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POLICY AND MISSION STATEMENT

UNIUYO Journal of Humanities, a publication of the Faculty of Arts, University of Uyo, Nigeria provides outlet for products of research in the Humanities and related disciplines for the promotion of scholarship and deep academic discourse in the Humanities. The Journal is research-based and peer-reviewed and provides a forum for scholars and academics of the humanities and related disciplines to focus on contemporary issues that affect professional practice or the discipline using well known and established research traditions and reporting formats. The Journal offers the African and global perspectives on contemporary issues in the Humanities and remains a credible and scholarly platform for established and budding scholars of the Humanities to share their well-researched and well-written research outcomes to members of the global academic community.

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CALL FOR PAPERS AND AUTHOR'S GUIDELINES

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1. Manuscripts for publication consideration in the UUJH should not be longer than 8000 words-notes and references inclusive, and should also have an Abstract of not more than 200 words. The author should identify five keywords from the paper immediately below the Abstract.

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4. Author(s) Surname should be written in Capital letters first and separated by a comma. Other names could then follow. Example: WILLIE, Willie U. (Ph.D.).

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13. Below are the Submission Months for the two Editions of the Journal:
(A) April-June for OCTOBER EDITION
(B) November-February for MAY EDITION

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EDITORIAL

The Editorial Board of the Uniuyo Journal of Humanities (UUJH) is so excited to release its volume 26, Number 2, October 2022 edition of the Journal. This issue of the journal emanated from the February 2022 call for papers approved and released by the Editorial Board. The call for papers yielded more than 60 papers. The online platform of the Journal is working. This has occasioned the unprecedented improvement in the submission rate to the Journal which in turn shows that the Journal has gained wider readership and acceptance. This is evidenced in the fact that we now have submission from foreign contributors. Sequel to the aforegoing, we therefore, thank our contributors who continue to trust the Journal as a credible medium and a reliable outlet to project the output of their research work to the outside world. We also want to thank our wonderful Dean of Faculty of Arts, Professor Joseph A. Ushie for the confidence reposed in us and for all his support and encouragement toward me and al the other members of the Editorial Board. I must sincerely thank all the members of the Editorial Board for their hard work, commitment and cooperation and for accepting to work in odd times even during the national strike embarked upon by the Academic Staff Union of Universities (ASUU). The Editorial Board members have asked me to warmly congratulate our amiable Dean on his re-election for a second term in office as the Dean of Arts. I also wish to appreciate our peer reviewers who worked behind the scene to see that the quality of the Journal is not compromised. It is a part of their duty to help determine the relevance of the papers submitted in their areas of research expertise for assessment and publication, a duty they have performed excellently well.

This Edition will also be uploaded on the Journal website at (www.uujh.org.) to continue to give the articles published in the Journal, the contributors, the Faculty of Arts, and the entire University of Uyo, the global visibility and citation they deserve. The intention is to also make the published articles easily accessible to students, teachers, and the global academic community who can easily download and use the published papers with just a click of the button. This feat of achieving global visibility of the Journal was the initiative of my predecessor, the immediate past Editor-in-Chief of the Journal, Professor Nnamdi Ekeanyanwu who is now on sabbatical leave at the University of Arizona, Arizona USA. My unreserved gratitude goes to him and his family.

This issue of the Journal is organized into five sections. Sections A contains six papers which are focused on Language, Linguistics, English and Literature while Section B focused on Religious Studies and Philosophy and contains two papers. Section C contains one communication based paper, while Section D is focused on

Theatre Arts and Music and contains four papers. Section E contains three papers in various other areas of humanities published as miscellaneous

All the papers published in this Edition of our Journal have been peer reviewed, proof read and carefully edited with the intention to reduce errors to the barest minimum even though it may not be possible to completely eliminate errors. We know that we cannot claim to be too careful or perfect as we only strife for perfection. God almighty is the only perfect one. I therefore, take responsibility, on behave of the Editorial Board, for any offending errors, no mater how little that may have crept in here or missed my editorial attention. Kindly forgive my imperfection knowing that we would never intentionally allow errors in here. Enjoy the volume and see you again in letter this year for volume 27, Number 1.

Dr. Willie U. Willie
Chief Editor and Chairman UUJH Editorial Board
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Section A

LANGUAGE / LINGUISTICS
ENGLISH / LITERATURE

The Vitality Status of the Anaañ Language of Akwa Ibom State[1]

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Abstract
This work examined the linguistic situation in Anaañ language speech communities of Akwa Ibom State, southern Nigeria, with a view to establishing the language's level of vitality or endangerment. Using a UNESCO-designed structured questionnaire which addresses nine issues on language endangerment, data for the study were gathered from collaborators in selected households using the multi-stage sampling method, comprising the systematic and stratified sampling methods. Data were analysed with reference to the 9-factor framework for language vitality and endangerment proposed by UNESCO (2003), and it was discovered that Anaañ language is safe regarding intergenerational transmission, actual population, proportion of speakers and attitude of community members towards their language. However, further examination of five factors, namely: trends/functions in existing language domains, response to new domains and media, materials for language education, government policies and amount/quality of documentation, revealed that the language is at the risky stage, and even risks disappearing in some aspects if nothing is done. From the findings, it is concluded that, though definitely endangered, the linguistic situation in Anaañ speech communities of Akwa Ibom State puts the language in the gradual attrition category,

where revitalisation is possible and the trend of language shift can potentially be halted. The information from this work would certainly help to appreciate the urgency required to put up language maintenance and vitality programmes for the definitely endangered Anaañ language.

Key words: Language vitality/endangerment, revitalisation, attrition, language domains, UNESCO

1.   Introduction

The roles of language as a vibrant cursor of identity for man and a repository of a people's heritage and history, make it a vital tool in the life of humankind. By implication, the importance of language to man cannot be treated with levity. In as much as every language symbolises a people's unique cultural acumen, no language has a right to exist over and above another. In that case, every speech form has a right to exist and be used for various purposes, no matter the size of its speakers' population. Language is as important to man as water and other essential communal amenities; therefore, language engineers and other stakeholders (especially government) have the onus to handle linguistic issues with the same robustness used to develop infrastructure. This could be done by digging for linguistic information/data about our languages because we need linguistic information to find out things about the history of a people, the lives of the speakers of a particular language, the status of that language, and by extension, the life of the language.

A language on a steady march to extinction is an endangered variety; and a language is in danger when its speakers either cease to use it in a reduced number of communicative domains or even stop using it. Worst still, some languages are so endangered that, the existing speakers fail to pass them on from one generation to the next. There are more than six thousand (6,000) languages in the world, and about five hundred and fifteen (515) in Nigeria (www.ethnologue.com). Studies have shown that even languages with hundreds of thousands or millions of speakers are no longer being acquired by children; at least 50% of the world's over six thousand languages are steadily losing speakers (Bernard 1992, 1996). Considering this scenario, there is this forecast that, by the end of the twenty first century, about 90% of the world's languages may be replaced by dominant languages (Villalón, 2003).

Language endangerment is usually conditioned by both internal and external forces. The internal forces may include a community's negative attitude towards its own language while the external forces may be economic, religious, cultural, or educational suppression. Internal pressures often have their source in external ones, and both halt the intergenerational transmission of linguistic and cultural traditions (Hale, 1998). Wurm (1998) and Crystal (2000) had identified that language endangerment is in stages, namely:

i.   Potentially Endangered: These are languages with no political, economic, and educational power. They are under heavy pressure from a larger language as they also do lose children speakers.

ii.   Endangered Languages: These have few or no children learning the languages and the youngest good speakers are young adults.

iii.   Seriously Endangered Languages: These languages have the youngest good speakers aged 50 (fifty) and older.

iv.   Moribund Languages: These languages have only a handful of good speakers, mostly old people.

v.   Extinct Languages: These languages have no living speakers left.

Akwa Ibom State has three dominant languages: Ibibio, Anaañ and Ọrọ. In addition to these three dominant languages, others exist which are spoken in specific local areas. They include, Obolo, Itu Mbonuso, Nkari, Ibuoro (Iwerre), Ekit, Ibino, Uda, Enwang, Ebughu, Iko, Efai, Ilue, Warife (Khana), Efik, Ibani, Etebi and Okobo.

Ibibio is the dominant (or state) language and is spoken in fifteen, out of the thirty-one Local Government Areas that make up the state, including Uyo, the state capital. Anaañ is the second dominant language spoken in eight Local Government Areas while Ọrọ is the third, spoken in five Local Government Areas of the State. Even these dominant languages have their own levels of endangerment. For instance, Ibibio is taught in less than 30% of the schools in the state while Anaañ and Ọrọ are not taught at all; and the non-dominant languages are oppressed by one or two languages in their domains.

Following the fact that every language has a right to survive (no matter how small its speaking population might be), one of the basic principles of UNESCO's constitution is the maintenance and perpetuation of language diversity (UNESCO Constitution Article 1). Based on this principle, this research work strived to gather information on the vitality status and degree of urgency for undertaking research in the Anaañ language of Akwa Ibom State.

2.   Justification for the Study

Every language embodies the unique cultural wisdom of a people (Villalón, 2003). In as much as each language uniquely expresses the human experience of the world, it is believed that knowledge of any single language may be the key to answering fundamental questions of the heritage and future. Following this fact, the extinction of each language leads to the irrecoverable loss of unique cultural, historical and ecological knowledge. It is based on this, that the 2003 UNESCO Convention on safeguarding of the intangible cultural heritage recognised the importance of language as an expression of cultural diversity and its connection to sustainable development.

At the UNESCO Experts Meeting (2003) on 'Safeguarding Endangered Languages', Brenzinger and others proposed a framework that uses 9 factors of vitality and endangerment in measuring the level of endangerment of the world's languages. These are:
1. Intergenerational language transmission; 2. Absolute numbers of speakers; 3. Proportion of speakers within the total population; 4. Loss of existing language domains; 5. Response to new domains and media; 6. Materials for language education and literacy; 7. Governmental and institutional language attitudes and policies; 8. Community members' attitudes towards their own language; and 9. Amount and quality of documentation.

To make these factors operational, the Brenzinger's team suggested that, for each language, a 5-point score should be assigned to each of the factors (except factor 2). From a summation matrix of the scores from the scale, a measure of the level of endangerment together with a sense of the level of urgency for revitalization efforts can then be determined.

It has already been mentioned that Akwa Ibom State has about twenty languages, and none of these languages is listed as a majority language (cf. National Policy on Education, 1981). Not being part of the majority languages implies that these languages might not have the needed attention from Government especially in the areas of education, literacy and mass communication. Therefore, they stand the risk of endangerment. From the foregoing, and with the fact that this is just a part of a large project on the languages of Akwa Ibom State, this work strived to describe the Anaañ language of Akwa Ibom State by using the UNESCO (2003) framework to give first-hand information about its specific linguistic situation with reference to vitality/endangerment. At the back end, the results of the 5-point score summation matrix per endangerment factor have assessed the level of urgency needed to do a revitalisation or maintenance programme for the language.

The justification of this project is its alignment with The United Nations Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities (1992), Resolution 47/135, which states in Article 4 (4) that: "States should, where appropriate, take measures in the field of education, in order to encourage knowledge of the history, traditions, language and culture of the minorities existing within their territory …" The Declaration is commendable and in fact a suitable one for a multilingual society like Nigeria.

3.   Objectives of the Study

This work is only part of research on Akwa Ibom State as a whole. Primarily, the study strived to assess the vitality status of the Anaañ language spoken in Akwa Ibom State and its specific objectives include:

1.   To ascertain the vitality/endangerment status of the Anaañ languages using the UNESCO scale.
2.   To establish the attitudes of Anaañ speakers towards their indigenous language.
3.   Based on the findings in (1), to provide concise information concerning the degree of urgency for undertaking research on the Anaañ language.

4.   Literature Review

The literature is replete with facts about language vitality and endangerment. A vital language is that which is used in the various domains of governance, education, *et cetera*. The most commonly used factor in evaluating the vitality of a language is whether or not it is being transmitted from one generation to the next (Fishman 1991). A viable language is that which is used across social networks and in a wide range of contexts (Grenoble and Whaley 2006). In that case, a language is termed non-vital or endangered if it is used in a restricted domain and fails to pass the intergenerational transfer test.

Apart from the endangerment levels proposed by Fishman (1991), Wurm (1998), Crystal (2000) and Villalón (2003), Lewis and Simons (2009) had put together a 13-level model called Ethnologue's Expanded Graded Intergenerational Disruption Scale (EGIDS) with the help of which all of the world's languages can be classified. From the scale, a language can be evaluated by answering 5 key questions regarding its identity function,

vehicularity, state of intergenerational language transmission, literacy acquisition status, and a societal profile of its generational use. Lewis' and Simon's (2009) EGIDS is basically an expanded version of Fishman's (1991) GIDS model. The only difference is that its fine-grained levels have been made to correspond to UNESCO's (2003) evaluative system, taking care to cover Ethnologue's categories as much as possible.

In as much as language survey and documentation are meant to reverse the trend of a language's steady march to extinction, a few studied scenarios would suffice, to show the need for continued practice in the enterprise. These scenarios (cf. Udoh, 2010) also show the position of each illustrated language in the models already mentioned here.

a.   A report published by Times Magazine (cited in Kuju, 1999 p.38) revealed that "there is hard evidence that the number of languages spoken in the world is shrinking; of the roughly 6,500 languages now spoken, up to half are already endangered or on the brink of extinction. Linguists estimate that a language (gradually) dies somewhere in the world every two weeks".

b.   Connell (1997, p.27) is quoted thus:
During fieldwork in the Mambilla region of Cameroon's Adamawa province in 1994-95, I came across a number of Moribund languages … for one of these languages, Kasabe, only one remaining speaker, Bogon, was found (he himself knew of no other). In November 1996, I returned to the Mambilla region … to collect further data on Kasabe. Bogon however died on 5th November 1995, taking Kasabe with him. He is survived by a sister, who reportedly could understand Kasabe but not speak it, and several children and grandchildren, none of whom know the language.

c.   Anderson (1998, p.3) said this:
The West Caucasian language, Ubuh … died at day break, October 8th 1992, when the last speaker, Tevfik Esenc, passed away. I happened to arrive in his village that same day, without appointment to interview this famous last speaker, only to hear that he had died just a couple of hours earlier.

d.   Down home here, the Efai language, spoken in Mbo Local Government Area of Akwa Ibom state, Nigeria, as at 2010, had just one elderly speaker left[2].

e.   In late April 2008, Etim had planned to collect data from the only surviving aboriginal speaker of the seriously endangered Medefaidrin language of the Oberi Okaime religion[3] in Ibiono, Akwa Ibom state, Nigeria. Unknown to him, Margareta Abony had

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[1]This information is courtesy of a colleague, Golden Ekpo, who stumbled on this seeming serendipity while gathering data on languages of the Ọrọ extraction.
[2]Oberi Okaime, which means 'freely given', is an indigenous Christian movement of the Ibibio stock which Abasiattai (2008) calls an Ibibio-centric religion. It started in 1927 (Etim, 2010:5-7). Members use a spirit language called Medefaidrin language to communicate with God and among themselves.

already died (with the originality of the language) in January, 2008, and was to be buried a few days before his arrival in May, 2008 (Etim, 2010). Today, as rightly put by Urua (2010, p.9), "less than a score of fluent literate members of the Medefaidrin script are alive…"

f.   In August 2008, during a field trip to Ika and Etim Ekpo Local Government Areas of Akwa Ibom state (where Anaañ language is spoken), it was discovered that children no more perform the moonlight play where one could have indigenous songs/dances, rhyming riddles and other oral literary art forms. Children of this present generation may not even know that such plays exist (Udoh, 2010). This is a dangerous trend because the loss of any aspect of a language is prelude to a loss, in installments, of a language and culture.

g.   During linguistic fieldwork in 2008, Ukpong (2008) discovered that even the elders of Ilue (a community in Mbo L.G.A.) were at sea as to the pronunciation of many lexical and phrasal items in the Ilue language. This is largely because all of them more frequently use Ọrọ, a dominant language in the area, as well as Efik and Ibibio – the languages of trade; thus rendering their own language non-vital. The worst has however happened to this language because, more than a decade after (as at 2020), during fieldwork for this study, nobody in Ilue community laid claim to such language. They all spoke Ọrọ and/or Efik.

h.   Fakuade (1999) reported that Geranci (spoken in Gerewa ethnic group of Bauchi L.G.A, Bauchi state) is dying because more than 70% of its indigenes communicate in Hausa, not Geranci.

i.   Kuju (1999) observed that the phenomenon of code switching, or code mixing is most prevalent amongst the Igbo especially the lettered … the phenomenon is considered a status symbol but unfortunately, it is reducing the status of the language as it is adversely affecting the vitality of the Igbo language. Anyanwu (2015) corroborates this fact in a study which showed that a good percentage of English lexical items either do not have their Igbo forms, or the speakers do not know them.

The above scenarios can only be addressed through documentation of the linguistic situation of the various speech communities in a local area, state or nation. Apart from the afore-stated works, there have been related works on the documentation of the languages of Nigeria (cf. Udoh, 2001; Udoh, 2003; Udoh 2004; Udoh 2005; Udoh & Okon 2005; Udoh & Adeniyi 2014). These works, which are about the geo-political profile of some Nigerian languages, mainly deal with the documentation of these languages to know where they are spoken, the number of speakers, the local government area(s) where a language is spoken, and some major towns in the local government area. The difference between these earlier works and this study is that those works did not examine the vitality/endangerment status of the languages, which is the main focus of this project.

Apart from the five stages of language endangerment by Wurm (1998), we adopt for discussion in this work, the six rankings of language status in terms of relative vitality/endangerment by Grenoble and Whaley (2006) thus:

i	*Safe*: A language is said to be safe when all generations use it in (nearly) all domains. It functions as the language of government, commerce and education with a large speaker base compared to other languages spoken in the same region.
ii	*At risk*: A language is at risk when it is spoken in a limited number of domains or has a smaller number of speakers than other languages in the same region. It may not have any observable pattern of a shrinking speaker base, but lacks some of the properties of a safe language.
iii	*Disappearing*: A language with an observable shift towards another language in the communities where it is spoken, is termed a disappearing language. Such language has an ever decreasing proportion of intergenerational transfer, used in a restricted set of domains, while a language of wider communication begins to replace it many homes.
iv	*Moribund*: Not transmitted to children.
v	*Nearly extinct*: A language is seen as nearly extinct when only very few speakers of the oldest generation are left.
vi	*Extinct*: A language with no remaining speakers is certainly extinct.

5.   Methodology

The study adopted the survey method of research where investigation was carried out on the linguistic situation of different speech communities of Anaañ local government areas of Akwa Ibom State. One (1) village per local government area was randomly selected from the eight local government areas of Anaañ, giving a total of eight villages to study. The research procedure is discussed under the following subheadings:

Sampling procedure: To conduct the research, the multi-stage sampling method was adopted. Members of various households were studied. These households were selected using the systematic sampling method. Here, every tenth compound on the left of any street in a designated speech community was selected. Inside the selected compound, the stratified random sampling method was adopted to select competent speakers of the Anaañ language for data collection. During the research, public opinion concerning the following key issues was canvassed from the studied collaborators:

i.	Whether Anaañ language enjoys intergenerational transmission from parents to children.
ii.	The proportion of Anaañ language speakers within the total population.
iii.	Whether there are cases of loss of existing language domains.
iv.	Whether the Anaañ language does respond to new domains and media.
v.	Whether the Anaañ language has materials for language education and literacy.
vi.	The policies of government and institutions concerning Anaañ language.
vii.	The attitude of community members towards their own language.
viii.	The amount and quality of documentation Anaañ language has enjoyed

Using a 5-point scale for each issue, the responses from this survey are used to make some descriptive assessment of the linguistic situation in Anaañ speech communities.

Data collection procedure: Data for the study were collected using a structured questionnaire designed to address the issues on language endangerment raised by UNESCO. The questionnaire, which is downloadable at http://www.unesco.org/culure/ich/index.php?pg-00144, has a section for metadata (data about the speech community, the language and informants); a column for the key issues raised, 5-point scale score; reliability index and comments. The reliability index for each issue has a 3-point scoring system which include evidence from field work and direct observation (3); evidence from other reliable sources (2); Very little evidence – a 'best guess' (1); and no data available (0).

Data analysis procedure: To analyse the collected data, the researchers coded in tables, the items raised according to the responses on a 5-point grade. For instance, to test the extent of intergenerational language transmission, responses were coded according to the grades of response: (5) The language is used by all ages, from children up; (4) The language is used by some children in all domains; (3) The language is used mostly by the parental generation and up; (2) The language is used mostly by the grand-parental generation and up; (1) The language is used mostly by very few speakers, of great-grandparental generation; (0) There exists no speaker.

Only the responses from the collaborators and their corresponding grades are represented in the table for analysis. These grades are represented in the respective cells where each language domain (office, territory, church, market, family, media) intersects with the speech community/local government area (example, Nto Edino (Obot Akara), Midim (Abak), *et cetera*). In a particular domain, where we had more than one response for an item, the one with majority response is placed first, then the second placed next. For example, 4|5 where Midim (Abak) intersects with office, signals that more consultants in the office domain of Midim (Abak) spoke in favour of the item coded 4 than the one coded 5.

In the speech community/local government area row, the grade with the highest frequency is, in the intersecting result column, represented in bold face (with its corresponding item) while other items with their grades (represented in normal fonts) follow in order of frequency. This is made clearer in the data presentation and analysis section.

4. Data Presentation and analysis/discussion

Table 1: Intergenerational language transmission

	Intergenerational language transmission	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	4	4	4	4	4	-	**4. The language is used by some children in all domains.**
2	Urua Inyang (Ika)	5	5	5	5	5	-	**5. The language is used by all ages, from children up.**
3	Ikot Akpan Nkuk (Ukanafun)	5	5	5	5	5	-	**5. The language is used by all ages, from children up.**
4	Utu Etim Ekpo (Etim Ekpo)	5	5	5|4	5	4	-	**5. The language is used by all ages, from children up.** 4. The language is used by some children in all domains.
5	Uruk Uso (Ikot Ekpene)	5	4	5	5	5	5	**5. The language is used by all ages, from children up.** 4. The language is used by some children in all domains.
6	Afaha Ikot Ebak (Essien Udim)	4	4	4|5	5	5	-	**5. The language is used by all ages, from children up.** 4. The language is used by some children in all domains.
7	Ikot Ibritam (Oruk Anam)	5	5	5	5	4	5	**5. The language is used by all ages, from children up.** 4. The language is used by some children in all domains.
8	Midim (Abak)	4|5	5	5	4|5	5	-	**5. The language is used by all ages, from children up.** 4. The language is used by some children in all domains.

Facts from Table 1 show that majority of Anaañ indigenous speakers are of the opinion that their language is used by all ages, from children up to the great-grandparental generation. Even though a few consultants from all local government areas (except Ika and Ukanafun) also pointed out that the language is used by some children in all domains, the linguistic situation is still good enough, as it could be considered safe (or worst case scenario, at risk), but certainly not a disappearing or moribund language in this regard.

The next table examines the number of speakers of the Anaañ language. The UNESCO's list of factors in language vitality lists this as **absolute** number of speakers. However, we do not treat these numbers as absolute since we could not rely on such statistical information from the consultants. We therefore made use of the figures of the 2006 National Population Census (cited in Ituen and Uzoma, 2020), and take these to be an estimated number of speakers of the language per local government area:

Table 2: Number of speakers of Anaañ language

	Number of speakers of Anaañ language	Estimated Number of Speakers
1	Obot Akara	192,453
2	Ika	95,088
3	Ukanafun	163,951
4	Etim Ekpo	138,406
5	Ikot Ekpene	184,773
6	Essien Udim	252,522
7	Oruk Anam	224,536
8	Abak	139,090
	TOTAL	**1,390,819[4]**

Table 2 shows that Anaañ has an estimated speaker population of one million, three hundred and ninety thousand, eight hundred and nineteen (1,390,819). When put side by side the estimated population of over 2.6 million[5] Ibibio language speakers (which is a more widely used language in the state), Anaañ could be termed a safe language (or worst case scenario, language at risk) in terms of the speaker population. This is not a bad case for the language as it may not be termed disappearing or nearly extinct based on speaker population.

The next table highlights the proportion of Anaañ speakers within the total population.

Table 3: Proportion of speakers within the total population

	Proportion of speakers within the total population	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	4	5	4	4	4	4	**4. Nearly all speak the language.** 5. All speak the language.
2	Urua Inyang (Ika)	3	5	4|5	5	5	5	**5. All speak the language.** 4. Nearly all speak the language. 3. A majority speak the language
3	Ikot Akpan Nkuk (Ukanafun)	4|5	5	4|5	4|5	5		5. All speak the language. **4. Nearly all speak the language.**
4	Utu Etim Ekpo (Etim Ekpo)	4|5	4|5	4	4	4	4|5	**4. Nearly all speak the language.** 5. All speak the language.
5	Uruk Uso (Ikot Ekpene)	3|4	3|4	3|4	4	4|3	3	3. A majority speak the language. **4. Nearly all speak the language.**

[4]We believe that this number had since increased, as the figure here is from the last national population census conducted since 2006.
[5]This figure for Ibibio, from the last National Population census conducted since 2006, had since increased but we cannot rely on any other document for this, except from the National Population Commission.

6	Afaha Ikot Ebak (Essien Udim)	3	4	4	4	3|5	-	**4. Nearly all speak the language.** 3. A majority speak the language. 5. All speak the language.
7	Ikot Ibritam (Oruk Anam)	4	4	4	4	4	-	**4. Nearly all speak the language.**
8	Midim (Abak)	3	3|4	3|4	3|4	3|4	-	3. A majority speak the language. **4. Nearly all speak the language.**

Facts from Table 3 show that majority of the studied consultants are of the opinion that the proportion of actual speakers of the Anaañ language almost matches the actual population in each of the local government areas. In that case, majority of them see nearly all inhabitants of the Anaañ land as speaking the language, while some view a majority of these inhabitants speaking the language. Yet another set – a not-so-negligible few – see the language as spoken by all inhabitants of the Anaañ land. By way of offering some explanation to the situational scenario in Table 3, it could be said that these responses seem to be along the lines of the speech community or local government area in question, and may not be sweeping for all speech communities of Anaañ. For instance, it could be observed that, Ika and Ukanafun have a majority response that ALL inhabitants speak the Anaañ language. This may be due to the fact that, the indigenes of these communities are intact and they rarely have visitors/strangers who speak other languages around them. In contrast, Ikot Ekpene and Abak communities, which surely have strangers/non-indigenes (since they are more cosmopolitan than many other Anaañ communities), are of the view that not all and not nearly all speak the language – as submitted by speakers in other speech communities. Rather, they are of the view that majority of inhabitants of the Anaañ land speak the language.

The next table highlights the trends of the Anaañ language in existing language domains.

Table 4: Trends/functions of the language in existing language domains

	Trends/functions of the language in existing language domains	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	4	4|5	4	4|3	4|5|3	4	**4. Two or more languages may be used for some functions in specific language domains.** 5. The language is used on the streets and the homes for all functions. 3. The language is in home domains and for many functions, but the dominant language begins to penetrate even home domains.

