traditional Education an Overview**

African Traditional Education refers to the ways of teaching and learning in Africa traditional society based on the knowledge accumulated by indigenous Africans over long periods in response to different physical, environmental and social problems. Chitumba (26) posits that there was education in traditional societies whose aims were passing on to the youths, the accumulated knowledge, wisdom and skills of the cultural groups. African Traditional Education is described as mostly having no schools nor the formal organizations associated with conventional western learning. It does not divide curricular content into disciplines such as arts, sciences, agriculture, and economics; but, wedges the children's daily routines and livelihoods of their family and community together, integrating skills and knowledge about all aspects of life into a single curriculum (Gwanfogebe 21).

The teachers in African Traditional Education are mostly unpaid, yet they prepare the children to function with efficiency in their communities. The system allows no drop-outs because promotion from one level to the next is not based on selection but is automatic. The education is characterized as "remarkably comprehensive since it has as its aim the full integration of the child into the life of the tribe" (Farrant 19). According to Rodney (2), Indigenous African education can be considered outstanding: its close links with social life, both in a material and spiritual sense; its collective nature; its many-sidedness; and its progressive development in conformity with the successive stages of physical, emotional and mental development of the child". Traditional African education, therefore, was wholesome. All elders in the society were expected to play the father and mother roles in teaching and advising, rewarding and punishing children in the village or community. The teaching and bringing up of children were therefore a collective responsibility, hence, the African saying that "it takes a village to raise a child. Marah observed that traditional education in Africa was intimately integrated with the social, cultural, artistic, religious and recreational life of the ethnic group (16).

Children were instructed in social etiquette, agricultural methods and other skills that ensured the running of the social entity of which they were integral members. In the early age of the child, the education was largely the responsibility of the biological mother, but the community structures and systems took over as the child grew older, for example, in the initiation of adolescents into adulthood. Initiation schools played a part in complementing traditional education, particularly when boys and girls transitioned into adulthood. These

schools were crucial to the child's full understanding of their changing roles in society. According to Van Rooyen et al., the lack of initiation rites in modern day communities causes a lot of confusion among the youths. Individuals have to look at young people's difficulties in finding themselves and see something that is missing in our society (2). Initiation schools developed children will power through promoting asceticism, self denial, mortification, physical endurance and self control. Spiritually, children were taught to become an entity in unity, not only with other men but also with the whole of nature, comprising the earth, water, fire, light, etc... to pass from being an individual to the social situation aimed at full cosmic participation (Van Rooyen et al, 106). In other words, African Traditional Education like formal education in every society is the process of cultural transmission and renewal," the process whereby the adult members of a society carefully guide the development of infants and young children, initiating them into the culture of the society. For infants and young children, education often takes the form of indoctrination, that is, the process of compelling the child to behave right at all time.

### **Drama in Education an Overview**

Drama - in - Education is the most significant model of learning and is a basic activity for learning; it is the way of helping children to think about their individual or social problems. Children can learn to explore issues, events and connections, by means of drama. In drama, children draw on their knowledge and experience of the real world in order to create a make believe world (O' Neil and Lambert 11). Thus, drama is one of the few areas of the curriculum which is built on dreams and voices.

Dramatic forms in educational services are inclusive of all other educational and arts forms. That is in Drama-in-Education all dramatic activity can be employed language, music, dance and movement are put to use. There are two main categories of dramatic forms namely: play and improvisation.

*Play* is unplanned activities; it is the prerogative of children and it differs from work (Courtney 33). Through play children learn to get on with others and to find out how they stand in relation to others. In fact, children's play is purposive and requires considerable effort. It is the only and the natural vehicle through which they learn about themselves and the world. Drama is similar to play in that it is useful in developing play so that children can extend themselves creatively and constructively. With drama and play children ought to be able to express and communicate their feelings and understandings in their own ways (Allen 42). However, their response is not only personalized in drama, it is basically social.

While *Improvisation* is a form of dramatic play which has a regular shape. It is known to be a form of representation and is acknowledged by the actors to be dearly separated from life. In education, this form can be called child drama or creative drama or similar terms can be used. Dramatic improvisation followed by reflection gives children practice in reasoning and acknowledging (Philbin and Myers 179). Furthermore, it may help children to find drama very attractive because they can respond in a natural way during their play activities. It also provides emotional content in their socialization.

According to Courtney, play and improvisation symbolize the real life situations which children experience. They understand the essence of human experience within focused meaning and collaboration in which ideas are mutually explored (33).

There are some views concerning drama in schools. According to Lynn McGregor, educational drama can be classified into two groups: learning through drama and envisaging drama; also known as learning with drama (2).

The first group of drama emphasizes the exploration of issues and people through drama. It is an exploration, which involves both the teacher and child, resulting in discussion of the issues involved. It can be used as a method to teach particular subjects, such as history or social studies.