2	Urua Inyang (Ika)	4	5	4	4	4|5	4	**4. Two or more languages m ay be used for some functions in specific language domains.** 5. The language is used in the home for all functions.
3	Ikot Akpan Nkuk (Ukanafun)	4	4|5	4	4|5	4|5	4	**4. Two or more languages may be used for some functions in specific language domains.** 5. The language is used on the streets, in the market and in the home for all functions.
4	Utu Etim Ekpo (Etim Ekpo)	4|3	4	4	4	4|5	4	**4. Two or more languages may be used for some functions in specific language domains.** 5. The language is used in the home for all functions. 3. The language is in home domains and for many functions, but the dominant language begins to penetrate even home domains.
5	Uruk Uso (Ikot Ekpene)	4	4|3	4|3	4	4|3	-	**4. Two or more languages may be used for some functions in specific language domains.** 3. The language is in home domains and for many functions, but the dominant language begins to penetrate even home domains.
6	Afaha Ikot Ebak (Essien Udim)	4	4|3	4	4	4|3	3	**4. Two or more languages may be used for some functions in specific language domains.** 3. The language is in home domains and for many functions, but the dominant language begins to penetrate even home domains.
7	Ikot Ibritam (Oruk Anam)	4	4	4	4	4	4	**4. Two or more languages may be used for some functions in specific language domains.**
8	Midim (Abak)	4	4|3	4|3	4	4|3	-	**4. Two or more languages may be used for some functions in specific language domains.** 3. The language is in home domains and for many functions, but the dominant language begins to penetrate even home domains.

On a general note, the trend of language use and function in Anaañ land, according to Table 4, is that Anaañ language may be used with one other, or more languages to function in specific language domains. This suggests that English and neighbouring Ibibio or Igbo could be used alongside Anaañ in domains like the church, market, office and even the media. It could be observed that, in domains like market and church, the response with grade (4) - *two or more languages may be used for some functions in specific language domains* – is a recurring decimal in all local government areas. This implies that Anaañ and (any) other language(s) are used functionally in these domains.

Collaborators in Ikot Ekpene, Essien Udim and Abak speech communities responded with grade (3) as closely following grade (4). Grade number (3) says that *the Anaañ language is in home domains and for many functions, but the dominant language begins to penetrate even home domains*. This observation may be due to the mixed nature of these communities; therefore, a dominant language (perhaps Ibibio or English) is spoken alongside Anaañ in these speech communities and is even beginning to penetrate the homes. More worrisome is the fact that all family domains in these three local government areas (and even Obot Akara, to some extent) consistently attested to this penetrating trend (notice the entry, 4|3 in each family column for Ikot Ekpene, Essien Udim and Abak). Local government areas like Ukanafun and Oruk Anam look more conservative and do not really experience the penetrating trend observed in Ikot Ekpene and the rest.

The linguistic situation of Anaañ speech communities does not look good in this aspect. The Anaañ language seems to be between *safe* and *at risk*, considering the number of domains it is spoken or being used as an alternate language. Moreover, there is some threat to the safety of this language as four out of the eight Anaañ-speaking local government areas vociferously say that the dominant language (Ibibio or English) penetrates even the homes of Anaañ land even though Anaañ is used in the homes, and for many functions. If not checked, this trend could cause the Anaañ language to saunter into the disappearing stage (recall that, as put by Grenoble and Whaley (2006), a language is disappearing when there is an observable shift towards another language in the community where it is spoken).

Table 5: Response to new domains and media

	New domains and media accepted by the language	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	1|3	0	0|1	0	0	0|3	**0. The language is not used in any new domains.** 1. The language is used only in a few new domains. 3. The language is used in many domains.
2	Urua Inyang (Ika)	0	0	0|1	0	0	1	**0. The language is not used in any new domains.** 1. The language is used only in a few new domains.

3	Ikot Akpan Nkuk (Ukanafun)	0	0	0|2	0	2	2|0	**0. The language is not used in any new domains.** 2. The language is used only in a few new domains.
4	Utu Etim Ekpo (Etim Ekpo)	1|0	0	0	0	0	0|1	**0. The language is not used in any new domains.** 1. The language is used only in a few new domains.
5	Uruk Uso (Ikot Ekpene)	1|3	0|1	0	3|1	1|0|3	1	**1. The language is used only in a few new domains.** 0. The language is not used in any new domains. 3. The language is used in many domains.
6	Afaha Ikot Ebak (Essien Udim)	0|3	0	1	1|0	1|3	0	**0. The language is not used in any new domains.** 1. The language is used only in a few new domains. 3. The language is used in many domains.
7	Ikot Ibritam (Oruk Anam)	0|1	0	0	1|0	0	0|1	**0. The language is not used in any new domains.** 1. The language is used only in a few new domains.
8	Midim (Abak)	1|0	0	0|1	0	0	1|0	**0. The language is not used in any new domains.** 1. The language is used only in a few new domains.

Facts from Table 5 show that almost all speech communities agree that the Anaañ language is not used in any new domains. This implies, based on findings already established in Table 4, that Anaañ language is used in the home, market and street domains for all functions as well as other domains like the office and church, but does not respond to new domains and media. The new domains and media referred to here are those outside the traditional, stereotyped domains already mentioned. They may be new ones like educational and advocacy groups, digitised domains like digital story-telling applications, animated folktales applications, computer games, cartoons, *et cetera*.

This scenario is not a safe signal for the Anaañ language and her existence because it puts the language in between the *risky* and *disappearing* stages. If, in the next one to two decades, nothing is done about getting the Anaañ language to new and emerging media, especially to target the young, growing generation of speakers, the language might lose some of its children speakers as well as essential domains of existence; and this would not be a good augury for a language that needs to be maintained or revitalised.

The next table showcases facts about materials available for Anaañ language education and literacy.

Table 6: Materials for language education and literacy

	Materials for language education and literacy	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	0	0	0	0	0	0|3	**0. No orthography is available to the community.** 3. Litera cy is not promoted through print media.
2	Urua Inyang (Ika)	0	0	0	0	0/2	0|2	**0. No orthography is available to the community.** 2. Literacy education in the language is not a part of the school curriculum.
3	Ikot Akpan Nkuk (Ukanafun)	0|1	0	0	0	0	0|1	**0. No orthography is available to the community.** 1. A practical orthography is not known to the community and some material is being written.
4	Utu Etim Ekpo (Etim Ekpo)	0|1	0	0|1	0	0	0|3	**0. No orthography is available to the community.** 1. A practical orthogr aphy is not known to the community and some material is being written. 3. Literacy is not promoted through print media.
5	Uruk Uso (Ikot Ekpene)	2|4	4	4	2	2|4	2	**2. Literacy education in the language is not a part of the school curriculum.** 4. Writing in th e language is not used in administration and education.
6	Afaha Ikot Ebak (Essien Udim)	0|1	0	0|2	0	0	0|1	**0. No orthography is available to the community.** 1. A practical orthography is not known to the community and some material is being written. 2. Literacy education in the language is not a part of the school curriculum.
7	Ikot Ibritam (Oruk Anam)	0	0	0	0	0	0	**0. No orthography is available to the community.**
8	Midim (Abak)	2|3	3	2	2	2	3	**2. Literacy education in the language is not a part of the school curriculum.** 3. Literacy is not promoted through print media.

Concerning the availability of literacy materials in Anaañ language, Table 6 shows that almost all collaborators in the speech communities affirmed that no orthography is available to the community. That is the sweeping claim throughout Anaañ speech communities. The next sweeping response to this is the fact that *literacy education in the language is not a part of the school curriculum*. In the real sense, there is no way literacy education can thrive or be part of a school's curriculum when an orthography is yet to be officially developed for the Anaañ language, and put to use by the indigenous speakers and language teachers. Therefore, the lack of a literacy education in the Anaañ language is a corollary of the lack of an orthography for the language.

Following these two responses is the fact that *a practical orthography is not known to the community and some material is being written*. This claim is true because even though there is no practical orthography for the Anaañ language, there exist some written material that could aid learning. Linguists and non-linguists have written books on the language among which are two versions of the Anaañ language orthography, grammar books, works on Anaañ proverbs, story books and primers in Anaañ. With the availability of these books, interested persons are learning the language on personal capacities. This has to be made more practical and official through the development and publication of a standard/official orthography for the Anaañ language. Orthography development is the first step at standardisation of a language because, as put by Wardhaugh (1998, citing Bell, 1976), standardisation refers to the process by which a language has been codified in some way; and this process usually involves the development of such things as grammars, spelling books, dictionaries and some literature. We here agree with Wardhaugh (1998) that, once these efforts at standardisation and elaboration of the Anaañ language are achieved, it becomes possible to teach it in a deliberate manner.

There are other responses in Table 6 like "*writing in the language is not used in administration and education*" and "*literacy is not promoted through print media*". These can, in no way, be done without a deliberate standardisation, nay codification process for the Anaañ language. The afore-discussed scenarios show that Anaañ language is at a big risk of critical endangerment and may saunter into the disappearing stage if this *status quo* is maintained in the coming years/decades.

Table 7: Governmental and institutional language policies, including official status and use

	Governmental and institutional language policies, including official status and use	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	4|3	4	3	4	4|2	2	**4. Minority languages are protected primarily as the language of the private domains. The use of the language is prestigious.** 3. No explicit policy exists for minority languages; the dominant language prevails in public domain. 2. Government encourages assimilation to the dominant language. There is no protection for minority languages
2	Urua Inyang (Ika)	4|3	4|3	4	4	4	4|3	**4. Minority languages are protected primarily as the language of the private do mains. The use of the language is prestigious.** 3. No explicit policy exists for minority languages; the dominant language prevails in public domain.
3	Ikot Akpan Nkuk (Ukanafun)	4	4	4|3	4	4	4|3	**4. Minority languages are protected primarily as the languag e of the private domains. The use of the language is prestigious.** 3. No explicit policy exists for minority languages; the dominant language prevails in public domain.
4	Utu Etim Ekpo (Etim Ekpo)	4|2	4	4|2	4	4	4	**4. Minority languages are protected primarily as the language of the private domains. The use of the language is prestigious.** 2. Government encourages assimilation to the dominant language. There is no protection for minority languages.
5	Uruk Uso (Ikot Ekpene)	4|3	4|2	3	4|3	3	3|4	**3. No explicit policy exists for minority languages; the dominant language prevails in public domain.** 4. Minority languages are protected primarily as the language of the private domains. The use of the language is prestigious.

6	Afaha Ikot Ebak (Essien Udim)	4	3|2	4|3	3	4|3	2	**3. No explicit policy exists for minority languages; the dominant language prevails in public domain.** 4. Minority languages are protecte d primarily as the language of the private domains. The use of the language is prestigious. 2. Government encourages assimilation to the dominant language. There is no protection for minority languages.
7	Ikot Ibritam (Oruk Anam)	5|4	5	5|4	5|4	4|5	-	**5. All languages are protected** 4. Minority languages are protected primarily as the language of the private domains. The use of the language is prestigious.
8	Midim (Abak)	4|3	3	3|4	2|4	4|3	3|2	**3. No explicit policy exists for minority languages; the dominant language prevails in public domain.** 4. Minority languages are protected primarily as the language of the private domains. The use of the language is prestigious. 2. Government encourages assimilation to the dominant language. There is no protection for minority languages.

Facts emerging from Table 7 show that government and institutional policies do not really favour the safety of Anaañ language, as only one negligible minority in Ikot Ibritam – Oruk Anam Local Government Area attested that *all languages are protected*, while most of the speech communities affirm in a sweeping manner that, *minority languages are protected primarily as the language of the private domains. The use of the language is prestigious*. The implication of this almost across-the-board affirmation is that, even though attempts are being made to protect the minority languages and make them prestigious, it is within a restricted or private domain like the home/family. There is no conscious or resolute effort by government and her agencies to get the minority languages into the classrooms or more frequently in the media.

Compared with the dominant English language which is the state's *lingua franca*, and Ibibio language, which government has made a compulsory subject in our Primary and Secondary schools, Anaañ stands as a minority language without a definite policy to have it spoken or heard in formal settings outside the homes. Little wonder why the consultants in all studied Anaañ speech communities almost generally attested that *no explicit policy exists for minority languages; the dominant language prevails in public domain*; and this stand is the prioritised attestation by speech communities in Ikot Ekpene, Essien Udim and Abak. This is

not a favourable or safe linguistic scenario for the Anaañ language. The scenario keeps the language in restricted domains and gives it a smaller number of speakers, with a continuously shrinking base, when compared with Ibibio and English. By implication, Anaañ language is at risk and may remain that way, or even stroll into the disappearing stage because, as put by Grenoble and Whaley (2006), consequent upon the shrinking of the speaker base (which results from lack of replenishment), disappearing languages are "used in a more restricted set of domains, and a language of wider communication begins to replace it in a greater percentage of homes" (p.18).

This fear of graduating the Anaañ language from the "At Risk" stage of endangerment to the "Disappearing" stage is also registered by consultants in more than half of the studied Anaañ speech communities. They attested to the fact that *government encourages assimilation to the dominant language. There is no protection for minority languages.* Government may not intentionally or overtly encourage assimilation to the dominant language, but the policies and programmes are doing this. There is, therefore, a need to change some policies of language use for the safety of Anaañ and other languages of Akwa Ibom State.

Table 8: Community members' attitude towards their own language

	Community members' attitude towards their own language	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	5|3	5	5	5	5|2	5	**5. All members value their language and wish to see it promoted.** 3. Many members support language maintenance; others are indifferent or may even support language loss. 2. Some members support language maintenance; others are indifferent or may even support language loss.
2	Urua Inyang (Ika)	5	5	5	5	5	5	**5. All members value their language and wish to see it promoted.**
3	Ikot Akpan Nkuk (Ukanafun)	5	5	5	5	5	5	**5. All members value their language and wish to see it promoted.**
4	Utu Etim Ekpo (Etim Ekpo)	5	5	5	5	5	5	**5. All members value their language and wish to see it promoted.**
5	Uruk Uso (Ikot Ekpene)	5|3	5|2	5	5	5|3	5	**5. All members value their language and wish to see it promoted.** 3. Many members support language maintenance; others are indifferent or may even support language loss. 2. Some members support language maintenance; others are indifferent or may even support language loss.

6	Afaha Ikot Ebak (Essien Udim)	5	5|4	5	5	5	5	**5. All members value their language and wish to see it promoted.** 4. Most members support language maintenance.
7	Ikot Ibritam (Oruk Anam)	5	5	5|4	5	5	5	**5. All members value their language and wish to see it promoted.** 4. Most members support language maintenance.
8	Midim (Abak)	5|4	5|4	4	5|4	5|4	-	**5. All members value their language and wish to see it promoted.** 4. Most members support language maintenance.

Data from Table 8 show that majority of Anaañ speaking indigenes do value their language and wish to see it promoted and used beyond their borders. This disposition is a good one for the language because the speakers would support any strive at language maintenance and do anything to put the Anaañ language in the league of vital and standardised languages. Even though some Anaañ speakers may feel indifferent towards language maintenance, or may even support language loss, the responses in Table 8 show a disposition of massive concern and support for maintenance and standardisation over and above indifference towards the language.

Table 9: Amount and quality of documentation

	Amount and quality of documentation	Office	Territory	Church	Market	Family	Media	Result
1	Nto Edino (Obot Akara)	2	2|1	2	1	1	2	**2. There are some grammatical sketches, word-lists, and texts useful for limited linguistic research but with inadequate coverage. Audio and video recordings may exist in varying quality, with or without any annotation.** 1. Only a few grammatical sketches, short wordlists and fragmentary texts. Audio and video recordings do not exist, are of unusable quality, or are completely un - annotated.
2	Urua Inyang (Ika)	0	1	1	1	1|2	2	**1. Only a few grammatical sketches, short wordlists and fragmentary texts. Audio and video recordings do not exist, are of unusable quality, or are completely un annotated.**

								2. There are some grammatical sketches, word-lists, and texts useful for limited linguistic research but inadequate coverage. A udio and video recordings may exist in varying quality, with or without any annotation. 0. No materials exist.
3	Ikot Akpan Nkuk (Ukanafun)	1	0	1	1	1|0	1	**1. Only a few grammatical sketches, short wordlists and fragmentary texts. Audio and video recordings do not exist, are of unusable quality, or are completely un-annotated.** 0. No materials exist.
4	Utu Etim Ekpo (Etim Ekpo)	0	0	0	0	1	1	0. No materials exist. **1. Only a few grammatical sketches, short wordlists and fragmentary texts. Audio and video record ings do not exist, are of unusable quality, or are completely un-annotated.**
5	Uruk Uso (Ikot Ekpene)	1	1	1	2	2	1	**1. Only a few grammatical sketches, short wordlists and fragmentary texts. Audio and video recordings do not exist, are of unusable quality, o r are completely un-annotated.** 2. There are some grammatical sketches, word-lists, and texts useful for limited linguistic research but inadequate coverage. Audio and video recordings may exist in varying quality, with or without any annotation.
6	Afaha Ikot Ebak (Essien Udim)	0	1	1	1	1	1	**1. Only a few grammatical sketches, short wordlists and fragmentary texts. Audio and video recordings do not exist, are of unusable quality, or are completely un-annotated.** 0. No materials exist.
7	Ikot Ibritam (Oruk Anam)	1	0	1	1	1	0	**1. Only a few grammatical sketches, short wordlists and fragmentary texts. Audio and video recordings do not exist, are of unusable quality, or are completely un-annotated.**

8	Midim (Abak)	2	1	1	1	2	1|2	**1. Only a few g rammatical sketches, short wordlists and fragmentary texts. Audio and video recordings do not exist, are of unusable quality, or are completely un-annotated.** 2. There are some grammatical sketches, word-lists, and texts useful for limited linguistic resear ch but inadequate coverage. Audio and video recordings may exist in varying quality, with or without any annotation.

The responses from collaborators as shown in Table 9 is not an encouraging one as far as the amount and quality of documentation for the Anaañ language is concerned. This particular issue in the study questionnaire has items (4) and (5) as suggesting the availability of comprehensive grammars, dictionaries, extensive texts, abundant annotated high quality video and audio recordings and constant flow of language materials. Quite sadly, not even one Anaañ collaborator made reference to either point (4) or (5) on the grading scale. Even point (3) which states that *there may be an adequate grammar or sufficient amount of grammars, dictionaries, and texts, but no everyday media*, was not referred to, by any of the collaborators in the Anaañ speech communities. They only chose to respond to the facts in points (0) to (2) which range from the non-existence of materials, to the existence of sketchy and few grammatical sketches and texts, wordlists, fragmentary texts, varying quality of video and audio material without (proper) annotation.

The response and scenario painted in Table 9 corroborate what we have in Table 6 where the availability of materials for language education and literacy was addressed. With the fact that the standardisation of a language is best done through codification and an avalanche of written materials, texts, audio-visual and audiolingual material, there should be conscious efforts to standardise and elaborate the Anaañ language in order to take it out from the risky stage that it is, in this regard.

5. Overall vitality/endangerment index of Anaañ language

The foregoing analysis and discussion can help to ascertain the vitality/endangerment status of Anaañ language. This is done by weighing each of the nine factors of vitality and endangerment against Grenoble's and Whaley's (2006) six-way endangerment categorisation scheme: *safe, at risk, disappearing, moribund, nearly extinct* and *extinct*.

On factor 1 (whether Anaañ language enjoys intergenerational transmission from parents to children), the analysis and discussion following Table 1 gives a vivid claim that the language is safe as it is used by children as well as the elderly.

On factor 2 (the absolute number of speakers of Anaañ language), the language, with over one million speakers is viable enough to be termed safe. However, Ibibio language (with almost three million speakers) in the same region, and English as a *lingua franca*, pose a threat to the continued safety of the Anaañ language as it may lose some of its speakers to

these languages if nothing is done to stem the tide of their dominance over Anaañ language in some domains of usage.

On factor 3 (the proportion of Anaañ language speakers within the total population), the worst response was that a majority speak the language, meaning that the language is quite safe.

On factor 4 (trends in the existing language domains), the responses show that the Anaañ language is between safe and risky because it is not used in all domains and for all functions. This trend is more worrisome in urban areas like Ikot Ekpene and Abak.

On factor 5 (whether the Anaañ language does respond to new domains and media), most of the consultants said that the language is not used in any new domains or used in a few new domains. This is an index of risk (and possible disappearance) for the language because, if it does not evolve alongside the trend in the society, it would certainly lose its children speakers as well as some functions.

On factor 6 (whether the Anaañ language has materials for language education and literacy), the responses show that the language is really at risk because of dearth of these literacy materials.

On factor 7 (the policies of government and institutions concerning Anaañ language), the responses by Anaañ language consultants show that the language stands at a great risk and may get into the disappearing stage if nothing is consciously done to reverse the trend.

On factor 8 (the attitude of community members towards their own language), the responses show that Anaañ language indigenes value their language and wish to see it promoted, while many others support language maintenance, even though a few are indifferent about that. This puts the language on the safe pedestal.

Concerning factor 9 (the amount and quality of documentation Anaañ language has enjoyed), evidence from the consultants show that the language stands at risk because there are no comprehensive grammars, annotated materials, audio and video recordings, *et cetera*, in the language.

From the foregoing, the overall vitality/endangerment index for Anaañ is that it is definitely endangered. Considering factors 1, 2, 3 and 8, the language could be termed as unsafe/vulnerable; but factors 4, 5, 6, 7 and 9 are more demanding as far as language standardisation, elaboration and vitality (even autonomy) are concerned. Therefore, the Anaañ language, which is nowhere near the safe category, could be said to be definitely endangered and a lot needs to be done to take it high up to at least, the "unsafe/vulnerable" stage on the scale of vitality/endangerment.

6.   Conclusion

The discussions in sections 4 and 5, especially from Tables 4, 5, 6, 7 and 9 do suggest without any modicum of ambiguity that certainly, forces abound that are behind the shift and endangerment of the Anaañ language, and (maybe) by extension, other languages of Akwa Ibom State. This has shown beyond any doubt that the Anaañ language, which is not really safe, but majorly at risk (and peeping into the disappearing stage in some aspects), is a definitely endangered language. No hope is lost as a glance at the cause of attrition for the

language could help fashion out ways to get it revitalised.

Campbell's and Muntzel's (1989) taxonomy of language endangerment situations, which is relevant in showing how realistic or feasible a revitalisation programme could be, categorises language attrition into sudden, radical, gradual or bottom-to-top. Sudden and radical attrition are attributed to warfare, diseases, natural disaster or repression/genocide; gradual attrition is attributed to language shift from a local language to a language of wider communication; while bottom-to-top attrition signals losing a language in family settings and many other domains, but retaining it in religious and ritual practices. The linguistic situation of Anaañ speech communities of Akwa Ibom State puts the language in the gradual attrition category. One assurance about this category of attrition (unlike sudden and radical attrition, where revitalisation is much more difficult, if not impossible) is that revitalisation is very possible and the trend of language shift can potentially be arrested. Therefore, there must be pleated and augmented efforts to counterpoise the forces working against the vitality of Anaañ language, nay other languages of Akwa Ibom State.

7.   Recommendations

Having established the feasibility of revitalising the Anaañ language, the following recommendations are pertinent:

i.   Given the fact that the trends/functions in existing language domains show Anaañ as being at risk because, even though the language is used in home domains for many functions, the dominant language begins to penetrate even home domains; it could be recommended that there should be aggressive advocacy programmes to talk to people about this direction of threat to the language. These programmes could spell out the need to use the language more frequently than any other in the homes, beginning from giving our children only native names.

ii.   The Anaañ language stands at a big risk because it is only used in its traditional, stereotyped domains but not in new domains and media. Since children are more interested in tech things, and are the major target of language revitalisation programmes, it would be helpful to produce electronic gadgets that can inform, educate and engage the younger generation to use, and be interested in the language. Creating digital story-telling gadgets in Anaañ language, animated folktales in Anaañ, cartoons, computer games, and many other electronic and tech things in Anaañ can take the language into new domains and media, thus increasing the frequency of usage at home and even outside the homes.

iii.   Written materials in Anaañ should be produced massively and made available to members of the speech community who would want to learn, while making frantic efforts to promote literacy in the language through print media. To achieve this, literacy education in Anaañ language should be part of the school curriculum.

iv.   Government should make policies to promote and protect the minority languages by getting them placed side by side with the dominant languages in

some public domains.
v.   Government should also provide facilities for teaching the Anaañ language in public schools by first helping in the production of dictionaries, grammars, extensive texts, annotated high-quality video and audio materials, and lots more. That is, government needs to do more to see to the development and strengthening of the Anaañ and other minority languages.

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A Syntactico-semantic Analysis of the Ibibio Verbal Class

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Abstract
This study is focused on the analysis of the Ibibio verbal class based on their syntactic and semantic contents. The major objective is to present a descriptive analysis of Ibibio verbs based on their syntactic behavior as portrayed in their transitivity pattern and theta role assignment patterns. The data for this study was collected from ten mature native speakers of the language through elicitation method. Analysis of the data reveals that there is a class of Ibibio verbs that are not capable of taking any form of objects and therefore may be classified as intransitive verbs though they are restricted in distribution. This is contrary to previous analyses which claimed that all verbs in Ibibio are capable of taking objects and therefore transitivity was seen as irrelevant in the analyses of the verbal class in the language. This result shows that verbs in Ibibio may be classed into transitive and intransitive verbs and that the subcategorization of the transitive class includes ditransitive verbs, ambitransitive verbs, and inherent complement verbs based on their transitivity pattern and theta role assignment criteria.

Keywords: transitivity, verbal class, theta role, transitive verbs, intransitive verbs, ditransitive verbs, ambitransitive verbs.

1. Introduction
The verbal class refers to all the lexical forms in a language that can function as verbs. The verbal system is the most important lexical system in human language because, in some languages like Ibibio, Igbo, Echie etc. the verbal class is the most prolific and productive word class such that most derivational and inflectional morphological patterns in these languages are verb based.

In Ibibio language, for instance, the verbal system serves as the radical from where other word classes may be derived as may be observed in the following examples.

1	*Word*	*Gloss*
1a	eno̩	'gift'
1b	no̩	'give'
2a	diá	'eat'
2b	ndidiá	'food'

3a	tá	'chew'
3b	nditá	'meat'
4a	má	'to love/ like'
4b	imá	'love/like'
5a	tie	'sit'
5b	itie	'act of sitting down'

The verb system, especially in the Ibibio language, may be likened to the central processing unit (CPU) of a computer and according to Emenanjo (2015), the verbal system is to human language what the central nervous system is to the human body. The systematic positioning of the verbal class in many languages of the world has qualified it to constitute the head of the verb phrase which binds and governs the nouns or nominals in the noun phrase and consummate all other elements in the predicate section of the clause into various co-relationship or collocation patterns. This creates distinct lexical, lexico-semantic, syntactic-semantic and even pragmatic relationship between the verb or verbal and other elements which enables the human language to be the productive and proficient communication system that it is.

The exact nature of the relationship between the verbs or verbals and other elements in the predication section of the clause has been a subject of serious brainstorming among linguists. One of such areas of discourse among linguists has been on the relevance or otherwise of concepts such as transitivity, complementation and telicity in the discussion, analysis and classification of verbs or verbals in human language especially in the Lower and Upper cross sub-language families.

The major aim of this work is to present a descriptive analysis of Ibibio verbs or verbals showing that transitivity is a relevant concept in the study of this language.

2. Transitivity vs Complementation.

The word transitive is derived from the Latin word "transive" which means "passing across". Transitivity is a way of classifying verbs and clauses with reference to the relationship of the verb to other structural elements in the clause. In linguistic studies, transitivity is a property of the verb that relates to whether the verb can take direct objects and how many such objects can a verb possibly take (Eka 2004, Ndimele 2007, Nordquist 1967 etc.).

Traditional grammar makes a binary distinction between intransitive verbs that cannot take direct objects and transitive verbs that take direct objects. However, in functional grammar, transitivity is considered to be a continuum rather than a binary category as in the traditional grammar view. The continuum view takes a more semantic approach. This is done by taking into account the degree to which an action of the verb affects its object such that a verb like 'know' is described as having a very low level of transitivity than a verb like "eat" for instance.

Hopper and Thompson (1980, p.251), taking a functional grammar view argue that:

> Transitivity involves a number of components, … one
> of which is the presence of an object of the verb.
> These components are all concerned with the

effectiveness with which an action takes place, e.g.,
the punctuality and the telicity of the verb, the
conscious activity of the agent, and the referentiality
and degree of affectedness of the object.

In the traditional view, transitivity is understood as a global property of the clause, such that an action or a process is "carried-over" or transferred from an agent to a patient. Transitivity involves at least two participants and an action or a process which is typically effective in some way (Ndimele 2010, Crystal 1997, Lyons 1968, Willie & Akang 2020).

Akpan (2000, p.2,), taking a more generative syntax based approach, sees the difference between a transitive verb and an intransitive verb as being determined or dependent on what complements the verb takes. According to this source, "in the case of intransitive verbs, the thematic property does not select for a thematic role (theme) as such does not demand for an argument to confer this thematic role on but transitive verbs select thematic roles (theme) and demand for an argument to receive this thematic role".

Akpan's (2000) view of transitivity and the operationalization of the distinction between transitive and intransitive verbs are in tandem with our approach in this study. We will use thematic relation and or theta role assignment to classify Ibibio verbs into transitive verbs, intransitive verbs, ditransitive verbs, inherent complement verbs and ambitrasitive verbs. To do that, we adopt the difference between thematic relations and theta role assignment following Carnie's (2007) submission.

Complementation, on the other hand, plays a significant role in specifying and making precise the meaning of a lexical item, be it a verb, a noun, an adjective or even a preposition. Complementation is an act or process of specifying and making precise the meaning of a lexical item. Just like every sentence demands for its various parts like the subject, the verb and a possible object NP, so also does every lexical item in the lexicon possess some idiosyncratic categorial information about itself. This kind of information specifies which syntactic category the lexical item belongs to and which other lexical items or class of lexical items they may collocate with. These other lexical properties or features or categories of possible collocation are the complements (Onugha 2016 p.27; Anyanwu 2000, p.25; Akpan 2000, p.8; Haliday 2001, p. 16; Radford 2006, p.442).

Complementation is relevant to all classes of lexical items while transitivity is a unique property of the verbal class by virtue of its predication capacity in a clause. This is exemplified in the following examples.

2a.   close the door: verb complement
2b.   after dinner: prepositional complement
2c.   good at physics : adjective complement
2d.   loss of face: noun complement

In the generative linguistics terms according to Radford 2006, p.44), "a complement is an expression which is directly merged with, (and hence the sister of) the head word, thereby projecting the head into a larger structure of essentially the same kind".

3. Transitivity in Ibibio and other Niger-Congo Languages.

The notion of "transitivity" has remained a subject of controversy and much academic

brainstorm has emanated from this controversy. According to Ndimele (2003) and other scholars of Niger-Congo languages, particularly among the Upper Cross and Lower Cross sub-groups of languages, it is fairly difficult to divide verbs neatly into transitive (i.e those that can take objects) and intransitive (i.e those that do not take objects). The reason for this, according to (Ikoro 1996 cited in Ndimele 2003) is that there are verbs which can occur as transitive in one context, and as intransitive in some other context.

Ndimele (2003: p.137-139) highlights the controversy in Igbo verb studies among scholars from two schools of thought about the relevance or otherwise of transitivity in the grammar of Igbo and related varieties. According to the source, there are two schools of thought: those who believe that what obtains in Igbo and related varieties is complementation rather than transitivity (Emenanjo 1975, 1978), and those that believe that transitivity is relevant in discussing Igbo verbs (Nwachukwu 1983b, Uwalaka 1988)

Emenanjo (1978, p.160) is of the view that transitivity should be likened to a lexical redundancy and therefore, should not be used as a parameter for distinguishing Igbo verbs. However, Nwachukwu and Uwalaka argue that a distinction can be made between Igbo verbs which can take objects and those that cannot.

In Ibibio studies, Essien (Essien 1986 p.29; 1990 p.141-142) has attempted to discuss Ibibio verbs in relation to transitivity. He submits that:

> In principle, all verbs in Ibibio can have an object… in fact, it appears that every verb in Ibibio is capable of taking some kind of object. For example, verbs such as *feghe*: "run" and *saña*': "walk" and *kpa*; "die" (which in English are commonly regarded as intransitive verbs) are commonly transitive in Ibibio.

Essien (1990, p.142) goes on to add that … " every Ibibio verb is capable of taking an object, at least a cognate one, i.e. one which is morphologically related to or derived from the verb itself". The above observations or submissions by Essien (1990) imply that transitivity is not relevant in the study of Ibibio verbal classification. In contrast, this work has identified and classified a class of intransitive verbs in Ibibio as shown in the examples in (3a-d) below:

S/N	Ibibio Verb	Intransitive Usage	Gloss
3a.	kpọi	ewa akpọi:	'the dog barks'
3b.	kpọk	unen akpọk:	'the hen crows'
3c.	nyọn	Okon anyọn:	'okon left'
3d.	di	Okon adi:	'okon has come'

The above verbs in (3a-d), though they are very restrictive and less productive, are typically intransitive as they do not require objects both at the underlying forms and at the surface forms. With this in mind, we can classify Ibibio verbs in terms of transitivity into transitive verbs and intransitive verbs. Different sub-categories of transitive verbs in Ibibio are ditransitive verbs, ambi-transitive verbs and inherent complement verbs. We shall discuss these categories of Ibibio verbs in relation to the degree of "affectedness" between the external and the internal arguments as predicated or processed by the verb. The interaction and or assignment of thematic relations and theta roles would also be used in the analysis

bearing in mind the difference between the two as pointed out in Carnie (2007, p.223).

4.1   Transitive Verbs in Ibibio

This is a class of verbs whose members can take direct objects overtly and obligatorily. Members of this class of verbs obligatorily have two theta roles to assign and may assign more than two thematic relations to the two arguments as shown in (4):

4a   Okon a- bom usan   Agent   aff. theme
      Okon Agrs- break plate θ_1 θ_2
      "Okon break the plate"

4b.   Emem a- ta iyak   Agent   aff. theme
      Emem Agrs- eat fish θ_1 θ_2
      "Emem is eating fish"

4.2 Ditransitive Verbs in Ibibio

This is a sub-category of transitive verbs whose members obligatorily take two internal arguments; one direct object and one indirect object. Members of this subcategory of verbs obligatorily have not less than three thematic relations and exactly three theta roles to assign to arguments in the clause in which they predicate as shown in (5a-b) below:

5a.   Okon a-nọ Emem ekpat   Agent/Source; aff. Beneficiary, theme
      Okon Agrs-give Emem bag θ_1 θ_2 θ_3
      "Okon gives Emem a bag"

5b.   Okon a-dot nwed ke akpokoro   Agent/Source; aff, theme location
      Okon Agrs-place book on table θ_1 θ_2 θ_3
      Okon places the book on the table

In examples (4a – b), the verbs *bom* "break" and *ta* "chew" are typically transitive verbs where the action of the agents involves volition and therefore the level of affectedness in this type of verbs is very high. Two thematic relations, namely agent to the subject and theme to the object and two theta roles are also assigned in each case. In examples (5a-b), typical ditrasitive verbs; *nọ*: "give" and *dot:* "place or put" are exemplified. Each of them assigns four thematic relations namely agent and source assigned to the external argument, and beneficiary and theme thematic relations to the indirect and the direct object respectively in (5a) while in (5b) agent and source thematic relations is assigned to the external argument and theme and location thematic relations are assigned to the direct object and the obligatory prepositional phrase complement respectively. The degree of affectedness in this type of verbs is lower than the one operational in the type of verb in (4a-b) above.

4.3 Ambitransitive Verbs in Ibibio

This is a sub-category of transitive verbs whose members have not less than two thematic relations and exactly two theta roles to assign to arguments in the clause at the underlying

structure. However, at the surface structure, the internal argument may optionally be deleted. This usually results in a situation whereby even in the same syntactic frame, they can be used either as transitive or intransitive verbs. The syntactic assumption is that all thematic relations and theta roles assignable by these verbs have been assigned at the underlying level. It therefore follows that all the phi-features and other syntactic features of the verbs must have been copied unto the internal arguments resulting in a situation where most of the objects or internal arguments would manifest overtly as what Essien (1990, p.141) refers to as cognate objects which are usually morphologically similar to the verb itself as shown in examples (6-8) below:

6a	Okon a- kpa	Experience; aff.	covert obj
	Okon Agrs- die	θ_1	θ_2
	'Okon has died'		

6b	Okon a- kpa mkpa	Experiencer; aff.	theme
	Okon Agrs-die death	θ_1	θ_2
	'Okon has died'		

7a	Ayin a- sana	Agent; aff. covert obj
	Child Agrs- walk	θ_1 θ_2
	'The child has started walking'	

7b	Ayin a- sana isan	Agent; aff. theme
	Child Agri-walk walk	θ_1 θ_2
	'The child has started walking'	

8a	Okon a- feghe	Agent; aff. covert obj
	Okon Agrs- run	θ_1 θ_2
	'Okon runs or escapes'	

8b	Okon a- feghe itọk	Agent; aff. theme
	Okon Agrs-run run (N)	θ_1 θ_2
	'Okon runs or escapes'	

The examples in (6a-8a) are cases of ambitrasitive verbs that are used intrasitively while the examples in (6b-8b) are cases where they are used transitively. As can be observed, the syntactic frames between the two usages are the same. In examples (6a-8a) the verbs have only one thematic relation to assign to the external arguments and no thematic relation to assign to internal arguments because they are covert and non-visible. However, for each of the verbs, both the external and the internal theta roles have been assigned to both the external arguments and the internal arguments underlyingly. The assumption is that theta roles are assigned at the underlying level while thematic relations are assigned at the surface level. In the examples in (6b-8b), each verb assigns two thematic relations and two theta roles and the degree of affectedness for this class of verbs is lower than the ones described in

examples (4 & 5) .

4.4 Inherent Complement Verbs in Ibibio

Inherent complement verbs are verbs which have accompanying complements that specify the verb and without which the verb is semantically empty. The complement together with the verb forms a semantic unit or a lexical unit in the lexicon of the language (Anyanwu 2016; Akpan 2000; Nwachukwu 1987; Emenanjo 1984; Nwobuluyi 1972).

According to Anyanwu (2012, p.1562) "there is only a semantic bond between inherent complement verbs and their inherent complements because the inherent complement verbs can license internal NP complements which occur between them and the inherent complements". Nwachukwu (1987) argues that inherent complement is not synonymous with the direct object of transitive verbs since both can co-occur. Anyanwu (2012, p.1562) further argues that "an inherent complement added to an already existing verb root creates a new lexical item with a new functional semantic load". The source adds that in Ngwa Igbo, a functional semantic load of an inherent complement verb rests solely on the inherent complement because of the fact that the verb root which co-occurs with the inherent complement assumes a different meaning if dissociated from its inherent complement.

In this work, we discuss inherent complement verbs in Ibibio as they portray features that buttress the views as expressed by these scholars. Inherent complement verbs in Ibibio may be classified using two criteria namely: the semantic and the syntactic criteria. On the semantic dimension, we identify the type that the verb root is semantically vacuous or empty with no semantic content at all except in combination with its inherent complement. It is just "a radical particle" which cannot form a semantic unit or lexical unit independent of the inherent complement as exemplified in (9) below:

9a.   fu ifu
        'laze laziness'
        'be lazy'

9b.   dek idek
        'coward cowardice'
        'be a coward'

In example (9a-b), the radical verb roots *fu* and *dek* respectively, do not have any semantic load because they are not attested lexical units in the language and therefore are not listed in the lexicon of the language whereas the inherent complements *ifu*: 'laziness' and idek: 'coward' respectively have independent semantic load and are attested lexical units in the language.

The next type of inherent complement verbs identified on semantic criterion is the type that the verb root may have independent semantic content and can form a semantic or lexical unit in the lexicon independent of the inherent complement. However, when occurring in collocation with the inherent complement, they form a new semantic unit where the inherent complement is the principal contributor in the functional semantic load. This is shown in example (10) below.

10a.　bana idem
　　　'decorate body'
　　　'to dress up'

10b.　to ita
　　　'hit punch'
　　　'to punch'
10c.　mia mbuba
　　　'hit competitions'
　　　'to compete'

10d.　top ita
　　　'throw punch'
　　　'to box'

10e.　beene idem
　　　'prepare body'
　　　'to get prepared'

On the syntactic criterion, we identify the type of inherent complement verbs that the root would not permit any other internal NP argument in addition to the inherent complement as shown in the examples in (11) below:

11a　fu ifu
　　　'laze laziness'
　　　'be lazy'

11b.　dek idek
　　　'coward cowardice'
　　　'be a coward'

11c.　top ita
　　　'throw punch'
　　　'to box'

Another type identified on syntactic criterion is the type that internal syntactic arrangement would permit additional NP argument besides the inherent complement as shown in (12) below.

12a   tọ okon ita
       'hit okon punch'
       'punch okon'

12b.   beene mboppo idemts and why it is syntactic and not semantic
       'prepare manden body'
       'get the maiden prepared'

12c.   mia okon ata
       'hit okon stubbornness'
       'bet with okon'

In examples (11a-c), the verb roots *fu, dek*, and *top* respectively cannot license other internal arguments other than the inherent complements *ifu*: 'laziness', *idek*: 'cowardice', *ita*: 'punch' respectively whereas in example (12a-c), the verb roots *tọ:* 'hit', *beene*: 'prepare' and *mia*: 'beeat' respectively, can license other internal arguments. This is why it is possible to have *tọ okon ita*: 'hit okon punch' but *fu okon ifu:* 'laze okon laziness' is not possible in this language.

    Akpan (2000, p.66) submits that verbs with inherent complements in Ibibio are transitive in nature. This observation is right concerning the transitive nature of Ibibio inherent complement verbs. However, the source erroneously analyses Ibibio inherent complement verbs as shown in example (13) below.

13.   Nditọ Effiong e-   θ –   θ –   <u>miambuba</u>   ufeghe itọk
       subject   subj. pres. obj.   verb   obj
                           concord tense concord   noun
       'Effiong's children   compete   running race'
       'Effiong's children compete in running a race'

From the above analysis, the author argues that verbs with inherent complements in Ibibio demand for gerundive nouns as their complements. The analysis adds that this is so because verbs with inherent noun complements demand for gerundive noun since the theta role the verb had to assign is already absorbed by the inherent noun complement. Therefore, according to this analysis, whatever complement it must take must have an inherent theta role. And for a noun to have an inherent theta role, it must have a [+ verbal] feature which the gerundive have (Akpan 2000, p.66).

    This analysis is erroneous and very misleading in two ways. First, verbs generally and verbs with inherent complements in particular are permitted to assign more than one theta role to arguments in their syntactic vicinity. So the argument that the verbs *mia:* – "hit" or *miambuba,* as the source puts it, has already exhausted its theta role assignment capacity and therefore requires a gerundive noun as argument is unfounded. This is fundamentally erroneous because even the formalized theta criterion states that: (i)"each argument is assigned one and only one theta role and (ii), each theta role is assigned to one and only one argument".

This theta criterion does not imply that a verb or verbal cannot assign more than one theta role, otherwise it would make the wrong theoretical prediction that ditransitive verbs do not assign theta roles to the two arguments in their internal argument structure.

The implication of the above observation to this work is that inherent complement verbs in Ibibio and other Niger Congo languages which can license additional internal (direct object) arguments are transitive (in fact ditransitive) in nature and are capable of assigning two internal thematic relations and two theta roles to their two internal arguments as shown in (14) below:

14. Effiong a- tọ okon ita   <u>Agent</u> aff. patient theme
    Subj Agrs- ICV OBJ IC θ_1 θ_2 θ_3
  'Effiong punches okon'

The second reason that the analysis in Akpan (2000 p.66) is erroneous is that the "gerundive" part of the structure is in another clause though the syntactic situation in the clause boundary between the main clause that has the inherent complement verb and the subordinate clause that has the gerundive is not clear. The analysis in this paper suggests that there may be something similar to a PRO at this clause boundary. Independent evidence and motivation for this analysis is that we can have structures like (15) in Ibibio where PRO is clearly projected at the external argument position of the embedded infinitival clause:

15. Nditọ Effiong e- mia mbuba [PRO] adi- feghe itọk
    [subj [Agrs] [verb] [IC] [subj.Inf] [Inf] [verb] [obj]
  'Effiong's children hit competition to run race'
  'Effiong's children compete in running a race'

Based on this independent motivation and evidence, it is clear that we are dealing with two separate clauses in such structures in this language where the [PRO] is the nonvisible subject of the infinitival clause.

Conclusion
This study focused on the syntactic-semantic analysis of the verbal class in the Ibibio language employing the transitivity pattern and theta role assignment criteria. The data analyses reveal that transitivity is relevant in the syntactic and semantic classification of Ibibio verbs based on the fact that this study has identified, illustrated and classified some verbs in the Ibibio language that are not capable of taking any form of objects both at the underlying and at the surface levels. Based on this analysis we can classify Ibibio verbs into transitive verbs and intransitive verbs. The various subcategories of transitive verbs in the language include ditransitive verbs which are capable of taking two objects and must specify their thematic relations and assign theta roles to the two objects. Another subclass of transitive verbs in this language so identified is the ambitransitive verbs which may be used as both transitive and intransitive verbs in the same context. The third subclass of transitive verbs in Ibibio is the inherent complement verbs. Inherent complement verbs in Ibibio may be classified based on two criteria namely semantic consideration where we have identified

verb roots with independent functional semantic contents and those without such contents. And on the syntactic consideration we have identified and described verb roots that can license additional internal NP arguments that co-occurs with the inherent complements and those that cannot.

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Translatability, Untranslatability and the Embodiment Approach to the Analysis of Aliyu Kamal's *Wankan Tarwada* and *Somewhere Somehow*

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Abstract

The aim of this paper is to examine the role of the human mind in translating texts from one language to another. The motivation behind the study is the desire to establish the extent to which an accurate translation is possible and the extent to which it is impossible. The data for the study were derived from the Hausa novel *Wankan Tarwada* and its English version, *Somewhere Somehow*, both written by Aliyu Kamal. Purposive sampling technique was used as a method of data collection. The study collected expressions which reveal the Hausa worldviews in *Wankan Tarwada* and their exact translations in *Somewhere Somehow* as data which prove that translation is possible. The expressions which the author failed to translate precisely from Hausa to English were collected as evidence that accurate translation is not always possible. The study employed the Embodiment approach, a subfield of Cognitive Semantic Theory as theoretical framework. The approach was developed by Johnson (1987) who posits that some human concepts and conceptual organisations are related to aspects of the human bodily experience. The findings of the paper are: firstly, translation is possible. That is, because human beings reside in the same world, they conceptualise many universal concepts in the same way. Secondly, translation is impossible in some instances. This is because humans have different individual experiences which influence how they conceptualise some entities. Based on these findings, the paper concludes that there is the need for translators to always take into consideration different ways that the native speakers of a source language and those of a target language experience and conceptualise a phenomenon so as to arrive at a more appropriate transfer of meaning.

Keywords: Translatability, Untranslatability, Cognitive Semantics, Embodiment, Image-Schema

1.1   Introduction

Human communication across social and cultural worlds is complex and difficult. The complexity and difficulty result from differences in social and cultural backgrounds. Thus, different nations, different communities and even different individuals are endowed with different faculties for thinking, judging and reasoning about an idea or concept. Therefore, the idea or concept that the nations, communities or individuals think, judge or reason need to be expressed mainly through language if other individuals, communities or nations are to have access to what the others are gifted with in terms of ideas or concepts. This transfer of ideas and concepts through language shows how knowledge expands. In other words, to put the knowledge into practice, there is a need to use language not only that which is native to the speaker but also other different languages of the world, so as to make the idea contained in one's mind intelligible. Alves and Jakobsen (2021) points out that there is "… inextricable interdependence and interactivity between experienced meaning and the language we use to articulate and share meaning".

Therefore, since it is not possible for all human kinds to speak the same language, translating from the language of the speaker what is conceptually structured in their own language into another language or languages is vital to human life. Thus, Jones (2005) defines translation simply as "a process in which a message or text produced in one language is converted into a message or text in another language". Translation is important because it serves as an essential means of communicating knowledge and religion, disseminating and defending cultural heritage, and developing various skills. The impossibility of adopting a common language for communication, as Bellos (2015) points out, can serve as a reason that translation becomes a fundamental and irresistible aspect of modern life. For instance, Stockhorst (2010) points out that it was translation that contributed immensely to the success of the spread of Enlightenment throughout Europe.

However, there have been heated debates among linguists such as Derrida (1982) in Herman (2011), Berman (1992), and Baer (2015) concerning whether translation is not possible at all, or if it is possible, in what sense or to what degree. These debates originated from the number of difficulties that many translators come across in their efforts to make messages in one language available to the speakers of another language. According to Herman (2011) the debates led to the emergence of two broad conflicting views about translation, which are *translatability* and *untranslatability*. Bandia (2021) defines translatability as the possibility of transferring meaning from one language to another without undergoing fundamental change; while, untranslatability refers to expression of a given language that cannot be transferred concisely into another language. To the advocates of translatability such as Lang (2017) the differences between languages are just a surface phenomenon. As such, even though the variations can cause practical problems for translation, in principle the biological factors guarantee the translatability. This is because all human brains are wired in the same way; hence, there is a common human rationality that makes translation possible. Alternatively, the supporters of untranslatability such as Apter (2013) argue that translation is impractical because individual languages represent different conceptualisations of the world. The languages impose conceptualisations on speakers. Therefore, since there are structural asymmetries between languages, the conceptual

transfer is unworkable.

The stand of this study is that translation is possible but to a particular extent. It is limited to a degree in situations where as a result of irregularities of human experiences arising from environmental and cultural variations among other factors, the content of a particular message can only be explained to the speakers of target languages instead of being rendered into absolute translation. Conversely, there are other situations where accurate translation is possible because the human species inhabits the same world. Consequently, they conceptualise their universal experiences in the same way.

The paper employed the embodiment approach, a branch of cognitive semantic theory (CST) as a theoretical framework. Gibbs (2005:1) refers to embodiment as the "understanding of the role of an agent's own body in its everyday, situated cognition." It is one of the approaches to CST. This makes the concept of CST pertinent because the approach helps in making insights into how humans use linguistic expressions to convey their understandings of the real world. That is, unlike in the claim of the untranslatability that languages impose conceptualisation on speakers, embodiment theory is of the view that as the result of its interactions with the physical world, the human body determines the conceptual structuring of meaning.

1.2   Statement of the Research Problem

As people from different parts of the world are coming closer due to globalisation, the importance of translation cannot be overemphasised. The necessity for translation arises from the fact that it is the simplest medium through which people with diversified culture, ethnicity, language, gender and religion can communicate easily. However, two conflicting views pose problems to the translation skill. The first view (translatable) insists that translation is always possible because human brains are wired in the same way. The view does not give much regard to the fact that as a result of irregularities of human experiences arising from factors such as environmental and cultural variations, humans conceptualise the world differently. The second view (untranslatable) claims that translation is impracticable because languages control how the users conceptualise their experiences. The implication is that the language the speaker employs to communicate determines what a speaker intends to say, not the human mind.

However, a critical examination of the above views will show that they are impediments to the societies' demands for effective translation of information from one language to another. The implication is that if the translator relies on the assertion of the first group, they will end up omitting very important information from the source language. This is because the view does not consider that some factors such as environment and culture are peculiar to a certain group of people and play a role in determining how the people think. Similarly, a translator will include irrelevant information or exclude vital information if they keep on explaining rather than translating the information simply because of the claim that meaning is in language, therefore, untranslatable.

In order to solve these problems, the paper suggests the application of CST as a technique for high quality translation. This is because there are some areas where humans share conceptualisations of experiences universally and there are other areas where the

experience is peculiar to a community. Therefore, taking this disparity into account will help a translator in deciding when to translate a message and when it is more appropriate to explain another message. This study derives data from two novels written by Aliyu Kamal. One of the novels: *Wakan Tarwada* is written in Hausa, and the other one: *Somewhere Somehow* is an English version of the first one.

1.3   Aim and Objectives

The aim of the present study is to prove that both translatability and untranslatability views are too severe with respect to their judgements on the possibility or impossibility of translation. The objectives are:

i.   to examine the extent to which translation can be achieved, and
ii.   to examine the extent to which absolute translation is unattainable.

2.0   Review of Related Literature

2.1   Concept of Translation

Like almost all the topics in linguistics, the term translation is difficult to define. The difficulty originates from the fact that the meaning given to a subject matter by a scholar is dependent upon the understanding of that authority, and it could be acceptable so long as they come up with convincing evidence which defends their arguments. In relation to this, many definitions of translation are given by various scholars. For example, Nida (1959: 19) defines translation as "… consists of producing in the target language the closest natural equivalent of the source language message, firstly with respect to meaning and secondly with respect to style". This definition implies that translation is a transfer of meaning of a message from the source language (SL), the language in which the message is originally encoded to the target language (TL), the language from which the message is to be decoded. The insertion of the phrase "the closest natural equivalent" is implying that an exact transfer of the intended meaning is not possible. Hence, the duty of translators is that of trying as much as possible to convey the original meaning into the TL. This can be achieved by retaining the style of the SL when writing in the TL in the manner that the receivers will not detect much change from the way they commonly use their language. This can also create another problem in the translation as it is not all languages of the world that use diction, morphology, syntax and phonology in the same way.

Alternatively, Catford (1965:1) views translation as "a process of substituting a text in one language for a text in another language". From this standpoint, a language is seen as inseparable from the community that uses it. Consequently, the meaning contained in one language cannot be transferred to another. Instead, the translator can only use the meaning available in the TL which is similar to that of the SL. The problem with this definition is that different speech communities conceptualise the world differently. Therefore, the SL may have a particular way of conceptualising a particular phenomenon that is completely absent in the TL. For example, Yule (2020) reports that Hopi language speakers in Arizona have no concepts for time such as minutes, hours, days and weeks which corresponds to that found in many cultures. In this situation, it will be difficult to substitute such ideas as *twenty minutes,*

three hours, or *weekend* from the languages that have the concept to Hopi.

Pérez (2014) reveals that translators engage in the activities of decoding meaning that is encoded in one language into another language. Pérez says they do this at the dictate of the ideological situations of their background knowledge and the need that triggers the task. She adds that the ideological settings include that of feminists, functionalists, descriptive scholars, sociolinguists, exegetes and critical linguistic theorists, among others. Kozin (2018) asserts that "It is, text-linguistically speaking, the task of the translator to deal with the original texts in such a way as to guarantee an optimal degree of translational equivalence". Thus, the present study focuses on how the author's linguistic and cultural background knowledge of both Hausa and English help him to translate some selected Hausa embodied expressions into English and where the translation is not possible as the result of such impediments as cultural variation.

2.1.1   Translatability and Untranslatability

There are a number of debates concerning whether translation from one language into another is possible at all, or if it is possible, in what sense or to what degree. The arguments originated from the number of problems that many translators come across. This led to the emergence of two conflicting schools referred to as *translatability* and *untranslatability*. The proponents of translatability such as Bellos (2015), also known as Universalists, maintain that the differences between languages are just a surface phenomenon. As such, even though the variations can cause practical problems for translation, in principle the biological factors and cultural considerations guarantee the translatability. This is because all human brains are wired in the same way; hence, there is a common human rationality. Moreover, because human beings inhabit the same physical world, they share a common core experience. These factors enable all languages to ultimately convey all possible meanings, the variation in the ways the languages package meaning notwithstanding (Herman, 2011).

Among the major advocates of translatability are Chomsky (1957) and Reddy (1993). To Chomsky in his transformational grammar of the 1960s, language is typically made up of two layers: surface and deep structures. The deeper layer is the area where ideas and meaning reside and can be generated. This is represented by a variety of surface linguistic structures. The idea of language as two-layered supports the separation of meaning from form or signifier from signified. Form is material and perceptible, and varies from language to language, while meaning is invisible and can be inferred from the form that carries it. Supporting this idea, Reddy (1993) in Herman (2011) introduces his concept of the conduit metaphor. It holds that meaning is transmitted, and can be preserved intact, as it travels along its conduit. Therefore, according to Chomsky and Reddy, translation transfers meanings by substituting one carrier for another.