The second group of drama is envisaging drama; also known as learning with drama as an art form in its own right. It places responsibility on children to work on the stimuli given by the teacher. Usually, the teacher plays a relatively passive role. This activity means that children have to produce ideas, decide among themselves how to put them together and then create a scene with its own characters.

According to Dorothy Heathcote, all dramatic activities can be located on a continuum, from the most classic or highly stylized, to the most domestic or casual (173). A new dimension of experience in drama can be very quickly reached by shifting from one place on this continuum to another. The classic mode requires great concentration and control so it seems difficult as a way into drama. Yet, the domestic mode looks easier. It is casual and similar to everyday human relationship. For this reason, a teacher selects the appropriate kind of drama on the basis of needs of the class which is important in the present circumstances.

Drama-in-education is process-centred and considered to be reform pedagogy. Central to D.I.E the methodology is a focus on learning by activity, problem-solving, action-reflection interplay, and discovery by experience (Bolton 150). The focus on the social construction of knowledge in drama enables students to realize that knowledge is both a product and a means of social contact (Szauder 4). This implies that in the as if world of drama, students need to use their existing knowledge, and, by interacting and collaborating with others, they gain additional information and make meaning that enables them to resolve certain challenges and issues. In this way the authenticity of the activity is emphasized in that learning is contextualized in both a fictitious context and as it applies to the real world. The manner in which the students represent their views through performance role plays, tableaux and/or improvisation is influenced by their previous experience and knowledge. This focus on the real problems of life comes about in a protected environment that aims to facilitate learning through experience (Heathcote & Bolton 16). Thus, new educators agree that continuity is very important and that if all teachers are trained to use drama this would help to safeguard the student's opportunity for dramatic experience in elementary schools (Dodd and Hickson 128).

### **Comparison between A.T.E and D.I.E Learning Strategies and Educational Goals**

Traditional education uses teaching methods and familiar materials drawn from the children's environment. Such methods are related to the culture and traditions of the children's ethnic group such as folk tales. Smith (cited in Marah 20), unpacks the use of folk tales as educative

devices in traditional African societies. Stories are used not only to amuse and express feelings but also teach ideal forms of behaviour and morality. Children learned by listening to their elders, imitating or emulating them. These stories are handed down from generation to the next; their concern was to induct the youth into moral, philosophical and cultural values of the community. Just like drama in education too, it makes use of devices that the students / participants are familiar with: such as storytelling, myths, songs and mime as it is used in African traditional education. In the same vein drama in education too could be used as a tool for teaching moral behaviours and virtues among youngsters (O' Neil and Lambert 11).

African Traditional Education is collective and utilitarian. It incorporates the input of all members of the community, thus preparing the learner for full participation in society. The same apply to drama in education practices; it is a shared collective experience of the participants who participated in the process. The first advantage of using drama in elementary schools is that it allows students to work together and to share responsibilities for the development of self- actualization which is the main objective of education and which also continues throughout life. If a student achieves self actualization, he will have the qualities of being realistic, creative, trust and independent.

Traditional African Education was not confined to school room walls, there were no special buildings. The homestead and the community were the contexts of African education. Different games such as wrestling, running, training for healthy living, cooking, hunting, forms of carpentry, training to become blacksmiths, critical thinking, drumming, dancing, marriage counseling etc. were used as part of the traditional curriculum at different stages in the development of the child. Norms and values of the community such as honesty, loyalty, bravery, mental and physical wellness, leadership, responsibility and accountability were part and parcel of the curriculum that developed the African child (Datta 19). The same is applicable to Drama-in-education it is never restricted to the classroom. It can take place in any place and location and in varied form.

Traditional methods used what westerners would call 'Mastery Learning (Marah 19). Thus, failure was virtually non-existent; every effort was made, encouragements given, incentives provided to make sure even the most coward went through, say, the circumcision process. Group instruction, group assignments, apprenticeships and age groupings to experience a particular significant event, were the most common methods employed to instruct the young. The content of African Traditional Education was determined by society to cater for the physical, social and spiritual aspects of the life of children and followed certain principles that are suggested by Adeyemi and Adeyinka. These are as follows:

- I. **Principle of Preparation:** This involved the removal of economic and social poverty, hunger, disease, squalor, ignorance, malpractice, production of human power (human resources).
- II. **Principle of Functionalism:** It determined that people learnt through imitation, initiation ceremonies, work, play, oral literature.
- III. **Principle of Communalism:** All members of the society owned things in common and applied the communal spirit to work. Children belonged to the community and every member of the community had a stake in their upbringing, e.g. If a child misbehaved

while the parents were not around other adult members of the community would discipline and correct him or her on the spot.