In contrast, the advocates of untranslatability such as Cassin (2014) also called modernists, are not as dogged as the Universalists. This is because of their belief that translation is possible but to a very limited extent; a fully adequate translation is not possible. They reason that individual languages represent different conceptualisations of the world. The languages impose the conceptualisations on the speakers through their different grammatical and lexical structures. Therefore, since there are structural asymmetries

between languages the conceptual mapping from one language to another is not possible. For example, the way different languages divide up the colour spectrum or organise kinship terms are evidence of such asymmetries.

The modernists are mostly Germans with Romantic background, notably Johann Herder, and Wilhelm von Humboldt. Others are the twentieth century American linguists Edward Sapir and Benjamin Lee Whorf. According to Herder in Herman (2011), all cross-cultural comparisons were deeply problematic because each culture and its language were to be assessed on their own terms. He also reports Schleiermacher who boldly asked whether translation was not a foolish undertaking. Herman (2011, 61) explains this rhetorical assertion as: "Due to the asymmetries between languages and cultures and the organic link between language and culture, translation understood as a linear discourse replicating another discourse with regard to both length and meaning is not possible." However, "approximate interpretations or explanatory paraphrase can be achieved; texts may also be translatable up to a point or in certain limited respects." This issue led Catford (1965) to divide untranslatability into two: those with linguistic background and the others with cultural background. The problems that lead both linguistic and cultural untranslatability are discussed in the subsequent subsection.

2.1.2 Problems of Translation

Translating a message from one medium into another is a very problematic phenomenon. For example, a translator would encounter many difficulties when trying to translate from Nigerian languages such as Hausa into English as a result of differences of cultural and environmental backgrounds. Spring in Herman (2011) categorises the problems into two broad groups: linguistic and cultural problems.

I.   Linguistic Problems: The linguistic problem has to do with the structural differences between the SL (Hausa) and the TL (English) if the translation is from Hausa to English. One of the obvious areas of this problem is the use of lexical items. A single word in the SL may cause problems for the translator into the TL. Ahmad (2016) points out that this may be due to the absence of an exact equivalent in the TL. For example, a translator will find it impossible to render the following words into Hausa: *computer* and *spies* because there are no direct equivalents for each in the language. Instead, the translator has to resort to using more than words as means of achieving meaning. Thus, the words are translated as follow: *computer →na'ura mai ƙwaƙwalwa,* and *spies →'yan leƙen asiri.* Another problem is where many grammatical items may be available in the SL but absent in the TL. For example, Hausa has four types of demonstrative and adverbial systems which make reference to the location of the addressee (Saeed, 2016: 191). These are:

    nân → here (near to the speaker)   *nan →* there (near to the addressee)
    cân → there (away from both) *can →* there (further away from both).

However, English has only two locative demonstratives: here and there. Hence, the sentence: *Go there and buy a book for me*, is not the exact translation of: *Jeka can ka siyo min littafi.* This is because *'can'* does not just mean there (away from both), but rather further away from them.

The issue of denotative and connotative meanings of words also pose problems to translation. Therefore, Ahmad (2016) recommends that the translator should not always rely on the dictionary meaning of words. In addition to this, they should consider the connotative meaning. The problem here is that if the translator is not careful, they may end up using a word that has a serious negative effect when trying to transmit a message that should have a positive intent. Example: *The politician is very popular → Ɗan siyasar mai matuƙar ƙaurin suna ne.* Here, *Ƙaurin suna* implies that the politician is very notorious which is negative as oppose to intended positive image. The more appropriate translation should be: *Ɗan siyasar mai matuƙar farin jini ne.*

ii. **Cultural Problems:** Culture is another major factor that poses problems to translation. The problem with culture is that a particular community sharing the same culture perceives spatial orientation, the concept of time, morality, taboo, and respect among others as natural. At the same time, they view the culture of others as strange (Ahmad, 2016). Thus, Ahmad (2016) further observes that because the translator of the below sentence does not consider that the cultural conventions of English are different from that of Hausa, the translation is rather awkward: *A 3-day official visit→Ziyarar aiki ta kwana uku*. A more acceptable translation should be: *ziyarar aiki ta wuni uku*.   Another problem that culture poses in translation has to do with the translation of idioms or proverbs. Surakat (2009) in Amba (2011) views that translating oral art forms is very difficult even if possible, especially if the languages concerned are culturally and typologically divergent. Based on this, Ahmad (2016) points out that the best way to translate idioms is to look up for a corresponding or near match in the TL. For example, the translation of the following Hausa idiom*: jifan gafiyar Ɓaidu → the throw away of Ɓaidu's gaint rat* will not be discernible if the translator is not mindful of the culture of Hausa people. After solving the problem of ambiguity as to whether it was *Ɓaidu* himself who has thrown away his own giant rat or it was someone else, the translator should then consider the cultures of both the SL and TL so as to arrive at a meaning that is appropriate to the understanding of the TL speakers without deviating from the original sense of the idiom.

Like idioms, the translation of proverbs creates problems for translators. One of the problems militating against a good translation is that some proverbs are culture bound. Hence, the translator is supposed to have adequate knowledge of the socio-cultural practices of both languages. This is because, as Lyons (1981) in Amba (2011), puts it, much of the meanings of expressions are non-universal but culture specific. It will not be ideal for the translator to always engage in searching for a corresponding proverb in the TL. The following is an example of some Hausa proverb that is culture specific: *Kowa ya iya allonsa ya wanke → Whoever masters his slate should wash it.* The direct translation of this proverb does not transfer complete sense in the SL. Since there is no proverb in the TL that can clearly express the meaning, the translator has to resort to their knowledge of the socio-cultural practices of both SL and TL. The historical background of the proverb should also be considered. In addition to this, the proverb should be translated as a single unit of meaning free from the individual lexical item. A more accurate translation could be: *Let everyone move at their own pace.*

In the view of Newmark (1988) the translation of metaphor seems to be more challenging because it involves not only cultural and linguistic differences between the SL and TL but also often involves "illusion, a kind of deception, often used to conceal an intention" (139). That is, speakers of the SL can manipulate metaphors by talking about one thing to indirectly refer to something else when dealing with problematic issues. The uncertainty of the intended meaning will give the translator problems when deciding on which meaning of a message should be transferred into the TL. For instance, it will be difficult to translate the following metaphorical expressions aptly as to whether they are mere witty words-play or serious threats considering the context they were uttered: *Za mu shafa musu janbaki* and *Mu basu goro dan'ujule*. One cannot decide that the translated version of the first one is exactly: *We will apply some lipstick to them* or *We will rupture their lips to bleed* and of the second one: *We will give them cola nut of ujule brand* or *We will crush their mouths to be bleeding* (Koki, 2017). This problem seems to be the reason for having conflicting views over metaphor translation among the translation scholars. For instance, Nida (1959) considers metaphors as completely untranslatable, Mason (1982) as fully translatable in the same manner with translating other documents, while to Newmark (1988), it is translatable but with some amendments from the SL to TL.

2.2   Concept of Embodiment

Embodiment is a concept of many debates in the field of cognitive science. In line with CST, Gibbs (2005:1) refers to it as "understanding the role of an agent's own body in its everyday, situated cognition." That is, embodiment, deals with the human perceptive ability of recognising the contribution of their bodies to the development of perception, concepts, reasoning, language, and consciousness. It, thus, accounts for how the actions the human bodies are set to perform determine how humans think about their experiences. Gibbs (67) summaries the concept as follows:

> As animals we have bodies connected to the natural world, such that our consciousness and rationality are tied to our bodily orientations and interactions in and with our environment. Our embodiment is essential to who we are, to what meaning is, and to our ability to draw rational inferences and to be creative.

The theory posits that individuals talk about their mental experiences in terms of the manner they habitually engage their bodies in doing such things as perceiving the environment, moving their bodies, exerting and experiencing force. Although both speakers and hearers may not be conscious of the influence of the embodied nature of a message, the exposition of the speaker's experience reveals the human ability to use their embodied action as the basis for understanding their lives rather than viewing it as merely a linguistic accident.

However, the idea that the human body participates in determining perception was rejected by Western philosophical tradition. For instance, Descartes (1641) as cited by Penny (2017) famously declared that "I think, therefore I am", which he explained as, he was even more certain about the reality of his thoughts than about the existence of his own physical body. This stance was disputed by many intellectuals including Clark (1996, 53)

who counters that "Mind is a leaky organ, forever escaping its "natural" confines and mingling shamelessly with body and with world". Such kinds of contestations prompted those with the disembodiment tendency, mainly from neuroscience, phenomenology, and psychology among others, to steadily concede to the view that the body also takes a significant part in typifying reasoning. According to Sheets-Johnstone (1999) in Gibbs (2005), the function of the brain has now been considered to include not only serving as an information-processing or computational device but also the processing of animate form in human thought. For instance, Johnson (1987) points out that a psycholinguistic study of the relevance of embodiment to linguistic structure and meaning finds that human understandings of linguistic meanings are constrained by their embodied experiences. The present study will use this approach in order for CST to achieve its objectives.

2.2.1 Embodiment Occurs through Image Schemas

The assumption in CS is that the embodied conceptual structures are shaped by human physical experience of various interactions within the world. Then, the structures are employed to organise thought throughout more abstract domains (Saeed, 2016). This notion is elaborated further by Tylor (2009: 75) as follows:

> The language user is a physical being, with its various parts, existing in time and space, who is subject to a gravitational field, and who engages in bodily interaction with entities in the environment. … if, for example, we were gelatinous, air-born creatures, floating around in the stratosphere, it is doubtful whether we could ever have access to many of the concepts that are lexicalized in presently existing human languages.

The pattern of embodied conceptual structuring is known as image schema – a primitive level of conceptualisation that is basic to metaphor and which links bodily experience with higher cognitive domains. Johnson (1987:20) defines schema as:

> …that portion of the entire perceptual cycle which is internal to the perceiver, modifiable by experience, and somehow specific to what is being perceived. The schema accepts information as it becomes available at sensory surfaces and is changed by that information; it directs movements and exploratory activities that make more information available, by which it is further modified. It is …: not a centre in the brain, but an entire system that includes receptors and afferents and feed-forward units and efferents.

The association between bodily experience and cognition is effected in various dimensions including: containment, path, force, up–down, front–back, part–whole, and centre–periphery orientation, balance, or support schemas. For example, Tylor (2009) points out that humans constantly experience balance (distributing of weights around a central axis) in relation to their attempts at standing on one leg, or learning to ride a bicycle. The idea can, then, permeate many domains of experience. Thus, such notions as a balanced diet, a balanced argument or a political balance of power are believed to originate from the schema of balance.

Conversely, Saeed (2016) points out that the idea of achieving purposes is often

expressed in terms of path schema. For example, there is the manifestation of the speaker's everyday experiences of moving their bodies and that of other entities around the world in the sentence: *He's writing a PhD thesis and he's nearly there*. This reflects how humans conceptualise executing a particular assignment in terms of journey. This schema has a number of associated implications, as emphasised by Saeed (p360) and listed below:

      a. Since A and B are connected by a series of contiguous locations, getting from A to B implies passing through the intermediate points.

      b. Paths tend to be associated with directional movement along them, say from A to B.

      c. There is an association with time. Since a person traversing a path takes   time to do so, points on the path are readily associated with temporal sequence.

This state of affair is with particular reference to how speakers of English conceptualise their experiences of the world. The objectives of the present study, however, are to examine the possibility and impossibility of translating concepts from Hausa to English. In order to achieve the stated objectives there is the need to examine the processes of conceptualisation of both languages. Therefore, the study gathered data from the Hausa novel, *Wankan Tarwada* and its English translated edition, *Somewhere Somehow*. Both novels are written by Aliyu Kamal.

2.3 About Aliyu Kamal, the author of *Wankan Tarwada* and *Somewhere Somehow*
Aliyu Kamal was born in Kano in 1958. As a starting point of his educational career, Kamal was enrolled in a Qur'anic school at the age of four. He had his primary school education from 1964 to 1970 and secondary school from 1971 to 1975. Kamal obtained a B. A. English in 1982 and M. A. English in 1987 all from Bayero University, Kano. In 1990, he got M. Sc. in Applied Linguistics from Edinburgh University, UK and a Doctoral Degree in the same field from Bayero University (BUK), Kano, Kano State, Nigeria. He became a professor of Applied Linguistics in 2011 in BUK where he has been teaching English and Applied Linguistics from 1983 to date. Aliyu Kamal authored fifteen novels out of which the third one, *Fire in My Backyard* won him ANA/Chevron prize in 2005. With the exception of the last one, all the novels are written in both Hausa and English. He is, therefore, a professional translator from Hausa to English and vice versa. Being an indigene of Kano has a significant experience of Hausa culture, and as the result of his stay in UK and interest in reading English classic novels, he is also acquainted with English culture. His novels are much more concerned with the moral and cultural challenges of Hausa society.

2.4 About the Two Novels: *Wankan Tarwada* and *Somewhere Somehow*
Both novels, *Wankan Tarwada* and *Somewhere Somehow* are about a young girl, Habi Habibu who, believing that boys pine after light-skinned girls, begins to bleach her skin. She captures the heart of Hamisu and they became husband and wife. However, she begins to change when she fails to get the money with which she will be able to keep her artificial light-skinned complexion. Matters become worse when she suffers a miscarriage and her bleaching associate dies of leukaemia.

2.5 Theoretical Framework

The study is basically on the investigation of the possibility and impossibility of translating from one language into another based on embodiment approach; hence, the researchers apply CS as a theoretical framework. A discussion on the concept of embodiment from a linguistic standpoint cannot be complete without recourse to CS. This is because CS is the linguistic approach that identifies the significance of the human body to meaning as reflected in language. CS is the subfield of cognitive linguistics, which emerged in the 1970s and 1980s as a reaction to Formalism, a school of linguistics including Chomskyan ideas which asserts that the internal structures of statements consist of language universal. The linguists who contributed to the development of the CS are George Lakoff, Ronald Langacker, and Leonard Talmy among others. One of the guiding principles of CS is that as an essential aspect of cognition, language reflects the interaction of social, cultural, psychological, communicative and functional thoughts. The approach denies any partition between the dictionary and the encyclopaedia, that is, between linguistic and real-world knowledge – meaning is generally encyclopaedic.

Moreover, except on the issue of mentalism – the idea that meanings are 'things in the head' which CS rejects as other approaches do, CS absolutely disagrees with other approaches to Formalism. For instance, it sharply contrasts with: logic on the issue of sentences and the propositions they express, truth-condition on the link between propositions and states of affairs in the world, structuralism on the concept of meaning in terms of semantic relations within the language, behaviourism which studies meaning as stimulus-response associations, and, more generally, with theories of meaning as use (Tylor, 2009). The rationale for selecting this approach is that since it is grounded on the principle that human bodily interactional experiences serve to ground linguistic meaning among the things it will guide to the understanding of whether translation is only possible where the speakers of SL and TL share the same social, cultural, psychological and communicative outlooks or not.

3.   Methodology

The present study adopted qualitative research design as the method of assessing the data. This enabled identifying the kind of particular expression used in SL and whether its equivalent was used for translation in TL. The study used data from primary sources which are the novels *Wankan Tarwada* and *Somewhere Somehow*. Purposive sampling technique was applied as a method of collecting the data. This was purposefully selected to detect the expressions which portray the same worldview between the Hausa and English languages and those which do not, so as to determine the impact of embodiment on translation. Furthermore, the study used image schema as a technique for data analysis. The study considered any embodied expression in the SL text as the manifestation of the speakers' experience of the world. The researchers read the Hausa novel first and marked the expressions which are of embodied nature (that is, which are shaped by aspects of the human body). They, then, traced and compared the equivalents of the expressions from the English version of the novel. This process enabled the identification of the contribution of the human body to giving meaning to a phenomenon from different communities of the world.

4   Data analysis and discussion

This section presents the analysis of the data extracted from the two novels. The analysis is carried out in the manner that an expression from *Wankan Tarwada* is presented and its supposed translation from *Somewhere Somehow* follows immediately. These are grouped according to whether an exact translation in line with Hausa embodied conceptual structure (that is, how the interactions of the human body with the physical world influence the way they organise concepts in their minds) is accomplished or not in the English translated version.

4.1   Translatability

This sub-section presents the analysis and discussion of the data gathered from *Wankan Tarwada* and *Somewhere Somehow* in order to prove that translatability is possible. The expressions are purposively selected from the two novels to show that accurate translation is mainly achieved when the speakers of SL and TL conceptualise a phenomenon in the same way.

i. *… **ta miƙa wuya** … (58)/… she finally **convinced herself**… (68)*: This expression emanates from force schema. Force schema is an image schema which arises from the human experiences of exerting force when performing physical activities. In the context of the present study, it arises from Hausa people's recurring experience of slaughtering animals. Normally an animal to be slaughtered will struggle to escape from the tragedy. However, the moment its neck is put in order for the act, it would give up any attempt to escape. This experience serves to ground the linguistic meaning *miƙa wuya* (submitting the neck) that is used whenever one fails to continue resisting certain urge to do or not to do something. Hence, the English expression **convinced herself,** translates the Hausa expression appropriately because the English sense of convincing someone involves the conceptual use of force to make a person accept a particular situation.

ii. *Mun fara ba tare da **buɗewa da addu'aba** … ba zamu gama ba tare da … **mun rufe da addu'a** ba/We began without **an opening prayer** … we won't end the meeting without … a call for **a closing prayer**:* Here, there is accuracy of meaning in the translation from the Hausa expression to the English version. This is possible because the native speakers of both languages consider prayer (an abstract entity) as a kind of container that one can open to perform some activities before it is closed, a containment schema. This schema is also a type of image schema: it points out how human beings talk about abstract entities in terms of container. It originates from human experience of constantly using containers.

iii. *…ba mu sami wani **tabo ba game da danginku** … (104)/we… found **no blemishes to your good family** (114)*: This Hausa expression is really translatable into English. This is because in both Hausa and English culture, spotting a scar or blemish on someone's skin makes the person less perfect. This physical experience is extended to cover the abstract domain of someone's reputation.

iv. *Ya na* **ganin tsame hannunsa** *daga karatun 'ya'yansa ... wata dabarace (69)/he might have* **taken** *it as very adept –* **washing his hands of** *his children's education... (76)*: Both expressions from SL and TL are of the nature of metonymy. Thus, the hand which is part of the body is used to represent the whole body. The Hausa expression *tsame hannu* means pulling out someone's hand from a container, for example, when somebody stops abruptly from eating something. This embodied action is conceptualised through force schema of removal of an entity to articulate a situation where an individual ceases to participate in an affair. The sense is equivalent to that of the English idiom, **washing his hands of**; hence, the intended translation is achieved.

v. *... **kunya ta rufe Hamisu** ...(102)/ **Hamisu ... overcome with modesty** ... (112)*: The Hausa expression has to do with the image schema of force. It is derived from the physical experience of a situation where an animate entity is covered with something so that it could not have a complete control of itself. This experience is extended to conceptualise an emotional state in terms of forces that restrict an individual from act normally. This conceptualisation is similar to that of native English speakers. The translation is balanced.

vi. *Mun zo ne dangane da abinda* **ya shafi ɗanmu da 'yarku** *(103)/ We are here* ***concerning your daughter and our son** (113)*: One of the ways that Hausa people use to state a relationship that involves two or more people is through the use of the word *shafa* which plainly means 'to permeate'. The conceptualisation of relationship in terms of permeation could be linked to the Hausa's physical experience of one thing being affected by another due to a particular kind of association between the two things. Therefore, this physical experience is extended through link schema to conceptualise an abstract condition that relates to people. The translation is appropriate because the use of the English word, *concerning,* also identifies a kind of mutual relationship that involves the two people.

4.2   Untranslatability

This sub-section presents the analysis and discussion of the data gathered from *Wankan Tarwaɗa* and *Somewhere Somehow* in order to prove that it is not always that exact translation from SL to TL is attained. The expressions are purposively selected from the two novels to show the inconsistency of meaning between the Hausa expressions and their asserted translations in English.

vii. ***Wankan tarwaɗa /Somewhere somehow***: *Wankan tarwaɗa* is a Hausa expression which is used to describe the natural colour of the skin of a person. It originates from recurrent experience of the colour of *tarwaɗa* (catfish in English) which is neither completely black nor ash or white. The idea that will immediately come to the mind of a Hausa person when they hear the expression (wankan tarwaɗa) is that of an attempt to describe the colour complexion of somebody. Thus, it has to do with the image schema of colour. On the other hand, the English expression, ***somewhere, somehow*** is particularly used to make an estimation about the quality or value of something. It is, therefore, a more general term. Depending on this inconsistency, therefore, it can be judged that *Somewhere Somehow*

fails to adequately translate *Wankan tarwada* into English.

viii.… ***bacci ya kwashe*** *Dada … (129)/Dada … were **fast asleep** (142)*: Although both expressions refer to somebody who is in a state of sleeping, there is still variation in meaning between them. The Hausa account arises from force schema. This is because the word *kwashe* means to collect and move something. Therefore, there is an element of compulsion in a situation where sleeping is personified as an animate object such as a human who has the power to collect and move away something. It implies that the person had no intention to sleep but was overpowered to do so. However, the phrase *fast asleep* simply informs the state in which somebody is found. This is conceptualised in terms of containment schema. It suggests that sleeping is a kind of container that the person entered without being forced by any other entity. In this context, the translation contradicts the original meaning from the SL.

ix.… *Habi na neman **tsikewa**-(66)/ Habi has **overgrown** (32)*: The sense of *tsikewa* in Hausa culture has its origin in the experience of powdered form of grain such as that of guinea corn, maize or millet when it is stored for a long period such that it lost most of its nutrients. That is, it is not as tasty as it is supposed to be. The experience of this state is conceptualised to talk about a young girl who becomes fully matured and then all those features of sexual attraction begin to wane. However, according Collins, Cobuild Advanced Learner's Dictionary (2018), *overgrown* is collocated with child (overgrown child) in English when someone attempts to describe an adult who behaves like a child. The two senses are therefore incompatible.

x.… *jinkirta bikin **gaba ta kai shi** (116)/… **he was better off** for the delay… (128)*: The Hausa expression, *gaba ta kai shi* literally means it brought him forward. This is, therefore, a space schema that is extended by a process of metaphorical extension into more abstract domains. It arises from the experience of vertical movement along a space. The distance a person covers is viewed as progress. In this respect, if somebody exclaims, *gaba ta kai shi*, they mean they get some advantages from a situation not only in terms of money. For example, by delaying the marriage, Hamisu gets time to mark his students' essay not only having more money. However, the English translation only talks about the character saving more money as the result of the delay.

xi. … *basu da ikon sa **na gaba da su**….(114)/…they couldn't prevail on **their superiors** …(126)*: The expression: *na gaba* or more commonly *magabata*, literally means a person who is in front of another person especially on vertical axis; it has to do spatial schema. This concrete experience is extended to cover the concept of age. Therefore, because one's parents are older than the person, they are conceptualised as *magabata* in Hausa. However, the idea of superiority in English applies to the state or quality of being better, or more powerful than someone else in terms of rank, status or position among others. Therefore, the meaning of *na gaba* is not sufficiently captured in the English translation because there is no element of parentage in it.

5.   Summary and Conclusion

As has been stated at the beginning of this paper, translation is an important factor in transmitting knowledge and awareness among different communities of the world. However, there are divergent views on whether the exact transmission of meaning from one language to another is achievable or not. This notion leads to the emergence of two schools of thoughts, *translatability* and *untranslatability*; each one dogged on its opinion. To participate in the debates, this paper has basically examined the role of the human body in translating texts from one language to another. The aim of the study is to discover the extent to which translation is achievable and the extent to which it is not possible. The data for the study is derived from two novels: *Wankan Tarwada* and its English translated version, *Somewhere Somehow*. The study employed Cognitive Semantic Theory as a theoretical framework and the Embodiment approach as the direction for data analysis.

The paper finds that translation is possible but only to a particular extent. That is, because human beings inhibit the same world, it is possible for them to conceptualise many universal concepts in the same way. However, as the result of variation in culture and the environments they occupy, they tend to have different individual experiences which influence how they conceptualise other entities. This makes translation impossible in another instance. For instance, the English translated version of the novel: *Somewhere somehow* does not exactly translate the Hausa conception of *Wankan tarwada* because it fails to trace the original experience from which the meaning emerged Based on the findings, the paper concludes that there is the need for translators to always take into consideration different ways that the native speakers of SL and TL experience and conceptualise a particular phenomenon so as to arrive at more appropriate transfer of meaning.

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The Impact of Conversation Strategies on the Development of Second Language Learners' Oral Fluency

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Abstract
The study investigates the impact of conversation strategies on the development of second language learners' fluency in spoken English. The interactionist approach was employed as the theoretical framework in the study. Information for conducting this research was gathered through oral test and observation using a pre-test and post-test, where two hundred and twenty subjects selected from four senior secondary schools in Kano Municipal participated in group conversations. The participants in groups of ten were given two topics on which they had conversations; one at the pre-test and the other at the post-test exercises. The study reveals that explicit knowledge of conversation strategies develops the second language learners' fluency in spoken language. Out of the eighteen conversation strategies considered in the study, six have significant role; after learning them, the students stood longer while taking turns and were more fluent during the conversations. Three strategies have minor role because their use is naturally acquired in the speakers/learners' L1 and their application remains the same in L2. Nine strategies have no role in developing the second language learners' spoken fluency; they lack the qualities to function as the strategies L2 learners employ for language use. Rather than developing the L2 learners' oral fluency, these strategies make them less fluent. Therefore, the implications are that second language learners do not require explicit training on some of the strategies categorised under reduction/avoidance and interaction strategies; and conversation strategies function not only as a response to a problem of insufficient linguistic resources but also as devices that make second language learners' language powerful by making them able to stay long in conversation and avoid unnecessary gaps and breaks in the flow of the conversation.

Keywords: Fluency, Communication, Competence, Second Language, Strategies

Introduction

Conversation strategies are language use approaches. They are part of strategic competence, which is one of the types of communicative competence. Communicative competence is widely accepted as a basis for testing oral and written language proficiency (Sun, 2014, Chang, 2015 & Cohen, 1996). Communicative competence comprises grammatical competence, sociolinguistic competence, discourse competence and strategic competence. All the communicative competence types, except strategic competence, are taught to second language learners as part of the contents of the curriculum in second language teaching (Dornyei & Scott, 1997). Strategic competence consists of the strategies speakers employ to compensate for lack of linguistic knowledge so as to avoid unnecessary gaps and breaks in their utterances. It can aid language learning, because it includes aspects like self-confidence and readiness to take risks. Thus, the knowledge of strategic competence enhances language learning and may allow L2 learners develop their fluency in spoken English, if it is incorporated in second language curriculum and explicitly taught to the L2 learners like the other types of communicative competence.

Conversation is one form of spoken interaction upon which language use is based. Conversational interaction has been employed as a method of improving the second language learners' fluency in spoken language (Johnson, 1995). Fernandez and Cairns (2011) assert that conversations have structure; they have a beginning during which one gets other's attention, there is a middle that can be of varying length and has internal structure and finally an end, which is signaled by a variety of pre-closing devices. Classroom oriented research is one of the basic tools for investigating the complexity of second language acquisition or learning. Fernandez and Cairns further argue that as far as everyday-life interaction is concerned, second language students have to be trained to be effective communicators in a second language. Teachers and researchers have been actively exploring methods for improving students' competence in using English.

Sun (2014) notes that researchers such as Wen (1999) and Dornyei and Scott (1997) have reached a consensus that Strategic Competence should be added to the classification of Communicative Competence, but it is not yet incorporated in spoken English teaching as attention is only paid to grammatical, discourse and sociolinguistic competences. Language educators have been dedicated to developing learners' linguistic competence during the history of language teaching, and this is embodied in most approaches to language learning such as grammar-translation approach, audio-lingual approach, direct approach and communicative approach. Johnson (1995) notes that by contrast, teachers' long-standing negligence of communicative strategies in classroom teaching has resulted in learners' lack of strategic competence—students always find themselves unable to interact successfully with people in English. Johnson further states that most teachers lay special emphasis on grammatical correctness and hasten to point out speech errors of learners. With the introduction of Communicative Approach, an increasing number of educators have realised the importance of developing learners' speaking competence, but grammar teaching is still dominant in the second language classroom. This approach provides that conversational interaction is essential in order for the second language students to participate in and learn

from their classroom experience.

Problem Statement

Right from primary school, students, particularly in Nigeria, spend much time on English learning, but many of them still feel frustrated by their poor spoken English. According to Dornyei (1995) part of the reasons that make students of English as Second Language not able to establish spoken interaction efficiently is lack of the necessary skills or strategies for maintaining and keeping a conversation flowing in an appropriate manner. In teaching and learning English, much emphasis is placed on grammatical accuracy rather than fluency in the learners' output. The introduction of the communicative approach increased the realisation of the importance of developing second language learners' fluency in spoken English (Canale & Swain, 1979). In search of the methods of improving learners' fluency in spoken language, Dornyei & Scott (1997) argued that strategic competence should be incorporated in the teaching and learning of English as a second language the same way other types of competence are taught. They presented thirty-three strategies in their taxonomy of conversation strategies which, in their argument, develop the fluency of the L2 speakers in spoken English when they are made aware of these strategies. The research however is limited to the use of the eighteen conversation strategies summarized under the four types of conversation strategies outlined by Schimitt (2010) from Dörnyei and Scott's (1997) conversation strategy taxonomy: reduction/abandonment strategies, achievement/compensatory strategies, stalling time strategies, and interactional strategies in students' conversations.

The strategies proposed by Dornyei & Scott (1997) are not presented as a type of stored knowledge. This is why in the cognitive perspective of language use strategies, conversation strategies are not categorised as part of what speakers employ in attempt to achieve a particular interactional goal or set of goals. These goals can be achieved using particular linguistic and non-linguistic strategies (Evans & Green, 2006). It is against this background that this study investigates how some of these strategies (proposed by Dornyei & Scott, 1997) enhance L2 learning and impact on the spoken fluency of L2 speakers and therefore should be taught L2 learners.

Categories of Conversation Strategies

A number of taxonomies for identifying and classifying conversation strategies have been proposed by researchers. Celce-Murcia, Dörnyei, and Thurrell (1995) distinguish five types of conversation strategies in their taxonomy. Scmitt (2010) outlined what he calls the most well-known four types of these strategies from Dörnyei and Scott's taxonomy (1997), these include:

Reduction/Abandonment Strategies

 Reduction/ abandonment strategies are generally employed by the speakers with low-proficiency in target language to avoid or abandon the message partially or completely thinking that conveying the intended message would not be possible with the linguistic

resources at hand. Avoidance or reduction strategies involve tailoring one's message to one's resources by either replacing messages, avoiding topics, or, as an extreme case, abandoning one's message altogether. The types of conversation strategies under this category include: message abandonment, topic avoidance and message replacement.

Achievement/Compensatory Strategies
Achievement/compensatory strategies are defined as the type of strategies speakers resort to in order to deal with the problematic areas that may hinder the delivery of the message (Dörnyei and Scott, 1997). These strategies involve manipulating available language to reach a communicative goal and this may entail compensating for linguistic deficiencies. The strategies have been the traditional concern of communication strategy research. Compensatory strategies for speaking and writing help learners make up for missing knowledge when using English in oral or written communication, just as the strategy of guessing from the context while listening and reading compensates for a knowledge gap. Compensatory strategies (or communication strategies) for speaking include using synonyms, circumlocution and gesturing to suggest the meaning. Compensatory strategies for writing encompass some of the same actions, such as synonym use or circumlocution (Carter and Nunan, 2001:18). The types of conversation strategies under this category include: circumlocution, approximation, use of all-Purpose words, words coinage, use of non-linguistic means, foreignising, and code switching.

Stalling or Time-Gaining Strategies
Stalling or time-gaining strategies include fillers, hesitation devices and gambits as well as repetitions (e.g., repeating what the other has said while thinking). Care should be taken about the danger of second language learners using taught fillers/gambits inappropriately if the presentation has been superficial and not adequately contextualized (Scmitt, 2010). The types of conversation strategies under this category include: use of fillers and other hesitation devices and repetition.

Interactional Strategies
Interactional strategies, highlights the cooperative aspect of strategy use. Appeals for help are similar to achievement strategies in function but through using them the learner exploits his/her interlocutor's knowledge rather than manipulating his/her own language resources. Meaning negotiation strategies are of various types; they are divided into ways of indicating a problem, responding to such an indication, and making comprehension checks (Scmitt, 2010). The types of conversation strategies under this category include: appeal for help, ask for repetition, ask for clarification, expressing non-understanding and interpretive summary.

Theoretical Framework
The study employs Mackey and Gass (2005) interactionist approach. This approach is applied in the study because it provides the basis for the second language learners to enhance their use of language through exchanges in conversations. The interactionist approach

focuses on learners' conversational interactions with others (e.g., other learners, native speakers, and teachers) and the developmental benefits of such interactions. Within interaction-based approach, the goal is usually to manipulate the kinds of interactions in which learners are involved, the kind of feedback they receive during interaction and the kind of output they produce in order to determine the relationship between the various components of interaction and second language learning. The most common way of gathering data is to involve learners in a range of carefully planned tasks.

Gass (2001) in Allan (2016:329) explained that the approach is based on language use, although in more recent years, it has begun to incorporate a number of psycholinguistic concepts. The basic assumption is that there exists 'a robust connection between interaction and learning' (Gass & Selinker, 2008). When a learner engages in interaction with another individual (a native speaker of the language or even another learner), there is often feedback on that learner's language as a result of a communication breakdown or even a pedagogical intervention. These interactive exchanges (negotiations of meaning) provide an opportunity for a language learner to understand where his/her language is deficient, in the sense that it is not clear to fluent speakers of the L2, or in the parlance of this framework, learners recognise the gap between their knowledge and the second language. The basis of the interactionist approach resides in: (1) a learner's participation in interactionally-modified input, (2) attention-drawing contexts, (3) opportunities to produce language (output), and (4) correction (either direct or indirect).

The study employs this approach because it is based on language use. As the approach provides, the tasks are classified into one-way and two-way. In a one-way task, the information flows from one person to the other, as when a learner describes a picture to his or her partner. In other words, the information that is being conveyed is held by one person. In a two-way task, there is an information exchange whereby both parties (or however many participants there are in a task) hold information that is vital to the resolution of the task. For example, in a story completion task, a learner may hold a portion of the information and must convey it to another person before the task can be successfully completed (see Mackey and Gass, 2005). This study adopts the two-way task in which information is exchanged among participants in groups since the subjects in the study are involved in group conversations. Group conversations enhance the language learning among the students. Learning takes place when a learner's attention, through exchanges is drawn to an area of difficulty or through exchanges where a teacher expands on a learner's erroneous utterance including the correct form known as a recast. When attention is drawn to problem areas, the learner notices a gap between his/her own system and the linguistic system used by others.

Research Methodology

This is a quantitative research where the data is collected in numerical form. The population for this study consists of 529 students in SS2 from four government senior secondary schools in Kano Municipal. According to the educational zonal distribution, Municipal is one of the three zones within Kano metropolis. Other zones within the metropolis are Nasarawa and Dala. There are ten zones in all. Each zone has a number of local governments under it. Fagge

and Tarauni Local Governments are under Municipal Zonal Office. Gwale Local Government is under Dala Zone and some part of Kumbotso Local Government is under Nasarawa Zonal Office and the other part is under Dawakin kudu Zonal Office. In all, the forty-four local governments in the state are divided into ten zonal education offices. There is a zonal officer in each zone who heads the zone and runs the education activities within the local governments under the zone. The zoning is based on proximity and equality in the distribution of the education resources among the local governments in the state.

The sample for this study is 217 subjects selected out of 529 students from four government senior secondary schools in Kano Municipal using Krejcie and Morgan (1970) Model. According to this Model, in a population of 500 subjects, 217 subjects would be selected as sample. Systematic Random sampling technique is employed in order to avoid clustered selection and low probability of contaminating the data. In this study, 10 out of 50 students are selected from each of the 5 classes in one of the 2 girl schools and 10 out of 50 students are selected from each of the 4 classes and 8 students from the 5th class in the other girl school. Every first two odd numbers from each 10 units out of the 50 students in each class are selected. The same technique is used to select 10 out of 60 students from each of the 5 classes in one of the 2 boy schools and 10 out of 60 students from each of the 4 classes and 9 out of 60 in the 5th class in the other boy school. Every two first even numbers are selected from each 10 units out of the 60 students in each of the 5 classes in the first boy school. Every two first even numbers are selected from each 10 units out of the 60 students in each of the 4 classes and every two first even numbers from each 10 units out of the 5 units and only the first number out of the remaining 6th unit in the 5th class of the other boy school.

The four schools were selected in Kano Municipal because of the diverse nature of the students' background. The first factor considered for the selection is cultural diversity. In the Municipal Zone, students in secondary schools are from different cultural backgrounds. The second factor considered for this selection is linguistic background. Students in the secondary schools in this zone have different linguistic backgrounds which enhanced the process of conducting this study as the conversation strategies taught the subjects during post-test and which are the focus of the study are not language specific. Students speak different L1s and for this reason English as an L2 becomes the medium of communication during pre-test and post-test designs. The third factor which is the learner's gender is important as Wray and Bloomer (2006) note, gender is just one of many variables that linguists consider when they examine the conscious and unconscious choices that are made in relation to the linguistic behaviour. Research has consistently found females to outdo their male peers when it comes to language learning (see Schmitt, 2010). For this reason, boys and girls schools were selected.

Table 1: The Population and Sampling

s/n	Schools	Gender	Respondents
1	Rumfa College	Boys	60
2	Ado Gwaram Senior Secondary School	Boys	59
3	Government Girls Secondary School Salanta	Girls	50
4	Government Girls Secondary School Hasana Suffi	Girls	48
4		4	217

The Schools and the Respondents Selected for the Study

Instrumentation
The testing instruments utilised in this research are oral tests and observations while the techniques used are pre-test and post-test.

Pre-test Post-test Design
A pre-test post-test design is a classroom experiment where measurements are taken before and after a test. The design is meant to find out the effects of the treatment (teaching conversation strategies) on one of the two groups of the respondents. Pretest-posttest designs are widely used in behavioral research, primarily for the purpose of comparing groups and/or measuring change resulting from experimental treatments (Dimitrov and Rumrill, 2003).

The Respondents are put into twenty-two groups with each group containing ten participants. Each group of ten participants has two topics on which they had conversations one at the pre-test and the other at the post-test stages. During the pre-test exercise all the subjects in the groups are treated equally. They engage in pre-test conversations separately at varying time. At the post-test stage, the subjects are divided into control and experimental groups with each group having eleven subgroups. The participants in the eleven experimental groups benefit from the teaching of conversation strategies and those in the eleven control groups are not given this experience.

During the pre-test all the groups have conversation and prior to this activity none of the groups has any experience of conversation strategies as their responses show after some questions before the start of the activities. The elicitation tasks are given to the groups to have conversations on topics from Community English Club Cycle 1 (2016). The conversations take place at varying times (one group at a time) with the researcher as an observer video-tapping the conversations. Twenty-two conversations are recorded during this exercise.

Each group of ten participants from the control and experimental groups had a conversation separately and at varying times. Topics from Community English Club Cycle 1(2016) were used as elicitations on which the subjects had their task performance on. The subjects in the experimental group were introduced to the conversation strategies and how to apply them in conversations. Eleven control group conversations and eleven experimental group conversations were recorded at this stage.

Transcription
One common type of second language data is oral. Oral data may come from a range of

sources, such as native speaker- learner interviews, learners in pairs carrying out communicative tasks in a laboratory setting, or learners in small groups and their teacher in a noisy L2 classroom setting. Oral data usually needs to be transcribed in some way for coding and analysis. Transcriptions can be made more easily in second language research by utilizing two tools. The first is an appropriate set of transcription conventions, and the second is a transcription machine (Mackey and Gass, 2005). The transcription in this study employed appropriate set of transcription conventions, such as:

Spelling: Normal spelling is used with a few exceptions (like contraction).

Punctuation: Utterances begin with capital letters; normal punctuation conventions are followed.

Incomprehensible word or phrase: A word or phrase within parentheses indicates that the transcriber is not (all right) certain that he has heard the word or phrase correctly.

[Indicates overlapping speech; it begins at the point at which the overlap occurs.

(.) A dot within parentheses indicates a brief pause

(…) Dots within parentheses indicate a long pause

  ((laugh)) Nonlinguistic occurrences such as laughter, sighs enclosed within double parentheses

NODS Refers to nodding accompanying speech.

Data Presentation and Analysis

The use of conversation strategies in the twenty-two pre-test and post-test conversations are analysed and a sample of the analysis from each category—pre-test, control group and experimental group is presented here.

Table 2: **Pre-test Conversations**

SN	Conversation Strategies	Frequency	Percentage%
1	Message Abandonment	2	14.29
2	Topic Avoidance	0	0
3	Message Replacement	3	21.43
4	Circumlocution	0	0
5	Approximation	0	0
6	Use of All-Purpose Words	0	0
7	Word Coinage	0	0
8	Use of Non-linguistic Means	1	7.14
9	Literal Translation	0	0
10	Foreignsing	0	0
11	Code Switching	0	0
12	Use of Fillers and other Hesitation devices	5	35.71
13	Repetition	3	21.43
14	Appeal For Help	0	0
15	Ask for Repetition	0	0
16	Ask for Confirmation	0	0
17	Expressing Non-Understanding	0	0
18	Interpretive Summary	0	0
Total	18	14	100

The use of conversation strategies in pre-test Conversation One
Ten participants took part in the exchange and the conversation lasted for three minutes two seconds; the conversation consisted thirteen turns with a minimal use of conversation strategies. Five conversation strategies out of the eighteen most well-known strategies outlined by Schmitt (2010) from Dörnyei and Scott's inventory were used in the conversation. Message abandonment was used two times in the conversation, message replacement was used three times, the use of non-linguistic means was found once, the use of fillers was observed five times and repetition was used three times in the conversation.
The message abandonments "There are many types of communication, ((um)) (.) ((um)) (…)" and "Even the village people now have (.) have ((…))" were found in the conversation in Turn Two and Turn Six. The speakers in these turns abandoned the messages due to difficulty posed either by language structure or by lack of linguistic resources. The message replacements "Because people have handsets and now they can…or people have business…" , "In the time before, people don't have money, or I mean people cannot communicate with people in far places…" and "And (.) and (.) people when there was no things or handset they were using letters…" were found in Turns Five, Nine and Ten. The speakers replaced the wrong messages they began to pass across with the right things they intended to say. The use of non-linguistic means was found once in the Second Turn in the conversation where the speaker used mumbling device "um…um…" and hands waving to gain time and to avoid pauses in the flow of the conversation. The speaker in Turn One opened the exchange with the use of the filler "Okay" and the use of this strategy was found in Turns Three "now", Ten "now", Eleven "I think" and Twelve "I think". As Schmitt (2010) notes, this strategy is employed for gaining time and maintaining the floor. This enabled the speakers to fill the pauses before thinking of the possible way to express what they wanted to say in the conversation. The use of self-repetition was made three times in Turn Six "have, have", Turn Eight "yes, yes" and Turn Nine "And, and." The use of this strategy also helped the speakers in the turns to gain time, yet there were breaks in the flow of the conversation in the turns. Five conversation strategies were found fourteen times in the conversation.

Table 3: Post-test Control Group Conversations

SN	Conversation Strategies	Frequency	Percentage
1	Message Abandonment	1	7.69
2	Topic Avoidance	0	0
3	Message Replacement	2	15.38
4	Circumlocution	0	0
5	Approximation	0	0
6	Use of All-Purpose Words	0	0
7	Word Coinage	0	0
8	Use of Non-linguistic Means	0	0
9	Literal Translation	0	0
10	Foreignsing	0	0

11	Code Switching	1	7.69
12	Use of Fillers and other Hesitation devices	7	53.86
13	Repetition	2	15.38
14	Appeal For Help	0	0
15	Ask for Repetition	0	0
16	Ask for Confirmation	0	0
17	Expressing Non-Understanding	0	0
18	Interpretive Summary	0	0
Total	**18**	**13**	**100**

The use of conversation strategies in post-test control group conversation one

The conversation lasted for three minutes five seconds. Ten subjects participated in the exchange and it has eleven turns. Five conversation strategies were used in the conversation where message abandonment was used once, message replacement was used twice, code switching was employed once, use of fillers was made seven times and repetition appeared twice. The message abandonment; "sometimes you can see two days without lepa and (…)" was made in Turn Nine by the speaker. The speaker abandoned the message that he found difficult to pass across.

In Turns Eight and Eleven speakers replaced the messages "politicians are doing campaign with electron (.) electricity…", "some of the compl (.) companies cannot work" which they began to pass across wrongly with the right message they intended to convey. The speaker in Turn Nine used code switching where the word "lepa" (electricity) was employed to compensate for lack of the actually linguistic resources in the second language. This strategy is used as Pawlack in Cap and Kuzanecka (2002) put it as a procedure used to overcome difficulty in expressing intended message to maintain the floor and to keep the conversation going.

The fillers; "okay", "so" and "yes" were employed in Turns One, Two, Three, Four, Six and Eleven by the speakers to gain time and enhance the fluency in the conversation. The speakers in Turns Four and Six used repetition. In Turn Four the speaker used self-repetition "Okay, Okay, Okay do you know there is no electricity" and in Turn Six the speaker employed others-repetition where what the speaker in Turn Four said was repeated. Five conversation strategies were used thirteen times in the conversation.

Table 4: Post –test Experimental Group Conversations

SN	Conversation Strategies	Frequency	Percentage
1	Message Abandonment	2	4.26
2	Topic Avoidance	3	6.38
3	Message Replacement	1	2.13
4	Circumlocution	3	6.38
5	Approximation	5	10.62
6	Use of All-Purpose Words	3	6.38
7	Word Coinage	0	0
8	Use of Non-linguistic Means	1	2.13
9	Literal Translation	0	0
10	Foreignsing	1	2.13
11	Code Switching	2	4.26
12	Use of Fillers and other Hesitation devices	23	48.94
13	Repetition	2	4.26
14	Appeal For Help	0	0
15	Ask for Repetition	0	0
16	Ask for Confirmation	0	0
17	Expressing Non-Understanding	0	0
18	Interpretive Summary	1	2.13
Total	18	47	100

The use of conversation strategies in post-test experimental group conversation one

The conversation lasted for four minutes fifty seconds. Ten participants took part in the exchange and the conversation contained twenty-five turns. Twelve conversation strategies were used in the conversation. Message abandonment was used twice, topic avoidance was employed three times, message replacement was made one time, circumlocution was used three times, approximation was used five times, use of all-purpose words was made four times, use of non-linguistic means and foreignising were employed once each, code switching was used two times, use of fillers was made twenty-three times, repetition appeared two times and interpretive summary was found one time in the conversation.

In the Second and Nineteenth Turns the speakers abandoned the messages "I do believe those are people that are doing (.) I think (…)" and "people can collect the bribe and there is no (…)" which they intended to pass across due to difficulty posed by lack of linguistic knowledge of the target language or inability to think of these resources at the moment of the speaking. There are breakdowns in the flow of the communication in these turns, as Dörnyei and Scott (1997) note, not all problems in communication could be handled by communication strategies, this is why the next speakers quickly took the turns.

The speakers in Turns Seven, Nine and Twenty-Four avoided the topic of the discussion and talked about other issues related. The topic of the conversation is "Poor Leadership in Nigeria" but the speaker in Turn Seven talked about "project" (Kano state we have different kinds of work, look at all these bridges), the speaker in Turn Nine talked about "election malpractice" (yan jagaliya are collecting money to choose bad people), and the

speaker in Turn Twenty-Four talked about "education" (Is this why they refused to give us sound education?) to keep the conversation going smoothly. The message replacement "In my own determination or in my own (.) in my own understanding" was employed in Turn Four where the speaker quickly changed the message he wrongly began to pass across with the right message he intended to convey. In Turns Five, Nine and Thirteen the speakers used circumlocutions "some leaders are just taking the public money", "constitution gives us the right to choose the leaders…" and "they have just feed themselves" to describe the things they wanted to talk about (looting, elect and enrich) but they lacked the linguistic resource to do so.

Approximation was used by the speakers in Turns Four, Seven, Nine, Ten and Eleven. The speakers in these turns used other words "choose", "works", "choose", "determine" and "check" to approximate (elect, project, elect, think of and consider) that they lacked linguistic resources to say. The use of all-purpose word "do" was made in Turns One, Two, Ten and Twenty-Two by the speakers to keep the conversation going. The speaker in Turn Six employed the use of non-linguistic means "ah" to gain time. In Turn Eight the speaker used foreignising where he used L2 system of pluralisation to an L1 word "gadas" to adjust it to L2 usage. Code switching was employed in Turns Eight and Nine where the speakers used L1 words "gadas" (bridges) and "yan jagaliya" (thugs) due to lack of linguistic resources or inability to think of these linguistic resources at the moment of speaking to keep the conversation going.

The speakers in Turns One, Two, Three, Five, Six, Seven, Eight, Ten, Eleven, Twelve, Thirteen, Fourteen, Eighteen, Nineteen, Twenty, Twenty-Two and Twenty-Three employed the use of the fillers "you know", "I think", "actually", "so", "I think, actually", "yes", "you see", "so, I think", "well", " you know", "okay", "yes", "I think" and "you see". This strategy was used three times in Turn Five and twice each in Turns Eleven, Twelve and Fourteen to gain time and to keep the conversation moving smoothly. In Turns Four and Twelve the speakers made the repetitions "in my own (.) in my own understanding" and "leaders used to bribe us to elect them to these…these executive chairs" to gain time. The speaker in Turn Nineteen employed interpretive summary "But remember that constitution gives us the right to choose the leaders…" to check the interlocutors' understanding of what he said. Twelve conversation strategies were used fourty seven times in the conversation.

Results Presentation

The data is presented in five tables. Table two, three, four and five present the information about the use of conversation strategies in pre-test and post-test conversations. The result is presented according to the types of conversation strategies. Each of these tables contains three major columns. The first column from the left contains the conversation strategies under the categories of the strategies; the second column contains the pre-test result, the third column presents the result of control group conversations and the fourth column contains the results of experimental groups' conversations. Table six presents the information about the total use of each of the eighteen strategies in the pre-test and post-test conversations.

Interactional Strategies

S/N	Conversation Strategies	Pre-test Results	Control Group Results	Experimental Group Results
1	Appeal For Help	0.83	0.41	0.41
2	Ask for Repetition	0.0	0.0	0.0
3	Ask for Confirmation	0.81	0.24	0.62
4	Expressing Non-Understanding	0.21	0.0	0.28
5	Interpretive Summary	0.66	0.36	0.19
		2.51	1.01	1.9

Stalling or Time-Gaining Strategies

S/N	Conversation Strategies	Pre-test Results	Control Group Results	Experimental Group Results
1	Use of Fillers and other Hesitation devices	30.88	37.58	49.95
2	Repetition	18.16	15.2	8.51
		49.04	52.78	58.46

Achievement Strategies

S/N	Conversation Strategies	Pre-test Results	Control Group Results	Experimental Group Results
1	Circumlocution	2.33	1.09	4.43
2	Approximation	1.96	0.53	2.59
3	Use of All-Purpose Words	0.0	0.65	3.59
4	Word Coinage	0.0	0.0	0.0
5	Use of Non-linguistic Means	7.2	9.66	5.9
6	Literal Translation	0.0	0.0	0.0
7	Foreignsing	0.0	1.1	1.64
8	Code Switching	7.96	8.66	3.06
		19.45	30.6	21.21

Reduction/Abandonment strategies

S/N	Conversation Strategies	Pre-test Results	Control Group Results	Experimental Group Results
1	message abandonment	13.67	11.04	5.7
2	topic avoidance	9.62	6.85	10.01
3	message replacement	4.56	5.66	3.5
		27.85	23.55	19.21

Table 6: pre-test and post-test total results

S/N	Conversation Strategies	Pre-test Results	Control Group Results	Experimental Group Results
1	Message Abandonment	13.67	11.04	5.7
2	Topic Avoidance	9.62	6.85	10.01
3	Message Replacement	4.56	5.66	3.5
4	Circumlocution	2.33	1.09	4.43
5	Approximation	1.96	0.53	2.59
6	Use of All-Purpose Words	0.0	0.65	3.59
7	Word Coinage	0.0	0.0	0.0
8	Use of Non-linguistic Means	7.2	9.66	5.9
9	Literal Translation	0.0	0.0	0.0
10	Foreignsing	0.0	1.1	1.64
11	Code Switching	7.96	8.66	3.06
12	Use of Fillers and other Hesitation devices	30.88	37.58	49.95
13	Repetition	18.16	15.2	8.51
14	Appeal For Help	0.83	0.41	0.41
15	Ask for Repetition	0.0	0.0	0.0
16	Ask for Confirmation	0.81	0.24	0.62
17	Expressing Non-Understanding	0.21	0.0	0.28
18	Interpretive Summary	0.66	0.36	0.19
		100	100	100

Pre-test Results
These are the results of the total use of each of the eighteen conversation strategies in the twenty-two pre-test conversations.

Reduction/Abandonment strategies
Message abandonment has 13.67% of the total use of the conversation strategies in pre-test conversations.
Topic avoidance has 9.62% of the total use of the conversation strategies in pre-test

conversations.
Message replacement has 4.56% of the total use of the conversation strategies in pre-test conversations.

Achievement Strategies
Circumlocution takes 2.33% of the total use of the conversation strategies in pre-test conversations.
Approximation has 1.96% of the total use of the conversation strategies in pre-test conversations.
Use of all-purpose words takes 0.0% of the total use of the conversation strategies in pre-test conversations.
Word coinage has 0.0% of the total use of the conversation strategies in pre-test conversations.
Use of non-linguistic means takes 7.2% of the total use of the conversation strategies in pre-test conversations.
Literal translation has 0.0% of the total use of the conversation strategies in pre-test conversations.
Foreignising possesses 0.0% of the total use of the conversation strategies in pre-test conversations.
Code switching has 7.96% of the total use of the conversation strategies in pre-test conversations.

Stalling or Time-Gaining Strategies
Use of fillers has 30.88% of the total use of the conversation strategies in pre-test conversations.
Repetition takes 18.16% of the total use of the conversation strategies in pre-test conversations.

Interactional Strategies
Appeal for help has 0.83% of the total use of the conversation strategies in pre-test conversations.
Ask for repetition takes 0.0% of the total use of the conversation strategies in pre-test conversations.
Ask for confirmation has 0.81% of the total use of the conversation strategies in pre-test conversations.
Expressing non-understanding has 0.21% of the total use of the conversation strategies in pre-test conversations.
Interpretive summary has 0.66% of the total use of the conversation strategies in pre-test conversations.

Post-Test Control Group Results
Reduction/Abandonment strategies
These are the results of the total use of each of the eighteen conversation strategies in the

eleven post-test Control Group conversations. Message abandonment has 11.04% of the total use of the conversation strategies in control group conversations. Topic avoidance takes 6.85% of the total use of the conversation strategies in control group conversations. Message replacement has 5.66% of the total use of the conversation strategies in control group conversations.