- IV. **Perennialism:** Education was a vehicle for maintaining or preserving the cultural heritage and status quo, it was conservative.
- V. **Holisticism or multiple learning:** In economically, socially and practically advanced societies like the Zulu, Ashanti and Nupe there was a high degree of specialization in learning. In latter societies, education equipped boys and girls to undertake multiple occupations that required related skills, e.g. when a child was taught to be a fisherman, he not only learnt to catch fish but also to preserve, market it, mend nets, manufacture canoes and set up temporary shelter. There was no gap between work and study; there was no unemployment in African traditional societies (26).

While, there are three basics approaches or models for dramat in education namely: Exploratory, Illustrative and Expressive, as suggested by Ustundag:

**Exploratory:** The exploratory model is the most common in classrooms. In fact, most "how to do it" drama texts deal with this model which is the most widely known amongst students. Teachers use this model for students to explore new experiences.

**Illustrative:** The students try to analyze their own inner meaning by means of illustrative model of drama which uses their mental powers, body and voice. This model allows students to use dramatic action for understanding personal relationships.

**Expressive:** The expressive model is used to communicate ideas. This model has a socially practical significance (3).

Drama-in-Education is emerging as a powerful model of learning through which students are encouraged to gain mastery over their thinking; which is akin to the principles and values of A.T.E. Furthermore, there are some purposes for using drama as a method as noted by Ustundag which is as follows:

- I. Drama affords students an opportunity to work together co-operatively on a shared project. It also increases the child's awareness of the divergence of views both within the classroom and within the wider social context.
- II. Drama extends both the range and quality of the child's language usage. It provides an opportunity for trying out different models of discourse and can create an impetus for a wide variety of oral and written forms.
- III. Drama can also offer children the opportunity of critically appraising their own and other's work.
- IV. Drama is a particularly useful way of "opening up" problems, themes and topics that are of social concern. It enables children to view such subject matter from varying perspectives and to raise their own awareness of the complexity of the issues involved.

- V. Drama involves children in a complex process of selection, demanding of them an ability to choose between various effects and devices in order to shape a unified and coherent utterance (3).

In a similarly, A.T.E possess qualities similar to that of D.I.E as observed by (Adeyemi and Adeyinka 26) which make this study advocate the inclusion of African Traditional Educational values and principles into modern educational practices.

### **Discussion of Findings**

African Traditional Education like Drama in Education could be summed up as curriculum centred with the child in mind. In a similar vein, the new movement in education, which has introduced the concept of child centered education, is combined with children's play. It is therefore a fact that the meaning of child centered education is deemed close to children's play, "as we have in African societies", (mine emphasis) rather than subject centered education (Bolton 152). Moreover, drama is seen as the "play way" to education. Both imagination and play are inherent parts of effective education. Thus, drama is a vital part of education in schools (Ustundag 11).

African Traditional Education like Drama-in-Education is the most significant model of learning and is a basic activity for learning: it is the way of helping children to think about their individual or social problems. Children can learn to explore issues, events and connections, by means of ATE and Drama-in-Education learning activities. In Drama-in-Education, children draw on their knowledge and experience of the real world in order to create a make believe world (O'Neill, Lambert 11); just like in African Traditional Education where individual learn through experiences and practice. Thus, ATE like drama is one of the few areas of the curriculum which is built on dreams and voices.

Drama in Education has long been a powerful medium which enables human beings to examine their world and the people who inhabit it with them. Through drama people can learn more about themselves and others and can develop a greater understanding of society. Drama-in-Education allows children to follow the same path of discovery. Drama facilitates the transfer of power from adults to children in developmentally appropriate ways. Thus, the specific objectives of *Drama in Education* are listed as follows:

- I. To help students discover that they know more than they thought they knew.
- II. To lead students to see the real world more clearly in light of what is revealed by the imagined one.
- III. To help students capture more and more of what is implicit in any experience.
- IV. To develop a tolerance for a variety of personalities and ideas.
- V. To make an abstract concept or experience very concrete so the students can understand and have control over it. (Ustundag 5)

In accordance with the description of Drama- in- Education given in this study self actualization is the first advantage for the students. Self actualization leads to other effects as well. These can be summarized as follows:

- VI. To give students an opportunity to examine their own problems with a new perspective.
- VII. To show student the direction in which he or she is going.
- VIII. To make students to reflect on experience and see what they do in common with other people.
- IX. To go beyond the tight framework of the curriculum in subjects, such as science, languages and mathematics.
- X. To give students freedom besides responsibility.
- XI. To show students how they can stay with something they don't like and work through it to a point of accomplishment.
- XII. To increase student's vocabulary and help D.I.E participants develop a finer control of rhetoric through interaction with others and through tapping subjective experience.
- XIII. The above summation of the advantages of Drama-in-Education is in tandem with the aims of African Traditional Education according to Fafunwa; which he refers to as “education for purposeful living” which is embedded in the following cardinal goals of African traditional education:

(1) To develop the child's latent physical skills; (2) To develop character; (3) To inculcate respect for elders and those in position of authority; (4) To develop intellectual skills; (5) To acquire specific vocational training and to develop a healthy attitude towards honest labour; (6) To develop a sense of belonging and to participate actively in family and community affairs; (7) To understand, appreciate and promote the cultural heritage of the community at large. (20)

## **Conclusion**

Education, which is the process of helping people to find essential meanings in life, involves both teaching and learning. While the identified principles of African Traditional Education listed above have far reaching implications for the formal education of today. Translated into modern curriculum and pedagogical theories and practices, the cardinal principles are largely similar to the goals, contents, methods and evaluation techniques of the modern day educational system or objectives of teaching and learning in any institution: although the modus operandi may be different. For instance, the seven traditional objectives can be categorised into the cognitive, psychomotor and the affective domains as found in modern day curricular practice. These objectives are also prevalent in Drama-in-Education when it is used as a classroom teaching tool or method. The first objective relates to the psychomotor development of the child through physical participation such as traditional games. The second, third, fifth, sixth and seventh traditional goals of education closely relate to the affective domain of modern day education. The fourth goal is directly related to the cognitive domain. When closely studied, some of the goals may fall into two or more of the domains of educational objectives as

categorised by Bloom (cited in Adeyemi and Adeyinka 23), depending on how one examines them.

To this end, A.T.E Principles like Drama-in-Education (D.I.E) which is a relevant teaching tool and an aspect of modern education; which shared similar principles with modern educational system is a useful tool for learning in the curriculum across all the levels of education. Therefore, African Traditional Education and Drama-in-Education which is an offshoot of modern day education system are similar in that they are closely linked in their goal, values, learning process, outcomes and they deal with the holistic development of the child. This study therefore recommends an A.T.E curriculum that recognises the value of African traditions to be integrated into the modern educational methods of teaching that can make learning more relevant and exciting for Africans

On theorizing for African indigenous practices; African Traditional Education like any effective system of education was based on sound philosophical foundations. These foundations or principles have been rightly identified by Ocitti (cited in Adeyemi and Adeyinka 23) as Preparationism, Functionalism, Communalism, Perennialism and Holisticism. The Principle of Preparationism, which underlined both formal and informal educational practices, implied that the role of learning and teaching was to equip boys and girls with the skills appropriate to their gender in preparation for their distinctive roles in the society.

Education, even in the most centralized and stratified societies, was meant to enable individual to fulfil socially defined responsibilities irrespective of gender. Male education in A.T.E thus produced farmers, warriors, blacksmiths, rulers and other male dominated occupations from which women were excluded. On the other hand, female education was predominantly designed to produce future wives, mothers and home-makers. The principle of preparationism further meant that male and female education prepared its recipients to adjust to the community and to play a useful role in it. Children developed a sense of obligation towards the community and grew to appreciate its history, language, customs and values. This is perhaps one of the greatest attributes of indigenous education as opposed to Western education which tended to alienate young Africans from their cultural heritage (Kelly; as cited in Adeyemi and Adeyinka 32).

African Traditional Education is a participatory kind of education in which people learned through imitation, initiation ceremonies, work, play, and oral literature. In this way, the learner was productive as he/she learned and was smoothly integrated into the community. Thus, the gap which exists today between study and the world of work was absent in pre-colonial society. Indeed, there was no unemployment in African traditional societies.

It is against the background of the above explications that this study outlines the following principles as that guides the theory of *Inclusivism-Pedagogy* of African Traditional Education:

1. Founded on the principles of Preparationism, Functionalism, Communalism, Perennialism and Holisticism: these principles make ATE Philosophical.
2. It prepares the recipients on their roles from cradle to grave, making the individual useful at every stage of their lives.

3. It prepares the recipients on different disciplines that would make them relevant to the society and themselves; rather than the western education that makes its recipients specialized in a given area of study.
4. A.T.E contents cover all the modern day educational domains and objectives like: Psychomotor, Cognitive and Affective domains etc.
5. A.T.E uses all the educational resources materials that the recipients are familiar with to equip and prepare the students, i.e. storytelling, myths and oral histories etc.
6. A.T.E prepares its recipients to appreciate their cultural values, heritages. Languages and respects for elders and established authority.
7. A.T.E is compartmental less, the various contents; disciplines are interwoven at every level.

It is against the backdrop that this study refers African Traditional Education practices as *Inclusivism-Pedagogy* a principle which implies that A.T.E is all-inclusive, having no boundary, compartment and limit. Thus, the A.T.E principles and values should be integrated into contemporary educational practices, to alleviate the rate of unemployment or unemployed-ability and further curb amoral and vices among Nigerians teeming youth.

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