Achievement Strategies
Circumlocution takes 1.09% of the total use of conversation strategies in the control group conversations.
Approximation takes 0.53% of the total use of conversation strategies in the control group conversations.
Use of all-purpose words has 0.65% of the total use of conversation strategies in the control group conversations. Word coinage possesses 0.0% of the total use of conversation strategies in the control group conversation. Use of non-linguistic means takes 9.66% of the total use of conversation strategies in the control group conversations. Literal translation takes 0.0% of the total use of conversation strategies in the control group conversations. Foreignising has 1.1% of the total use of conversation strategies in the control group conversations. Code switching takes 8.66% of the total use of conversation strategies in the control group conversations.

Stalling or Time-Gaining Strategies
Use of fillers has 37.58% of the total use of conversation strategies in the control group conversations.
Repetition possesses 15.2% of the total use of conversation strategies in the control group conversations.

Interactional Strategies
Appeal for help takes 0.41% of the total use of conversation strategies in the control group conversations.
Ask for repetition has 0.0% of the total use of conversation strategies in the control group conversations.
Ask for confirmation takes 1.24% of the total use of conversation strategies in the control group conversations.
Expressing non-understanding has 0.0% of the total use of conversation strategies in the control group conversations.
Interpretive summary possesses 0.36% of the total use of conversation strategies in the control group conversations.

Post-Test Experimental Group Results
Reduction/Abandonment strategies
These are the results of the total use of each of the eighteen conversation strategies in the eleven post-test Experimental Group conversations.
Message abandonment has 5.70% of the total use of the conversation strategies in

experimental group conversations.

Topic avoidance takes 10.01% of the total use of the conversation strategies in experimental group conversations.

Message replacement has 3.5% of the total use of the conversation strategies in experimental group conversations.

Achievement Strategies

Circumlocution takes 4.43% of the total use of conversation strategies in the experimental group conversations.

Approximation takes 2.59% of the total use of conversation strategies in the experimental group conversations.

Use of all-purpose words has 3.59% of the total use of conversation strategies in the experimental group conversations.

Word coinage possesses 0.0% of the total use of conversation strategies in the experimental group conversation.

Use of non-linguistic means takes 5.9% of the total use of conversation strategies in the experimental group conversations.

Literal translation takes 0.0% of the total use of conversation strategies in the experimental group conversations.

Foreignising has 1.64% of the total use of conversation strategies in the experimental group conversations.

Code switching takes 3.06% of the total use of conversation strategies in the experimental group conversations.

Stalling or Time-Gaining Strategies

Use of fillers has 49.95% of the total use of conversation strategies in the experimental group conversations.

Repetition possesses 8.51% of the total use of conversation strategies in the experimental group conversations.

Interactional Strategies

Appeal for help takes 0.41% of the total use of conversation strategies in the experimental group conversations.

Ask for repetition has 0.0% of the total use of conversation strategies in the experimental group conversations.

Ask for confirmation takes 0.62% of the total use of conversation strategies in the control group conversations.

Expressing non-understanding has 0.28% of the total use of conversation strategies in the experimental group conversations.

Interpretive summary possesses 0.19% of the total use of conversation strategies in the experimental group conversations.
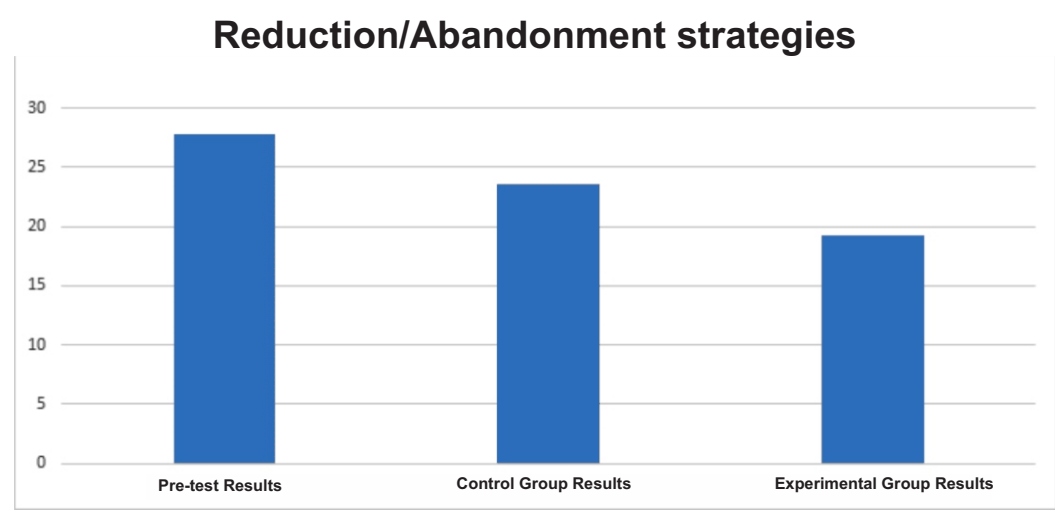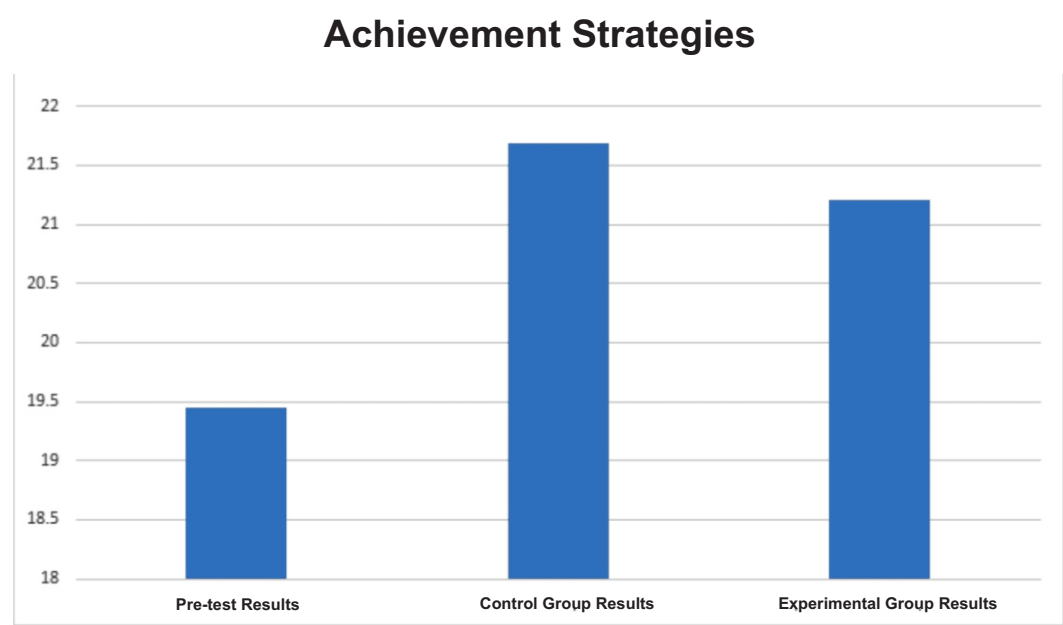
Graphic Presentation of Results

Reduction/Abandonment strategies

Figure 1

Achievement Strategies

Figure 2

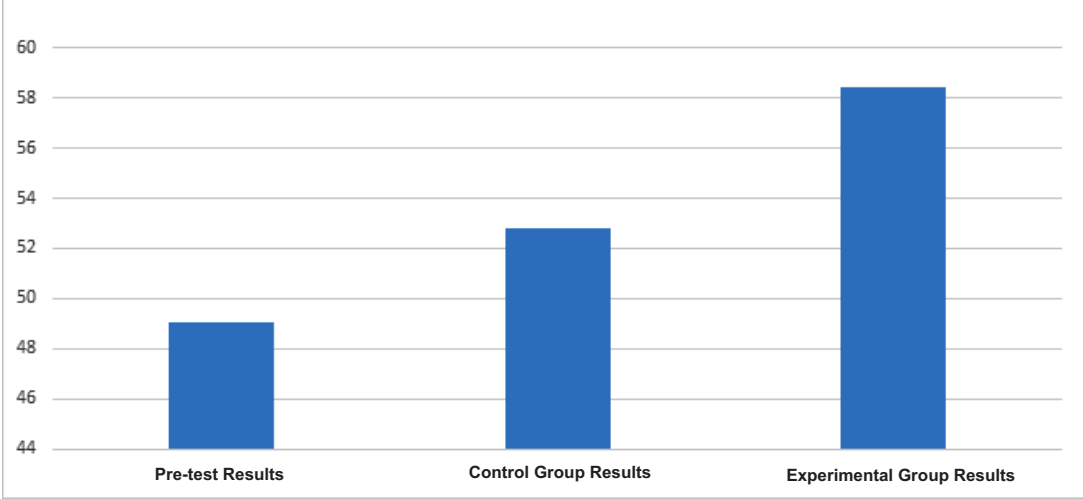## Stalling or Time-Gaining Strategies
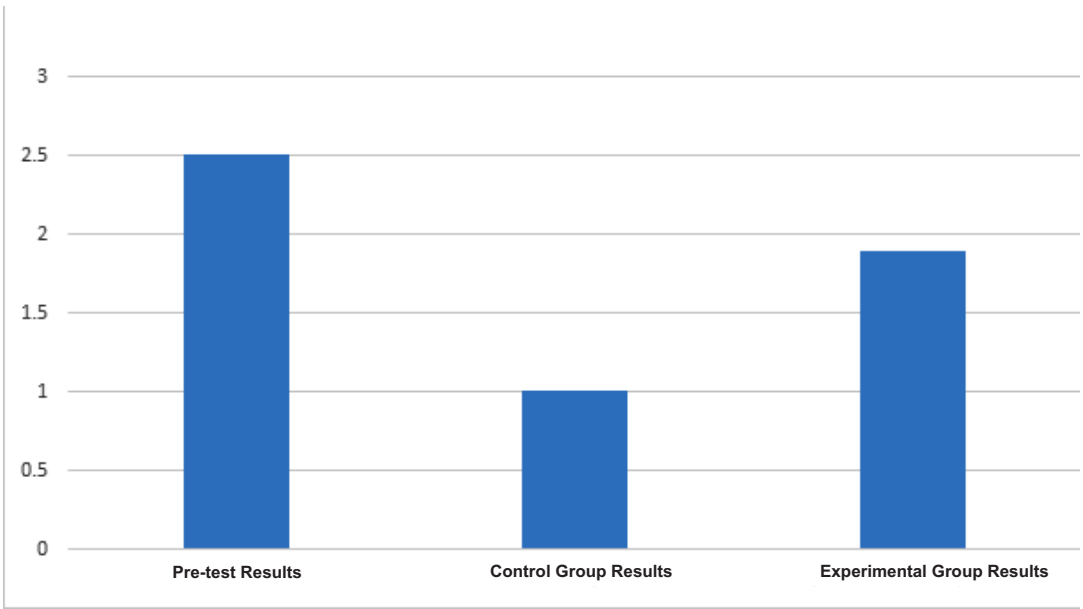

Figure 3

Interactional Strategies

Figure 4

Findings

The results of the study show that explicit knowledge of conversation strategies (especially compensatory and stalling time categories) develops the fluency of the subjects in the experimental group. Before the introduction of the conversation strategies, these subject are less fluent in their conversations during the pre-test.

The results indicate that an explicit knowledge of conversation strategies the participants in the experimental group acquire before the start of the conversation does not only solve their problem of insufficient linguistic knowledge but also enhances their second language learners' fluency in spoken English since they stay long when they take turn than those in the control group who do not acquire this knowledge. The conscious extension of the conversations at the post-test experimental groups shows that knowledge of topic avoidance in particular enables the learners to stay long in fluent conversations.

Not all the conversation strategies played a role in developing the subjects' second language spoken fluency during the post-test experimental conversations:
a. Topic avoidance developed the participants' competence during the post-test experimental group's conversations. The participants in the control groups who do not benefit from the knowledge of this strategies are less fluent in the post-test conversations.
b. Circumlocution, approximation, use of all-purpose words and foreignising contribute greatly in developing the subjects' fluency during the experimental group conversations.

c. The knowledge of the use of fillers the subjects in the experimental group benefit before the start of the post-test conversations develops their spoken fluency and enables them to actively take part in the conversations.
d. Even though the participants in the experimental group acquire the knowledge of appeal for help, ask for confirmation and expressing non-understanding the use of these strategies is less during the conversations.
e. The subjects in the experimental group acquire the knowledge of message abandonment, Message replacement, word coinage, code switching, use of non-linguistic means, literal translation, repetition, ask for repetition and interpretive summary but this knowledge does not change their spoken fluency in any way during the post-test conversations.

The Impact of Conversation Strategies on the Development of Second Language Learner's Oral Fluency

The pervasive use of some conversation strategies, such as, stalling time strategies, topic avoidance, Circumlocution, approximation, use of all-purpose words and foreignising in the experimental group conversations (after the attainment of the explicit knowledge of these strategies) shows that knowledge of conversation strategies has an impact on the development of the second language learners' language fluency. This shows that these strategies are learned not acquired and thus, second language learners do not transfer the experience they have of conversation strategies from their L1 into the second language, they only learn these strategies in the L2 through explicit instructions.

The knowledge of the conversation strategies therefore helps the participants (in the experimental groups) who before the introduction of the strategies have poor conversational abilities (in English, which is their second language) to overcome the problems of insufficient linguistic resources and knowledge of target language structure. Topic avoidance is the only conversation strategy (under the category reduction/abandonment strategies) that develops subjects' competence in spoken fluency during the post-test. Circumlocution, approximation, use of all-purpose words and foreignising are the conversation strategies under the category compensatory/achievement strategies that are relevant for the development of the participants' oral fluency.

Use of fillers is the conversation strategy under stalling or time gaining strategies that has the most significant role in developing the learners' competence in spoken language in the experimental groups. Appeal for help, ask for confirmation and expressing non-understanding are the conversation strategies under the category interaction strategies that play a minor role in developing the second language learners' oral skills. The use of these strategies is naturally acquired in speakers' L1 and their application remains the same in L2 as the help in no way in the participants' fluency development. Message abandonment, Message replacement, word coinage, code switching, use of non-linguistic means, literal translation, repetition, ask for repetition and interpretive summary have no significant role in developing the second language learners' fluency in spoken language. These strategies affect the participants' fluency during the post-test experimental group conversations.

Discussion
Considering the findings, conclusion can be made that the second language learners as the participants in the study are made aware of the conversation strategies, the awareness or knowledge of these strategies helps them to overcome the problem of insufficient knowledge of English as target language thereby enhancing their oral fluency. The findings therefore disprove the argument that conversation strategies are employed to solve the problem of insufficient linguistic resource or knowledge of target language structure). The experience the subjects as the second language learners acquire of the conversation strategies are used not only to solve problem but also it is used to maintain their fluency in the spoken language and displaying skills in their oral communications.

The implicit experience the subjects as the participants in the study acquire of conversation strategies does not play any role in their second language learning. It is found that the knowledge of conversation strategies aids their language learning when they benefit from the teaching of the strategies before the start of post-test conversations. This experience allows them to improve their skills in English as their second language. However, some of what are included in Dörnyei and Scott's (1997) taxonomy of conversation strategies are already in the repertoire of the participants' implicit language knowledge they already acquired in their L1s. These devices should not be regarded as conversation strategies since they lack the qualities to function as strategies L2 learners employ for language use and for the improvement of language learning.

The findings of this study have implications on the way conversation strategies are

viewed. Conversation strategies are presented as types of non-stored knowledge that can be used only when second language learners are faced with difficulty in achieving communication goal. This study has observed that conversation strategies can function not only as response to a problem but as devices for maintaining linguistic resources and developing L2 learning. When the participants were made aware of these strategies, they recalled and used the strategies at different moments during the post-test experimental group conversations for the achievement of the intent of communication. The subjects employed the strategies to make their use of English language powerful. Moreover, this study observed that the subjects did not require explicit training on some of the strategies categorised under reduction/avoidance and interaction strategies.

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Images and Symbolism in Idris Amali's Back Again at the Foothills of Greed and Musa Idris Okpanachi's Music of the Dead

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Introduction

Poets are makers of pictures in words and the pictures serve diverse aesthetic, thematic and intellectual purposes. According to Shaw Harry, images are mental pictures, figures, or the likeness of a thing generated and created using figurative language. It provokes the human mind to action and to the appreciation of beauty in art and nature. Shaw, as cited by Abdulmalik Mohammed, sees imagery as mental pictures, figures, likeness of things with the use of language to depict actions, persons(s), objects and ideas descriptively (195).

In the words of Thompson Denys, the use of symbols in poetry is an extension of a specifically human capacity and the ability to understand signs and shapes from traffic signals upwards, which stand for the things or state or activities (96). The essence of using word and graphic symbols successfully is the making of connections, and the same is true of verbal symbolism. A poet actualizes his or her dream ingeniously through the use of images and symbolism. Judicious application of these elements emits in poetry beauty, aesthetic, flavour and colour as they pierce through the mind's eye of the reader.

Figurative Language as a tool of Images and Symbolism

Figurative language embraces image and imagery. Image is usually a mental picture of something. It also involves other senses such as hearing, touching, smelling and tasting. The image attempts to describe more vividly what is an idea or feeling (Murfin and Ray 167). Essentially, the poet needs the flavour of figurative language, image and imagery, symbolism as well as figures of speech to make his or her work poetic. It is pertinent to know that the mastery of figurative language makes the poet more concrete in his or her art than without it. Poetry generally involves the embellishment of language in a fresh and witty way to express feelings or idea. The uniqueness of the language sets it apart from the language of say

journalism, scholarship and business.

The language of poetry has to be imaginative and intense; hence, the language of poetry has to be compact, charged, rhythmic, figurative and emotional. It could be oral or written. Poetry makes feelings or thought palpable, concrete, and passionate through language (Ojaide, 14). Poetry, thus has to do with the use of language and is not necessarily because a work is in verse form, after all, there are prose poems. Therefore, what makes the language of poetry unique is the ability of the poet to create images and symbolism through the lines of his poem.

Figurative Language and Making of Images

It is germane to state that the language used in poetry is special and different from the language of every day speech and prose. The poet's use of imagery in his artistry makes his work unique. The poet applies imagery in his or her art because he wishes to share experiences, thoughts, and feelings. The language of poetry is economical and compressed in nature. The use of imagery also helps to add beauty to a poem. It is like a flower that decorates a beautifully painted sitting room.

In the words of Millar and Currie as quoted by Abdulmalik and Aku, "Images includes all the senses, sight, hearing, touch, taste and smell". They further state that images of sight usually predominate, followed by images of hearing (56). A poet couches his diction to convey images through metaphor, simile or through direct description. Its conveyance can be in a single sentence or in phrases or through an extended metaphor. Edgar Allan combines both a visual and non-visual image in "Along the ramparts plumed and pallid/A winged odour went away" (83).

Images can be physically a representation of a person, animal, or object that is painted, sculptured, photographed or otherwise made visible, or the mental impression or visualized likeness summoned up by a word, phrase, or sentence. AJ Dagga Tollar, a contemporary Nigerian poet resorted to auditory imagery in these lines:

Like others before – gathers still mourning even murmuring
Sobs of dried dropping Block of tears (19).

The use of the words 'Mourning' 'Murmuring' 'sob', and 'dropping' in Tolar's. "This morning" affect the auditory sense while the use of the head word "see" makes the reader to visualize the "general" who are amoebic as "the baobab" and their faces radiating "glittering and above all they" fail the obstacle test. These words call to mind images we can easily associate with.

Figurative Language and the Making of Symbols

Symbolism is the representation of one thing by another. Such representations may concern persons, objects or ideas. Symbolism in poetry is a complex or sustained metaphor because like metaphor, it is an indirect expression. This indirect expression has a deeper meaning which is not immediately apparent. A poet helps us to get at such deeper meaning by consistently leaving us with hints in the body of his writing.

A cursory look at the excerpt below from Okot P'Bitek's *Song of Lawino* where the poet describes her woman's rival who strives to look like a white woman thus:

Her lips are red-hot
Like glowing charcoal
She resembles the wild cat
that has dipped its mouth in blood,
Her mouth is like raw yams
It looks like an open ulcer,
Like the mouth of a field!
Tina dust powder on her face
And it looks so pale;
She resembles the wizard
Getting ready for the midnight dance
She dust the ash-dirt all over face
And when little sweat
Begins to appear on her body
She looks like the guinea fowl!
When the beautiful one
With whom I share my husband
Returns from cooking her hair
She resembles
A chicken
That has fallen into a pond;
Her hair looks
Like the python's discarded skin.

From the excerpt above, the poet consistently depicts Tina as a woman who does all kinds of things to make her look like a white woman. A few of these things include painting her lips very red, dusting her face with powder and cooking her hair. The symbol of Tina is so consistent that the poet's intention becomes clear. Tina does not belong to the culture of her people. She is alienated. She is the symbol of alienation. She finds it more comforting and proud to be associated with what is foreign.

Symbolism is imperative in the making of poetry because it enhances and reinforces meaning by associating ideas, objects and persons with the singular intention of evolving one meaning. Symbol as defined by Terry Hodgson is "a mark or sign or something other than itself, especially of some transcendent reality" (378). With this definition, we understand that a symbol is not just an object but what that object stands for. Wikipedia (2008) states that, "...A symbol in its basic sense, is a conventional representation of a concept, i.e an idea, object, quality, quantity". This brings us close to our own definition that symbol is a concept that is represented in form the of object, ritual, events, language (written or spoken) and others, which can be communicated and interpreted only within the framework of the culture in which it occurs.

In other words, poets are more interested in such deeper meanings than they are interested in the objects. To buttress this assertion, let us take a look at some lines of Odia Ofeimun's 'How can I sing?'

> *And how can I sing*
> *When they stuff cobwebs in my mouth*
> *Spit the rheum of their blank sense*
> *of direction in my eyes*
> *who will open the portals of my hope in this desultory walk?*

In the above lines, Ofeimun talks about cobwebs, rheum, eyes, portal and walk. If you return to the lines again, you will see that the objects and the actions related to these objects in the first four lines symbolize the oppression the poet feels. The poet consequently wishes in line 5-6 locate something to encourage him to go on living this chaotic and miserable life. It is obvious here that the objects in the poem are simply used to lead you to the poet's sense of oppressed feelings and frustrated life. This is symbolism.

Images and Symbolism in the Aesthetic of Poetry
A poet's choice of figurative language makes the poet distinct from other writers. Language in the notion of E.J Ofuagbuaagu is a "tool for creativity" (2) and it also gives "the human society meaning and shape". (10) The poet chooses words to create certain effects in his readers. Niyi Osundare sees himself as a painter.

> *I am a connoisseur of painting ... the page for*
> *me is like the canvass for a painter, and I see it*
> *as a great opportunity   that must not be*
> *wasted. I want to draw poetry on it in such a*
> *way as would make it mean more so there is*
> *that consciousness about it (Adagbonyin 70).*

The creation of images and symbolism by poets through language have the effect of stimulating the emotion of the reader. Beauty is thus emphasized in poetry. F.B.O Akparobaro in his work *Introduction to Poetry* asserts that beauty is an integral part of poetry but what beauty entails is always elusive. Poetry to P.B Shelley.

> *…. Turns all things to comeliness; it*
> *Exalts the beauty of that the which*
> *Is most deformed …. It stripes the vail*
> *of familiarity from the world and lays*
> *bare the naked and sleeping beauty*
> *which is the spirit of its form"*
> (Akporobaro, 16).

A poet's choice of figurative language gives beauty and essence to life which hitherto was marked by "familiarity". Beauty in poetry refers to many things. A.N Akwanya clearly sums up the exhibition of beauty in the following words:

> *The most that can be said about*
> *Beauty is that it is a possibility*
> *In art but so is the nightmare*
> *(jung), and so is terror (Sartre)*
> *Enigma (Foucault). Art cannot be*
> *something in the work. It is the*

> *work itself, the framework whereby*
> *tradition exercises a suspicion*
> *-   (Akwanya, 20).*

Hegel in Lecture on Aesthetics, however, sees the "realization of the idea of the beautiful as constituting the ideal in art." In poetry, on the whole, beauty is not realized through the medium of paints but of language. Thus, the poet selects from the gamut of words available to him and makes his poems. The reader therefore has to "be on guard because the words are not likely to be what they seem …" (Akwanya, 153). Poetry is a direct communication from the poet's emotion to his readers. It is imperative at this juncture to say that figurative language play a vital role in the making of imagery and symbolism in poetry. The poet employs such tools to convey to his reader the thrust of his work.

Images and Symbolism in Idris Amali's *Back Again at the Foothills of Greed*.
Images and symbolism are the domain of this paper. The poet, in his bid to convey his thematic thrust, floods his poems with lots of images and symbolism alongside other poetic devices. The title of his anthology *Back Again At The Foothills of Greed, Lizard, Lagos* among others amplify the present situation in Nigeria.

The poet captures the Nigerian experience such as bad governance, corruption, death, human transition, destruction, abandonment, bastardization of the nation's economy and exploitation. Through his careful selection of diction, the poet presents the Nigerian experience using his works. Images and symbolism as an essential element of poetry when properly used create a peculiarity and distinction in a work of art. Let us look into each of the poems to see how images and symbolism unfolds.

Lizard
In the poem, "Lizard" a careful reading reveals that an image is depicted and the lizard is symbolic. The lizards are power seekers who distinguished themselves as rescuers of the people but once in power, they turn to monsters. The poem is in three stanzas, the first tells of the coming of the lizards:

> *"They came first*
> *The male with the red eyes*
> *and fat heads*
> *across our threshold…"*
> *But the mistake we made is*
> *We left our rough and smooth walls*
> *Our door and buttocks opened…*

The excerpt above signifies how relaxed and unsuspecting the people are as they leave their properties to the use of the lizards. The image presented here is that of the lizard whose dreadful appearance depicts the image of the oppressor of the oppressed.

> *Now Lizards of yesterday*
> *Have sprung into tormenting*
> *numbers of chicken pox….*
> *(line 17 – 19).*

The lizards have barricaded the whole places like an epidemic of chickenpox as they take charge of the wealth of the land.

Spot of my Dream

In this poem, Amali employs images and symbolism to convey his message. The first stanza of the poems reads.

> *Where I like most in woman*
> *The nose*
> *Hers an apologia*
> *Standing large and flat the wet dropping*
> *Of a cow dung*
> *The head*
> *Oh, my God*
> *Why are you so unkind, oh God?*
> *As she stands carrying an ark*
> *For a head.*

The poet here uses the human parts as images and symbol to analyze how beautifully and perfectly moulded the woman body should be and the parts of the body that attracts him. But to his astonishment, his description of a beautiful woman counters the ugly woman he met. The poet complains bitterly about the ugly and unattractive woman.

The poet describes the nose of the woman as an apologia, standing, large, flat and wet like cow dung. He also compares her head to an ark which signifies that she has a big head, her eyes likened to that of an owl signifying fright. (Line 14-15).

Stanza three of the poem symbolizes a bleaching woman whose skin colour has been adulterated, the colour of the face not matching the colour of the neck and the legs.

> *And she wears faces and bodies*
> *Of varied colours.*
> *A test-ground of I want –to-be*

In stanza nine of the poem, the poet establishes the image of "cushion" and "a pad of timber" to symbolize softness and hardness respectively. The poem is loaded with lots of images and symbolism.

Lagos

The first – two lines of the poem "Lagos" depicts the city of Lagos and its connection with water.

> *As the city of Lagos lay faintly*
> *Sprawling before the ocean waves and wash.*

The images of the steel bird as shown in stanza two symbolizes aeroplane.

> *The chilling lowering of*
> *the steel bird*
> *No comfort we sought*
> *With the vultures.*

The vulture as an image in the second stanza of the poem symbolizing exploitation by the foreigners to our nation.

Lines 15 – 17 signifies the effect of colonization and its technology on the city of Lagos as its pollutes its atmosphere and water.

Back Again at the Foothills of Greed

The title of this poem "Back Again at the Foothills of Greed" is so glaring, it symbolizes the unending state of corruption and exploitation in Nigeria.

> *We are back again*
> *At the gate of greed*
> *In our blind eyes*

Using all forms of political manipulation via rigging of elections, a few elites plunder the nation at the expense of the masses. The nation's filth in line 6 symbolizes the high level of corruption and bastardization of the economy.

Nigeria before now was rated as a giant economy in Africa but bad leadership has shifted Nigeria from such enviable status to that of a place of poverty and suffering.

> *We are back again at the*
> *foothill of greed*
> *where the greedy pray daily*
> *To the Almighty.*
> *To pray upon the weak*
> *To flow on the corruption ocean of*
> *Contract booms*
> *To aid the wings perch upon high*
> *Throne.*

The excerpt above x–rays religious hypocrisy in the society where the rich deliberately pauperize the poor masses and using them as stepping stone to get more gains.

Spent

This poem is in five stanzas focused on youthful exuberance and the wastefulness of one's prime.

The third stanza of the poem symbolizes old age, as it signifies the dwindling of strength of the speaker.

> *"…was when my left and right hands:*
> *The left could not hold*
> *The needle of my heart*
> *To thread the eye of the needle of life*

"The needle" and "thread" in the above excerpt symbolizes the physical makeup of the speaker that is undergoing wearing.

The poet person went further to x-ray the pathetic state of reckless abandon that could befall an aged person. See the excerpt below:

> *The day I knew I live a finished life*
> *was when my cry in the streets of*
> *the populace received no audience*
> *And my complaint of staring death*

> *From neglect became a clown for highly placed audience*
> *The day I knew I had became a finished product was when yawning beauties*
> *of lie beckoned*
> *And I before them, a blind crippled limping beast*

In the above excerpt "my cry" signifies helplessness; "Audience" signifies attention which was not given to the speaker. "Finished product" depicts uselessness, "yawning beauties" symbolizes a bunch of youthfulness "blind crippled limping beast" symbolizes old age.

The last stanza of the poem signifies the dynamism of life itself. It explores the seasons of life, it compares the dawn, the prime and the end of life.

Lineage of Silence

The poem is in two stanzas and it signifies intimidation, coercion and rebellion. The poet uses "Orchards" as a symbol of habitation which signifies human dwelling place and "jungle" as a symbol of ignorance, ruthlessness and lawlessness.

The poem captures the repression of the inhabitants by the lawmakers using laws that were made to the disadvantage of the ordinary people.

> *We shall not be cowed*
> *As silence is no-cowardice*
> *We shall never be cowed*
> *We of the linage of silence*

The people have been obeying the lawmakers without repression, but their silence shouldn't be taken for lack of courage.

Images and symbolism in Musa Idris Okpanachi's *Music of the Dead*

Images and symbolism are established through the use of figurative language it must stated again. In Idris Musa Okpanachi's collection "Music of the Dead", the poet employs poetic elements to create fresh sensation in his readers. The poems in this collection are poems of lamentation of political leadership in Nigeria and Africa as a whole.

 "Dogs and Angels I" is a poem that is centered on politics and the evil that resides with it. It talks majorly of political thugs and the evil perpetuated by them.

In stanza one, we see a visual image in "Bathe your brows with my tears/spatter the wall with my blood". Line 14-15 the poet refers to the political thugs as "blind executioners and Pilate's Mob". The image of "sword" in line 13 refers to the ammunitions used by these thugs to carry out their evil act.

"Dogs and Angels II", with a careful study of this poem, the poet employs some words which are symbolic to the central message of the poem as it underpins the oppression of the masses by the politician in power. Words such as "wound" "sores" and "gashes" are symbols of hurts and pains. The image of "dog" as established in line 14 is symbolic of the voracious and violent nature of the politicians. In stanza two, "The killing libido of the dogs" refers to the violent desires of the politicians to carryout evil. Evils such as nonpayment of salaries, failed promises, lack of provision of basic amenities to the citizenry among other essential needs.

"You are Better than God", this poem is a sextet (a six line poem). In line two, "you are

ruby from the oasis of paradise"; the image of 'ruby' as depicts in the poem is symbolic of a precious stone as the poet – person/speaker refers to his or her lover. Also, you are, ka'aba the beautiful centre of the world (line 3). The speaker's adoration for his or her lover is referred to ka'aba – pilgrimage ground; "you are Amin the trusted code of prayer"; the lover here is symbolic of 'Amin' a means of acceptance of all praises to Allah. The entire poems is coated with images and symbolism.

"Nightfall", the image of Nightfall as given by the title of the poem depicts a visual image of darkness in the mind's eye of the reader. And in this context it is symbolic of a period when evil can easily be perpetuated.

> *When night falls shadows and*
> *Phantoms multiply.*
> *Bogeys with terrifying specter*
> *Roam the world from new caves*

'Bogeys' as used here represents the oppressors of the masses.

> *Bogey with terrifying spectre*
> *Roam the world from the caves*
> *Menacing knives rule the world*
> *The blade of guillotines*
> *falls like blankets.*

This stanza is flooded with images. The word 'knives' 'blades' are symbols of the apparatus used by the oppressor to perpetrate evil on the masses.

"She"

"She" is a symbol of the female gender. In stanza one, "Eve" and "The snake" are all symbols of women. The symbol posed in succeeding stanzas and especially stanza six is that of the expression of her strength as in:

> *She won't hurt a fly*
> *But can slit your throat*
> *With wry smiles of a blunt knife*

The imagery presented here is to instill in the reader a sense of fear or caution towards women. That "she won't hurt a fly" and use of "blunt knife" depicts how harmless and harmful the woman can be.

The perfume and the fire

This poem is a sonnet. The poet person is a lover who has been disappointed as a result of being denied love by the one he loves. The symbol of "fire" as used in line I is a projection of the level at which the love affair was burning. The symbol of "the perfume" refers to the state of the lover, either dead or alive.

> *I never knew the fire of your*
> *Love would die/from the fragrance of my perfume*

In stanza two, the poet persona refers to himself as being "a line flower" this is a symbol of a standing planted flower in the morning and its freshness in the rain.

> *…am a line flower/morning stood*
> *Still for me/fresh like leaves of spinach in the rain.*

The last stanza is an imagery of a leaf standing alone on the morning gales in lines 11-12, I am a lone leaf/dancing on morning gales and also, "the speed of gazelles" as in lines 13-14. All the poet persona is referring to is his ability to do anything for love, just to be loved again.

Conclusion

It is germane at this point to establish that images and symbolism are major spices in the making of poetry. Through the use of images and symbolism, Idris Amali presents the contemporary Nigerian socio-political issues which make up the major domain of his work. Similarly, Idris Musa Okpanachi also employs images and symbolism to convey similar thematic thrust through effective use of images and symbolism. As a major tool of poetry, its diction should be compact, dense, concentrated and charged to emit meaning. These two poets in their poetry collections, *Back Again At the Foothills of Greed and Music of the Dead* respectively, met this requirement in the appropriate use of images and symbolism to convey the various thematic thrusts in both anthologies.

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Discourse Stylistics and Poetry: A Study of the Discourse
Strategies in a Selection of Ushie's Poetry

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Abstract
Studies in discourse analysis and discourse stylistics, most notably Halliday and Hasan (1976), Carter and Simpson (1989), Olateju (2004) and Yule (2006), have tended to focus disproportionately on data sourced from prose narrative texts possibly because the chief graphological devices of cohesive and coherent discourse such as end punctuation and in-line anaphora, cataphora and deixis are more common in prose narratives. This study takes a different view. It interrogates these assumptions by focusing exclusively on the intra- and intertextual discourse properties of poetry. Poetry, despite its seeming 'disjointed' exterior, provides some of the most involved linkages in language, and the poetry of Joe Ushie exemplifies this in a remarkable way. It is not for nothing that Ushie is widely referred to as the people's poet. Scanning through his poetic oeuvre, this paper interrogates the ways in which Ushie's thematic concerns in selections from *Hill Songs* (2000), *A Reign of Locusts* (2004) and *Yawns and Belches* (2018) are seriated through anaphoric, cataphoric, deictic, dialogic and presuppositional connections. The paper concludes that his poetry, through a complicated interplay of the dialogic, the dramatic, the cohesive and the coherent discourse strategies, presents a seriated but continuous interaction between the poet and his readers.

Keywords: Cohesion, Coherence, Discourse Stylistics, Dialogic, Anaphora, Cataphora

1.1   Introduction: Discourse Stylistics and Discourse Analysis
Discourse stylistics is a term which became popular in the 90s even though the sense of discourse from which it is derived can be traced more appropriately to the 80s. Stylisticians owe the term to the title of the seminal collection of essays by Carter and Simpson (1989). It is a term which covers 'all those aspects of communication which involve not only a message or text but also the addresser and addressee, and their immediate context of situation.' This kind of stylistics sees a literary work in terms of communication between a writer and his readers. And as Wales (2011) observes, a poem also engages in discourse or can also be part of a larger discourse. Thus, discourse stylistics marked a novel approach to stylistics away from formal analysis to 'contextualised, discourse-oriented approaches' which include sociolinguistics. Carter (1989) believes that discourse stylistic analysis aims to be more rigorous and linguistically detailed and more inclusive than Practical Criticism in the kind of textual

features it examines; and its procedures offer at least an *initial method* for undertaking analysis and interpretation (Carter and Simpson, 1989, p.70).

But discourse itself boasts a longer history. Zellig Haris, in his 1952 article entitled *Discourse Analysis*, states that 'discourse analysis is a method for the analysis of connected speech or writing, for continuing descriptive linguistics beyond the limit of a simple sentence at a time' (1952, p.2). According to him, two issues are important when describing discourse and they are the examination of language beyond the level of the sentence and the relationship between linguistic and non-linguistic behaviour. Harris was particularly concerned with discourse accounting for how the features of language are organised and structured within a text and the ways in which they are combined in particular kinds and styles of texts.

Jaworski and Coupland (1999, p.3) note that 'discourse analysis is not only language reflecting social order and shaping the individual's interaction with society. It is an indispensable concept for understanding society and human responses. It is also a key to understanding language itself.' Discourse analysis plays a crucial role in creating and recreating social bonds. It transcends the individual user and enables the single individual to exist and co-exist with other individuals of a given society in a communal way. Discourse, in its interaction with society, describes the way in which what we know about language shapes the way we talk, write and do things.

According to Carter and Simpson (1989) discourse analysis is that branch of linguistics most directly concerned with the ways in which texts create contexts with their organisation at the suprasentential level and with their operation as part of a dynamic process between participants. Discourse stylistics, then, refers to stylistic analysis beyond the level of the sentence or the single conversational exchange. It examines those broader contextual properties of texts which affect their description and interpretation. In discourse stylistics, it has become increasingly clear that style is neither inherently and exclusively textual as seen in formalist stylistics nor solely reader-centred as advocated by Fish and other reader-response theorists. Instead, it can be characterised as effectuated in, by and through a range of interactional processes between the text and the reader.

Weber (1996) points out that meaning and stylistic effect are not fixed and stable, and so cannot be dug out of the text as in an archaeological approach. They invariably have to be seen, he argues, as a potential which is actualised in a (real) reader's mind, the product of a dialogic interaction between author, the author's context of production, the text, the reader and the reader's context of reception -- where context includes all sorts of socio-historical, cultural and intertextual factors. But it is the view of this paper that the text remains the centre of the communicative event, and it may occur in 'a range of places and timescales which may include the producer and the recipient'. In discourse stylistics, therefore, the text is seen as a discourse event, rather than a fixed artefact whose meaning is invariable.

1.2   The Relationship between Cohesion and Coherence
Two of the concepts which discourse analysis is interested in are cohesion and coherence. Cohesion is the glue that holds words together. In other words, if an essay is cohesive, it sticks together from sentence to sentence and from paragraph to paragraph. As Halliday and Hasan

(1976) opine, a speaker of English who hears or reads a passage of language which is more than one sentence in length can normally decide without difficulty whether it forms a unified whole or it is just a collection of unrelated sentences. Thus a unified text is achieved by the use of cohesive devices. Therefore, cohesion is the linear connectivity which takes place between, as well as within, sentences. They go on to observe that:

> The concept of cohesion is a semantic one: it refers to the relations of meaning that exist within a text, and that define it as a text. Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text (Halliday and Hasan, 1976, p.4).

Cohesion is a semantic relation between sentence elements which presuppose an element in another sentence. Thus, it is difficult to interpret a sentence when it is isolated from the context in which it occurs. The potential for cohesion lies in the systematic resources of reference, ellipsis and so on that are built into the language itself.

Cohesion is an important part of what makes a text. Texts must have a certain structure which depends on factors quite different from those required in the structure of a single sentence. Therefore, cohesion is the internal aspect of textuality. This is another way of approaching the notion of a tie. As Yule (2006) points out, the analysis of cohesive ties within a text gives us some insight into how writers structure what they want to say, and may be a crucial factor in our judgment about whether a piece of discourse is well written or not. The units of a text must be implicitly or explicitly bound together; they should not be a random collection of sentences. The connectivity of the elements of a text is essentially a matter of reference and meaning.

There are several instances of cohesion. These include cross references and linkage. Those which create cross references are *as*, *he*, *it*, *that*, *one*, *do*, etc. Linkage on the other hand occurs as elements of cohesion in various types of conjunction such as:

    i. **co-ordinating conjunctions**: *and*, *or*, *but*, *neither…nor*, *either…or*, etc.
    ii. **linking adverbials**: *also*, *for*, *so*, *however*, *therefore*, etc.

Cohesion can be anaphoric or cataphoric if it is within a text, or deictic if it is external. Anaphoric cohesion is the identity between what is being said now and what has already been said. It is a kind of reference which is backward looking. Here, the analyst has to look backwards to get the intended meaning. Anaphoric ties include *here*, *there*, *it*, *this*, *that*, *he*, *she*, *they*, etc. The examples provided by Halliday and Hasan (1976) are from well known nursery rhymes:

    a.   Three blind mice, three blind mice
        See how they run! See how they run!

b.   Doctor Foster went to Gloucester in a shower of rain
He stepped in a puddle right up to his middle and never went
there again.

c.   There were two black birds on a tree.
Another came, and there were three.

In (a), *they* refers to *three blind mice*; in (b) *there* refers to *Gloucester*; and in (c) *another* refers to *bird*. Reference is a specific nature of information that is signalled for retrieval. Therefore, cohesion lies in the continuity of reference whereby the same thing enters into the discourse a second time. In *see how they run!*, *they* means not merely *three blind mice* but 'the same three blind mice that we have just been talking about'. In the following example of anaphoric reference:

Susan went to the pharmacy.
She was angry because it was closed.

she refers to Susan and *it* refers to the pharmacy.

Cataphoric reference, on the other hand, is forward looking. It occurs when a word or phrase refers to something mentioned later in the discourse. Here, the reader can only retrieve the desired meaning by looking forward. It is a reference in which a word, phrase or sentence refers to something that will be found only after it. The delay of referents in cataphora is a classic device for engaging the reader's attention. For example, in:

During his life time, he was in and out of political detention
yet Gani Fawehinmi remained undaunted.

the analyst has to look forward in order to find out who the *his* and *he* refer to, namely, Gani Fawehinmi.

Deixis refers to a situation in which the meaning of an expression is extra-textual (outside the language). Here, the referential meaning cannot be located in a given text, but in its physical context. For instance, in the body of a text, a statement by a contemporary American airline passenger such as:

Phones were prohibited on flights after September 11.

requires that the reader or analyst know that September 11 refers to arguably the worst terrorist incident in the history of the United States of America. It was the day when four aircraft were hijacked and crashed into four different US targets with immense loss of life. Therefore, it is expected that the analyst here look outside the text for the full meaning of the date in reference. Hence, exophoric reference is often used to refer to a word shared by the sender and receiver of the linguistic message regardless of cultural background. As an exophoric reference, it indicates assumed or shared knowledge between the speaker or writer and the receiver.

Coherence, unlike cohesion, however, does not exist in words or structures, but in people. It is people who make sense of what they read or hear. It describes the way in which anything such as a text, passage or discourse hangs together. If something has coherence, its

parts are well connected and all heading in the same direction. Without coherence, a discussion may not make sense or may be difficult for the audience to follow. Whereas coherence refers to the 'meaningfulness' or 'senseness' of a text or discourse, making it semantic and contextual, cohesion occurs in the individual physical words and phrases, and is thus a grammatical or syntactic feature. It is achieved when sentences and ideas are connected and flow together smoothly.

Coherence is the link in a text that connects ideas and makes the flow of thoughts meaningful and clear for readers. For Halliday and Hasan (1976, p.23) 'coherence refers to the elements internal to a text which consist of cohesion and register'. It means that coherence is virtually the same with cohesion, because coherence refers to elements in cohesion. It is the linguistic devices employed by writers to create unified and meaningful texts. To produce a coherent text, writers establish semantic relations between pairs of ideas. Kehler (2002, p.15) sees 'the theory of coherence as a relation between utterances. The reason is when we come to comprehend a discourse, we do not merely interpret each utterance within it, but we attempt to recover ways in which the utterances are related to one another'. He also argues that the attempt to identify syntactic and semantic relationships when presented with sequences of words in discourse is the attempt to identify the coherent relationships. Zemach and Rumisek (2005, p.82) posit that 'coherence is the arrangement of ideas in a clear and logical way. When a text is unified and coherent, the reader can easily understand the main points'. It means that the paragraph is easy to read and understand because the supporting sentences are in some kind of logical order and the ideas are connected by the use of appropriate transition signals.

We use coherence to cover both the extent to which a text hangs together meaningfully, as it were, and the various linguistic and structural means of achieving this coherence. Coherence can be achieved in a number of ways. Oshima and Hogue (2007, pp.39-50) suggest the following four:

     i.   repeating key nouns;
    ii. using consistent pronouns;
   iii. using transition signals to link ideas; and,
   iv. arranging ideas in logical order.

Coherence is achieved when sentences follow each other in a logical order and are linked together by transitions.

A paragraph is coherent if its sentences are woven together or flow into each other. If a paragraph is coherent, the reader moves easily from one sentence to the next without feeling that there are gaps in the thoughts, puzzling jumps, or points not made. When a person is reading a text, the person expects the feeling that a text hangs together, that it makes sense, and is not just a jumble of sentences. Therefore, 'there must be a semantic property of discourse based on the interpretation of each individual sentence relative to the interpretation of other sentences' (van Dijk, 1989, p.93). A text makes sense because there is a continuity of sense from the expressions of the text. This continuity of sense is coherence. Coherence involves text and reader based features. Text based features are cohesion (the connection between words, sentences and paragraphs) and unity (sticking to the point), while the reader based features are the interaction of the reader with the text through prior knowledge of the

text's content. A condition for continuity of sense is that the connected concepts are also related in the real world, and that the reader identifies the relations. A text must be coherent enough for the interlocutor to be able to interpret. This coherence is achieved either through cohesion, for instance, markers and clues in the speaker's texts, or through the employment of the user-centred textuality standards of intentionality, acceptability, informativity, situationality and intertextuality. Coherence involves inferences on the basis of the background knowledge and discourse constraints. This background knowledge is experiential involving common activities such as scripts, social interactions and spatial settings.

Osisanwo (2003) observes that cohesion is the linguistic means by which a text functions as a single unit. For him, cohesion accounts for how actual texts are held together lexically and grammatically using certain linguistic devices which relate segments and bits of a text to one another. Bloor and Bloor (2004) define cohesion in terms of ties. They posit that cohesive ties can be classified into reference, ellipsis, substitution, conjunction and lexical cohesion. Reference, for them, is when two or more expressions in a text refer to the same person or thing. Accordingly, substitution occurs when a speaker or writer wishes to avoid repetition of lexical items and is able to draw on the grammatical resources of language to replace the items. Ellipsis, on the other hand, is the omission of words, groups or clauses. Connectives are described as ties between clauses or sections of a text in such a way as to demonstrate a meaningful relationship between them. They add that lexical cohesion refers to the cohesion effectuated through the use of lexical items in a discourse, where the choice of an item relates to the choices that have gone before. These devices, according to them, constitute the concept of textual cohesion.

In their seminal work on cohesion, Halliday and Hasan (1976) extensively discuss the notion of cohesion. They see instances of cohesion in terms of ties in a text. Ties refer to relations between two lexical items which are members of a text. They recognise two types of ties: immediate and remote tie. Immediate tie is one in which the presupposed item is in the immediate preceding sentence while in a remote tie, the presupposed item is several sentences away. For them, a tie is a single instance of cohesion, and this happens when two items in a text exhibit co-referentiality, in that for one to make interpretation, one must have recourse to the other. They submit that the concept of cohesion is a semantic one, referring to relations of meaning that exist within a text that define it as a text.

Halliday and Mathiessen (2004) add that cohesion revolves around the lexico-grammatical systems that have evolved as resources for transcending the boundaries of a clause. They further claim that these lexico-grammatical systems are rooted in the textual metafunction and are collectively known as the system of cohesion. They argue that conjunction, reference, substitution and ellipsis are cohesive resources within the grammatical zone while lexical cohesion operates within the lexical zone of a language and this is primarily achieved through the choice of lexical items. There are four components of cohesion: relevance, order, linking words and repetition of keywords. Relevance means that the meaning of the subsequent sentences should be related to the previous one. Order is that each sentence must be a continuation of the central idea and all sentences within a paragraph should relate to the main idea. Linking words serve as transitions which help paragraphs flow

more smoothly. Repetition of keywords related to the main idea of a work makes 'an invisible rope' for readers to follow.

Collins and Hollo (2010) add that what gives a random collection of sentences the property of textuality is the combination of text-internal links. This, according to them, is referred to as cohesion. They add that:

> Cohesion is the type of organization in a text that is created by the presence in each sentence, of distinctive, recognizable linguistic items which relate it to preceding and following sentences. It is an internal property of texts, an objective matter, capable of automatic recognition (p.18).

They further add that on the macro level, cohesion is achieved by deictic, generic and logical signposts which contribute to the overall shaping of a text on the micro level. It is achieved by co-reference, substitution, ellipsis and the use of connective words, phrases and the various patterning of lexis, signs and visual effects.

Referring to the relationship between cohesion and coherence, Tanskanen (2006) claims that although coherence without cohesion might be possible, it may actually be quite uncommon to find a coherent text having no cohesive links in real language data. Hasan (1984) insists that perceived coherence depends upon the interaction of cohesive devices called cohesive harmony; the denser the cohesive harmony of a text, the more coherent it will be judged. The role of cohesive ties in a text is that they predispose the reader to find the coherence, and ultimately to interpret the message. Thus, cohesion and coherence are independent but are intertwined so as to create more comprehensible texts.

1.3 Poetry

We have already referred to the view of Wales (2011) that a poem also engages in discourse or can also be part of a larger discourse. Poetry itself is the genre which studies the composition of poems. As a written composition for performance by the human voice, it is often written in verse stanzas. It is characterised by concentrated language in which words are chosen for their sound and suggestive power as well as for their sense, and involves metre, rhyme and rhetorical tropes (Ufot, 2013). Stallworthy (1997, p.1103) goes as far as relating the exploration of verse, especially its phonological sequence, to the appreciation of music, and posits as follows:

> The most satisfying reading of a poem involves a simultaneous engagement of eye, and ear: the eye attentive not only to the meaning of words, but to their grouping and spacing of sounds. The more one understands of musical notation and the principle of music composition, the more one will understand and appreciate a composer's score. Similarly, the more one understands of versification, the more one is likely to understand and appreciate poetry and, in particular, the intimate relationship between its form and its content.

Gray (1742) says that the language of the age is never the language of poetry; Hopkins observed that poetic language should be the current language heightened, to any degree heightened and unlike itself, but not…an obsolete one (Leech, 1969, p.8). Leech also observes that there is no other variety of language in which originality is so prized and dogged orthodoxy so despised, suggesting that poetry is the mode of composition which is creativity par excellence and in which rules are made only to be broken (p.12).

Corroborating a discourse stylistic view of poetry, Wales (2011, p.323) remarks that poetic language is popularly regarded as the most creative of discourses, original in its ideas and inventive in its forms, and goes on to add that critics as diverse as Samuel Johnson, William Wordsworth and T.S. Eliot argued for the situability of poetry for themes universal and permanent; and the medium also best suited for intense emotion (p.324). Wales also concludes somewhat sweepingly that the function of poetic language was to arouse the feelings of its readers or listeners in a way that scientific language, mainly referential, did not (p.324).

1.4 The Discourse Stylistic Features of Ushie's Poetry

Discourse stylisticians employ the notions of cohesion, coherence, deixis and presupposition to refer to the connectedness of literary language. Of course, connecting relations also holds among elements of structure within grammatical units such as word, phrase, clause and sentence. But these intra-sentential relations are different in kind because they are determined by phonological and grammatical rules, and described, among other things, as syntactic-semantic relations of valency, dependency, constituency and modification. Cohesion operates inter-sententially, and coherence as key notions in text and discourse. Deixis operates as physical context, and presupposition as semantic and interpersonal connectivity. In the following sections, this paper exemplifies and interrogates these four discourse strategies in selections from three volumes of Ushie's poetry. The selections are as follows:

[1.4.1] Volcano 2
Tall and invincible
Are the hills;
Low and fragile
Are the vales;
But the volcano
Which chokes
The Vales
Also wrecks
The crown of the hills
(*Hill Songs*, p.19)

[1.4.2] Encounter
In innoncence
I made a U-turn

At the wrong place

'Hay you! Hoi! You!
Stop there!
So you've
Taken the law
Into your hands!
Stop!'

In fright, I breathed deep
Into my left pocket
And then breathed out

And he left
Taking
The law from my hands
Into his right pocket.
(*Hill Songs*, p.20)

[1.4.3] The he-goat
Mocked, ridiculed
for displaying in the open
his over-sized scrotum,
the he-goat fires back:
'Why should I be ashamed?
Is mine the first
hernia of the testicle?'

And so he parades
before the eyes
of the world
his odd scrotum,
a feature of his times,
a disease of his clime.
(*Hill Songs*, p.25)

[1.4.4] Coffin maker's matins
Thank you, Lord
For giving me
Yet another day

I pray not, O my Lord,
That any soul should pass away

But, Lord, may my business bloom

Ah men!
> (*Hill Songs*, p.54)

[1.4.5] Tombstones

Since it dawned on me
Some day I'll be buried
I've in lines of verse
Buried myself daily
Crafting wreaths, raising
Mountains of tombstones
Not to be interred with me.

These to ring my name
These to wipe your tears
These to wait with you
In that stretch of silence
> (*Hill Songs*, p.59)

[1.4.6] A Reign of Locusts

Our spades filled with curses
We laid to rest last dusk
Those ogres of our night of horror.

But the locust-choked sky
Darkens the infant rays
Of our rising sun.

Now is a rain of locusts
In a chewing race,
An endless eclipse for the wingless

Blister your knees
At your Faith's prayer ground
Or they munch down our fences

These locusts.
> (*A Reign of Locusts,* p.18)

[1.4.7] Song of the Thief

If I steal my neighbour's chick
They'll shout aloud my name

If I pinch my wife's pin
They'll pin my name on doors

If I steal a whole bank
They'll tell the tale
With name withheld

If I pocket the nation's purse
They'll tell the tale
With name withheld.
                              (*A Reign of Locusts,* p.29)

[1.4.8] From 'Mobile Caskets'
Tyred caskets cascading on our roads
Deeds of the occupants sealed,
We cannot peep into their locked thoughts
Nor see their wrapped sweatless skins.

Passing, they giggle at us in scornful silence.
Turn in our direction, brother;
Open your fixed lips,
Open your cocooned world.
How do we look, brother,
From inside your darkened *liprousine*?
How can our hunger-bleached
Sheets of skin show
On this opaque mirror
Of your iron centaur?
                              (*A Reign of Locusts,* p.30)

1.4.9   From 'Letters on the Streets'
Many idle moons have marched past now and the
Tongues blister my ears still with their shots:
'It's been long we haven't heard from you!'
It was a long, endless season, weird and wayward in every way
This was when the quill lost its crown to the street on which
Dances now the usual quill-ruled letters and images of awe.

We know not when it happened, when poetry, prose and drama
Leapt out of the quill to maim the streets with their pounding feet
Making the quill a fallow fountain watching hyperbole on the street.

I haven't stopped writing poetry, I now tell the tale;
The streets, envying the long monopoly of the Muse,
Have invaded the abode of the Muse, raided it,

And poetry, like a long-locked prisoner, leapt out
Of the closet, fled into the open arms of the streets
Singing on its own the refrains of Wall Whitman's song,....

(*Yawns and Belches*, p.9)

1.4.10 Africa Today

She is the blind bowl-bearing beggar
Sitting on a roadside mound of gold
Yawning all day, yawning all night

America arrives, cleaves a chunk of the gold, drops a coin
and some affronts, and passes;
Asia arrives, cleaves a chunk of the gold, drops a coin
and some contempt, and passes;
Australia arrives, cleaves a chunk of the gold, drops a coin
and some chuckle, and passes;
Europe passes, cleaves a chunk of the gold, drops a coin
and some insult, and retires;
Then hail her own one-eyed leader:
He clears the bowl of the dropped coins, blames her plight on her
slothfulness,
And passes, belching all the way as his beggar-land yawns.

(*Yawns and Belches*, p.25)

1.5 Repetition

This involves the recurrence of a linguistic item in a discourse, which can help readers to identify the chain of information associated with a particular lexical item. Halliday and Mathessien (2004) state that repeated lexical items need to be in the same morphological shapes. They are either inflectional or derivational variants. Lexical repetition enhances the texture of a text, and it is a veritable tool for enunciation of policies. Repetition is a device of emphasis and in journalistic writings, key ideas and words are often foregrounded through repetition for the purpose of creating a chain of information and imagery. In **[1.4.1]** for instance, Ushie employs repetition for purposes of foregrounding. He consistently foregrounds the hills as a place of refuge, a symbol of attainment, and the source of life. This is seen in the following words:

The hills…the hills
The vales…the vales

Here 'the hills' and 'the vales' are repeated to foreground the poet's concern for the

environment. The repeated lexical items, underscored by the definite determiner 'the', form a link whereby linguistic items enter into a discourse repeatedly thereby forming a link through which cohesion is achieved in the poem. We see this also in **[1.4.5]** as follows:

> Me…me
> Buried…buried
> These…these…these
> To…to…to…to
> Of…of

Yet again, these words are repeated to create a chain of information in the text. In the two texts, the repeated items enable Ushie to foreground socio-ecological discourse in the poems through the establishment of cohesive ties. We see more items repeated in **[1.4.2]**:

> I…I
> Hay…hoi
> You…you…you…your
> Into…into…into
> Stop…stop
> Taken the law…taking the law
> Breathed…breathed
> Pocket…pocket

The discourse here is the altercation between a policeman and a driver who has 'in "innoncence"' committed a minor traffic violation leading to the usual extortion/bribery often witnessed on Nigerian roads. The repetition here also creates humour and of course satire, which are the poet's ultimate goals.

The reader also notes the nonce word 'innoncence', an instance of portmanteau neologism with the force of an oxymoron by which Ushie seeks to fill the gap created in his search for an appropriate expression for 'innocence' and 'nonsense', in effect, 'innocent nonsense'. The persona has committed a minor (innocent) traffic infraction (nonsense), but the corrupt, extortionate and oppressive policeman capitalises on it, a familiar feature of daily life in Nigeria. Also, in **[1.4.8]**, there is another instance of portmanteau neologism in the item '*liprousine*', a blend of 'leprosy' and 'limousine', in effect, 'leprous limousine', another oxymoron which refers to the ostentatious loss of soul of the elite. Yet again in **[1.4.10]** there are repeated items:

> cleaves a chunk of gold...
> cleaves a chunk of gold...
> cleaves a chunk of gold....

which foreground Ushie's concern for the imperialist designs against Africa that culminate in the corrupt and oppressive tendencies of her leaders. In the four texts, the repeated items enable Ushie to foreground socio-ecological and socio-political discourse in the poems through the establishment of cohesive ties.

1.6 Ellipsis
This is substitution by nothing. Textual cohesion can also be achieved through the use of ellipsis, where one presupposes something by means of what is left out. Aboh and Uduk (2017) opine that 'ellipsis describes a situation in which some essential elements omitted from a text can be recovered from the text by referring to a preceding item in a text'. This category is often employed to avoid repetition and to focus attention on what is new. On their part, Halliday and Hasan (1976) state that ellipsis implies that what is said is understood. It is any instance in which there is some information that the reader/listener has to supply based on contextual cues from his own evidence of the discourse structure, and which presupposes some preceding item and serves as a source for the missing information.

There are three types of ellipsis, namely, nominal, verbal and clausal ellipses. The nominal ellipsis is an omission which occurs within a nominal group and the source of the missing information is usually situated in a preceding nominal group. Verbal ellipsis is an omission within the verbal group, and clausal ellipsis occurs when an entire clause or part of it is elided or substituted with a yes or no response. Elliptical sentences presuppose that there is information to be retrieved from the preceding structure. For instance, in **[1.4.3]**, there is an elliptical structure:

> his odd scrotum,
> a feature of his times,
> a disease of his clime.

in which it is clear that 'his odd scrotum' and 'is' which are supposed to be repeated in the next sentence have been ellipted in order to prevent that repetition. The use of this device indicates recourse to the preceding utterance for meaning. This enables sentence connection in the discourse. This device is employed by Ushie here to avoid repeating an already mentioned linguistic category, and it helps in bringing into focus what is new in order to cover a wide range of topics in the discourse. Ushie employs these devices in order to avoid superfluity while at the same time highlighting the topicality and currency of the discourse for his people.

1.7 Pro Forms
Pro forms refer to short words such as pronouns employed as simple substitutes for the proper name of a person, place or thing. Each of the English personal pronouns shows us the grammatical person, gender, number and case of the noun it replaces. Pronouns are the stunt doubles of grammar; they stand in for the entities who star in any piece of discourse. They enable a writer to speak and write with economy avoiding needless repetition of cumbersome proper nouns. In Ushie's poetry pronouns create cohesion, deixis and presupposition through the use of preceding lexemes without necessarily employing the main nouns. Consider the following examples of pronouns in **[1.4.3]**:

> **his** over-sized scrotum
> the he-goat fires back:
> why should **I** be ashamed
> Is **mine** the first …?

and in **[1.4.8]**:

> …cascading on **our** roads…
> **We** cannot peep into **their** locked thoughts
> Nor see **their** wrapped…
> Open **your**…
> Open **your**…
> …how do **we**…
> From inside **your**…

The items *his*, *I, mine, our, we, their* and *their* are examples of possessive and subjective personal pronouns/determiners, which enable switches in the discourse narrative through changes in the deictic centre from the poet to the other voices. These pro forms are decoded by reference to the poet and the 'he-goat'. The others refer to the oppressive elite and political leaders in sealed vehicles. Such usage is possible if the interlocutor or reader already knows what thing or person the discussion is about. However, Ushie's use of this device plays the role of reference, giving texture to his poems and forming interlocutory links which make it possible for the reader to make cross references.

1.8 Connectives

This is a cohesive relation or tie between clauses or sections of a text in a way to demonstrate a meaningful relationship between them. It is basically a device for linking ideas, events or other phenomena. Bloor and Bloor (2004) observe that this kind of linking is achieved by the use of connective adjuncts which are referred to as cohesive conjunctives. There are adversative, temporal, additive and causal conjuncts. Connective elements are not cohesive in themselves, but, indirectly by virtue of their specific meaning. They are not primary devices for reaching out to the preceding or following text, but they express certain meanings which presuppose the presence of other components in a discourse. This is seen in **[1.4.1]** and **[1.4.9]**:

> **And**…**but**…
> **Also**…
>
> …past now **and** the
> Tongues blister my ears…
> …weird **and** wayward
> …the usual quill-ruled letters **and** images
> …poetry, prose **and** drama

In the above texts, *and* is an additive conjunct which is internal to textual cohesion. It is used to introduce a new sentence or idea. *But* in **[1.4.1]**, is an adversative conjunct employed to contrast the previous idea. This type of conjunction is internal to textual cohesion. *Also* is an additive conjunct employed in 'Volcano 2' to connect two ideas together. Ushie employs these cohesive devices to build up a dramatic discourse on socio-ecological as well as political ideas, and they enable readers not only to connect sentences or paragraphs either by contrast

or addition but to partake in the discourse as active interlocutors. It is a means with which these different socio-ecological ideas and opinions are woven into one connected and coherent text by the poet.

1.9 Conversational Exchange and Presupposition

More significant are the intra- and intertextual conversational exchanges created in **[1.4.6]** and **[1.4.9]**. Whereas in **[1.4.6]**, Ushie urges his readers to:

> **Blister** your knees
> At your Faith's prayer ground
> Or they munch down our fences...,

the readers in turn in **[1.4.9]** rather:

> **blister** [the poet's] ears still with their shots:
> 'It's been long we haven't heard from you!'

This festival of 'blistering', interactive discourse culminates in the following response from the people's poet in **[1.49]**:

> I haven't stopped writing poetry, I now tell the tale;
> The streets, envying the long monopoly of the Muse,
> Have invaded the abode of the Muse, raided it,...

The operative lexical item here is 'blister', which is the poet's reference to 'persist'; 'insist'; 'importune', i.e. 'pray persistently': 'they complain persistently', etc.

Similar exchanges occur in **[1.4.2]** and **[1.4.3]** when the traffic policeman barks at the persona:

> 'Hay you! Hoi! You!
> Stop there!
> So you've
> Taken the law
> Into your [own] hands!
> Stop!'

But the poet responds in fear and says:

> ...I breathed deep
> Into my left pocket
> And then breathed out....

The result is yet another instance of police extortion often witnessed on Nigerian roads. In **[1.4.3]**, the he-goat is:

> Mocked and ridiculed

for displaying in the open
his oversized scrotum,....

But the goat 'fires back':
'Why should I be ashamed?
Is mine the first
hernia of the testicle?'

In **[1.4.7]**, the poet continues this simulated discourse exchange between himself and the people:

If I steal my neighbour's chick
they'll shout aloud my name

If I pinch my wife's pin
They'll pin my name on doors

If I steal a whole bank
they'll tell the tale
with name withheld

If I pocket the nation's purse
they'll tell the tale
with name withheld.

This further underscores in practical discourse terms how Ushie has 'followed poetry to the streets', watching its 'bizarre dance and moves'. Significantly, a good deal of this discourse exchange is built on presuppositional inferences rather than explicit verbal intercourse.

Presuppositions, which refer to the discourse assumptions of the writer or speaker about the shared knowledge with his audience, can be existential, linguistic or pragmatic. It is existential if it assumes a universal, philosophical truth. For instance, when in **[1.4.3]** the he-goat is 'mocked, ridiculed/for displaying in the open/his oversized scrotum', the assumption is that the he-goat indeed possesses and displays an oversized scrotum. This is not asserted. It is assumed by the poet as the shared knowledge with his readers. What is asserted is the mockery part. Linguistic presupposition involves embedded clauses or groups in such sentences as:

i. The cow which has three legs has been sold.
ii. The cow with three legs has been sold.

in which both sentences presuppose that there is indeed a cow which has three legs but assert that it has been sold. Pragmatic presuppositions refer to those relating to the immediate context and social relations of the discourse. Thus, the response to the quoted direct speech of the police extortion bid in **[1.4.2]** is dramatised by action, rather than verbalised, and is replete with humorous, contextualised, cohesive and pragmatic presuppositional repetition: 'In fright, I **breathed** deep/Into my **left pocket**/And then **breathed** out/And he

left/**Taking**/**The law** from my **hands**/**Into** his right **pocket**'. Similarly, the quoted verbal response of the he-goat in **[1.4.3]** follows an existential/pragmatic presupposition in the form of an indirectly narrated ridiculing accusation, rather than an asserted one: 'Mocked, ridiculed/for displaying in the open/his oversized scrotum'. Both depend on presupposed assumptions, context and social relations. Ushie is clearly in social relations with his readers.

1.10 Anaphoric Cohesion
Anaphoric cohesion, as indicated already, occurs when we look back to the preceding discourse for the referent of an expression. It is the use of a linguistic item that depends specifically upon an antecedent expression. Anaphora is an important concept for different reasons and on different levels: first, anaphora indicates how discourse is constructed and maintained; second, anaphora binds different syntactic elements together at the level of the sentence; third, anaphora presents a challenge to natural language processing in computational linguistics, since the identification of the referent can be difficult; and fourth, anaphora partially reveals how language is understood and processed. It is a relation of situational identity known as 'co-referentiality'. It is a relation between, for example, a pronoun and an antecedent noun phrase where the two are understood as being used to refer to the same thing. In discussing anaphora, we refer to deixis, which concerns itself with the use of expressions within and without some utterances to refer to some portion of the discourse that contains that utterance. The difference between anaphora and deixis is that while deixis introduces a referent, anaphora refers to the same entity thereafter.

Anaphora covers any expression which the speaker uses in referring on the basis of which the hearer will be able to pick out the intended referent given certain contextual and co-textual conditions (Brown and Yule, 1983, p.215). Their definition suggests that other things or structure can realise anaphoric reference apart from pronouns. For example, in **[1.4.1]**, this cohesive relation is evident in the following:

> Tall and invincible
> Are the hills:
> Low and fragile…
> But the Volcano…
> The Vales
> Also wrecks…

In the text, 'and', 'but' and 'also' enable anaphoric cohesion. They create links between the succeeding expressions and what has gone before. We have the 'but' because of what has been mentioned before, which is 'tall and invincible…'. And we have 'also' because of 'But the Volcano… the vales'. We see this also in **[1.4.3]** in 'And so he...his odd scrotum...his times/his clime'. Ushie deploys these anaphoric devices to cross refer to discourse elements seen earlier which reflect the beliefs of his society. This creates a chain of social information related to those elements in the texts for both the poet and his readers.

1.11 Cataphoric Cohesion
Again, as we have indicated already, cataphora is forward looking. It occurs when a word or

phrase refers to something which occurs later in the discourse. It is an endophoric referent in which a word, phrase or sentence refers to something that will be found only after such a word, phrase or sentence. In English, cataphora is the stylistic use of a pronoun or other linguistic unit to refer ahead to another word in a sentence (i.e., the referent). Cataphora reverses the normal pattern of the pronoun by placing it first before the noun. The effect is that the reader is put into a state of suspense because he does not initially know to whom or what the sentence refers. This gives Ushie the opportunity to surprise the reader by associating the initial characterisation with an unexpected noun.

Unlike anaphoric cohesion, cataphoric cohesion is not a common feature of speech. Being essentially a formal, stylistic feature of prose writing, its occurrence in poetry is limited. Not surprising, therefore, Ushie's poetry demonstrates very few instances of cataphora. Yet the closest examples of this kind of cohesion occur in **[1.4.1]** and **[1.4.10]** as complementary cataphora in which the descriptive expression (reference) occurs before the entity described (referent):

>Tall and invincible
>Are the hills;
>Low and fragile
>Are the vales;
>
>**She** is the blind bowl-bearing beggar
>Sitting on the roadside mound of gold.
>
>...**her** own one-eyed leader:
>...**her** plight on her slothfulness

Here, 'tall…invincible' and 'low…fragile' are the references which precede their referents, 'the hills' and 'the vales' respectively. Ushie could have said:

>The hills are tall and invincible
>The vales are low and fragile

in which case, we would have had an instance of anaphoric cohesion. But that would be less poetic and rhythmical especially as a focus on the descriptive expressions: 'Tall and invincible' and 'low and fragile' would have been blunted and their poetry watered down. Similarly, he could have said:

>Africa is the blind, bowl-bearing beggar…

but it would have ruined the dramatic discourse suspense required to identify the referent of these pronouns as none other than the Africa of the poem's title.

1.12 Deixis

Deixis, in practical terms, refers to the linguistic encoding of spatial and temporal relations between objects and entities (Jeffries and McIntyre, 2010), and it is often interpreted in relation to the speaker or writer, who is the **deictic centre** of the discourse. The deictic centre is central to the **deictic shift theory.** From the work of Levinson (1983), Jeffries and

McIntyre (2010) identify five types of deixis, namely, **spatial** (*here*, *there, this, that,* etc.), **temporal** (*now, then, yesterday, today, tomorrow,* etc.), **person** (*I, you, he, she, his, her,* etc.), **social** (realised by choices between socially distant, formal titled names like *Mr Clinton, Professor Halliday*, etc., and socially proximal names like *Bill, Michael,* etc.) and **empathetic** deixis (realised by the choice between positive psychological attitude: '*this* friend of yours', and a negative one: '*that* friend of yours'). The deictic shift theory suggests that the writer, speaker or thinker in the text is the deictic voice which a reader can mentally project, and from which all other voices in the text flow. Jeffries and McIntyre (2010, p.159) point out that the theory 'suggests that readers assume the spatial, temporal and social coordinates of deictic fields not to be egocentric and related to the discourse world, but to be anchored within the text world itself.'

Matthews (1997) describes deixis as the way in which the reference of certain elements in a discourse is determined in relation to a specific speaker and addressee and a specific time and place of utterance. This implies that deixis constitutes reference devices by means of which participants in a discourse are identified and the time and place of action specified. These devices enable participants in a discourse to give the reader a clear picture of the context in which language is used. The deictic centre in Ushie's poetry infrequently shifts from poet persona to the he-goat, the coffin maker and the readers but essentially remains the poet. Stockwell (2002) summarises the patterns of shifts in the deictic voices into six stylistic devices, namely, **perceptual** shift (pronouns, noun phrases, etc.), **spatial** shift (locative and spatial adverbs), **temporal** shift (tense and aspect), **relational** shift (social relationships, names, addresses, evaluative adverbs, adjectives and verb choices, politeness, etc.), **textual** shift (materiality, text, utterance or thought, etc.) and **compositional** shift (generic tradition, intertextuality, lexicogrammatic register choices, etc.).

We see examples of deictic voices in **[1.4.2]**, **[1.4.3]**, **[1.4.4]**, **[1.4.7]**, **[1.4.8]** and **[1.4.10]** in which there are several shifts from the deictic centre of the poet to the police officer, from the poet to the he-goat, from the coffin maker to the poet, from the people to the poet, and again from the poet to the people:

> There, you, I, my, then
> If I..../they'll.../Why should I...
> blister your.../...tongues blister my...,
> Thank you, Lord...I pray not, O my Lord,...bloom/Ah men!

Here, *there* is an example of spatial deixis. It refers to the spot in which the extortion by the policeman occurs. But there is a shift both spatially and perceptually. *You*, *I* and *my* are examples of person deixis which refer to the speaker, and which in turn also applies to the people, the he-goat and the oppressive elite. *Then* is time deixis pointing to the moment of the utterance. *Lord* and *O my Lord* are examples or social deixis combining at once the characteristic proximal and distal qualities of religious discourse. These examples demonstrate that the text limits the amount of possible interpretations of deictic voices, and facilitates the process of understanding for the discourse interlocutors and the reader, and thus is a condition for correct pragmatic presuppositional deduction in Ushie's poetry. More significantly, these features present Ushie as poet who is responsive to the socio-political

needs of his readers

Deixis is also essentially extra-textual, i.e. not in the immediate text. In it, special words or grammatical markings are employed to make reference to something in the context of the utterance or speaker. Crystal (2003, p.178) defines it 'as a term used by some linguists to refer to the process or result of a linguistic unit referring directly (i.e. deictically) to the extra-linguistic situation accompanying an utterance.' It is a situational group of references chiefly associated with the context of the speech, conversation, letter, etc. Its referent may be anything related to the outside world of the text that can be directly seen, or that is clearly known by the speaker/writer and the receiver. In **[1.4.2]** for example, the references to:

> Hey you! Hoi! You!
> Stop there!

can be retrieved only in the physical discourse context. They underscore the same discourse stylistic properties which enable Ushie's poetry to be responsive to the sociological yearnings of his readers. Its dramatic, dialogic feature continues in **[1.4.9]** in which Ushie again dialogues with his readers:

> 'It's been long… you!'
> I haven't stopped… tale

Here, in this simulated discourse, the subject matter of poetry has moved to the streets:

> We know not when it happened, when poetry, prose and drama
> Leapt out of the quill… the street.

1.13 Coherence

Coherence, as also indicated already, refers to the meaningfulness or 'senseness' of a text or discourse. All parts of the text must relate to each other in the context in which it appears and there has to be effective transition from one part of the idea to the next. Coherence in Ushie's poetry ensures that the bigger picture is foregrounded. It is achieved mostly through context. Text **[1.4.4]** for example:

> …I pray not, O my Lord,
> That any soul should pass away
> But, Lord, may my business bloom…

appears to demonstrate dialectical coherence. With very few cohesive devices such as 'Lord…Lord', 'my…my' and 'but', an adversative connective linking what has been said before, its special discourse stylistic device is in both the dialogue with God, and the paradox which seemingly renders it incoherent. The coffin maker, whose trade depends solely on human mortality, in his supplication, does not wish death on anyone but prays for a booming trade. Yet the discourse is coherent in the sense that apart from its surface logic, we are able to employ our knowledge of the context and relationship involved in the discourse to wrest its real thrust. We understand its logic thus: the coffin maker is not responsible for anyone's death yet his profession is, to many societies, an indispensable one. This interpretation is not linguistic but contextual for the reader, who understands the coffin maker's trade. We also

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note the poet's sarcastic pun at the end in 'Ah men!', which echoes at once the traditional 'Amen' (May it be so) at the end of a prayer and the poet's humorous disapproval of such a prayer (What a man! What a prayer!).

1.14 Conclusion

This paper has revealed that the study of discourse stylistics offers discourse linguists a valuable critical resource in which their theories and hypotheses about the relationship between literary works and discourse analysis can be evaluated. It also reveals an important feature of Ushie's poetry, namely, its discourse style in which the poet addresses his readers, and is in turn addressed by them. The analysis of the texts which make up the scope of this study clearly shows that their discourse devices constitute linguistic items which enable 'blister' dialogue, existential/pragmatic presuppositions, endophoric and deictic connections and links in Ushie's poetry. Ushie's poetry is discoursal, dialogic, humorous, satirical and street wise. It finds echoes in the bosom of his audience, who respond with their yearnings. It employs repetition, anaphora, cataphora, deixis and existential/pragmatic presuppositions. These devices bring together independent linguistic units into one unified seriated whole.

The discourse elements employed in Ushie's poetry are elements which enable his poetry to explore several topical and people-oriented issues. His verses and stanzas function as one unified dialogic whole. How the elaborate prose-like features of cohesion, coherence, deixis, presupposition and dialogue fit into the concise and succinct graphological constraints of poetry accounts for its special stylistic contributions to linguistic theory. In conclusion, Ushie's poetry exemplifies in the best possible way what can be termed the people's poetry, which is conveyed in streetwise, socio-political and socio-economic discourse cadences. In their conversational, colloquial tenor and links, the poems present a seriated picture of poetry leaping back and forth from 'the quill to the main streets'.

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Section B

RELIGION AND PHILOSOPHY

Evil and Man: A Look into The Nature of Man

By

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Abstract
Whether a man was born evil has plagued theologians and philosophers since antiquity. Several philosophical analyses and theological assertions have been given. No matter how marshaled and convincing each argument and response is, the issue of inherent evil in humans remains a serious philosophical-theological quagmire. Previous studies have primarily discussed this issue under the purview of the Problem of Evil. While scholars such as Kant opined that man is radically and inherently evil, others have argued that man is also inherently good. This creates a dichotomy as it concerns the nature of man. Thus, this paper attempted to conduct a philosophical search into the nature of man from different perspectives. The paper is anchored in the Augustinian Privation of Evil theory, and the research methods employed are phenomenology and critical analysis. The paper discusses the existing philosophical positions of evil and man, from the standpoint of the past and current contributions to the discourse. It attempts to answer the question of the inherence of evil in man from the Christian perspective. The paper contends that evil and good does not originate from the human person. Humans, though they can choose between good and evil, are neutral inherently.

Keywords: Evil, Human, Nature, Privation, Inherence, Good.

Introduction
The subject matter of evil and human nature has been a significant discursive issue since antiquity. Several philosophical analyses and theological assertions have been given. No matter how marshaled and convincing each argument and response is, the issue of inherent evil in humans remains a serious philosophical-theological quagmire. Invariably, there are two main dominant thoughts regarding the inherence of evil in humans. St. Augustine argued that evil is a privation of good. Humans created by God have free will to accept or reject goodness. As such, evil exists due to human's free will, which means that human beings are initially neutral regarding evil and good.

Kant, on the other hand, argued that humans are radically evil. By this assertion, Kant meant human beings naturally tend to be evil. For Kant, radical evil (*Radix Malorum*)

presupposes evil as corruption that entirely takes over a human being leading to inordinate desires to act against the universal moral law. To be radically evil is to have a corrupted moral orientation or an evil disposition. Thus, Kantian school of thought sees evil as innate in humans and expressed through self-love and self-conceit. However, the Yoruba traditional view tends to present a somewhat different position as to evil in human nature; it is that evil originates elsewhere and can be attributed to the work of supernatural forces aside from God.

In the field of African Philosophical studies, works of scholars such as Kazeem Fayemi, Ebun Odunwole, Balogun, and others, however, have examined the issues within the purview of the problem of evil from the Yoruba Philosopher's perspective. Yet, the matter of inherence of evil in humans from African Philosophical Perspectives has not been given considerable attention in recent philosophical research. Besides, the issue of evil perpetrated by historical figures such as Hitler, Stalin, Idi Amin, and others made the question of evil inherent in man more plausible for contemporary discourse. This paper thus attempts to conduct a philosophical search into man's nature to provide an African perspective to the question of whether man was born evil.

Understanding the Concept of Evil

In the light of the expansive definition of evil in public discourses and for the sake of the objective of this paper, it requires that a contextual definition of evil is attempted. In the context of this paper, evil is conceived as a character-based action (Perrett, 305). This presupposes that for an action to be considered evil, it has to flow from a particular kind of depraved character with the potential of inflicting damage on human or non-human agents. This form of evil is essentially categorized as "moral" evil. According to Roy Perrett, moral evil are those bad things (such as war and crimes) caused by moral agents (305-306). While moral evil are mostly deeds of depraved moral agents, they can also be performed by morally inclined agents (Perrett, 305). However, it must be known that moral characters may desire to do wrong precisely because it is wrong, and they derive pleasure from their actions being wrong.

Understanding Human Nature

The phrase "human nature" implies a specific stance concerning what a human being is. Human nature denotes the fundamental dispositions and characteristics comprising thinking, feeling, and action expressed by humans. It is what it means to be human. Since antiquity, this term has proven controversial in that there is a dispute as to whether or not such an essence exists. Gregory Kaebink points out that "an essence is the significant being or actuality that a particular thing consolidates. An essence explain the traits that a thing has" (19-22).

However, essence has not been the only way to understand human nature. Kaebink continues that an alternative view, rooted now in all post-modern perspectives and the biological sciences, is non-theological evolution pioneered by Darwin. However, in this paper, human' nature "refers to how individual human abilities are acquired and to general claims about human abilities" (22). In this regard, human nature becomes a basis and condition for morality. Fukuyama notes that human nature "is the sum of behavior and characteristics

typical of human species, arising from genetic rather than environmental factors." Therefore, humans are distinct by a broad set of traits rather than by anyone trait. Further, Fukuyama calls what is distinctively human 'human essence' or 'Factor X'. He argues that:

> If what gives dignity and a moral status a higher degree to living creatures is related to the fact that we are composite wholes rather than the sum of simple parts. Then it is clear that there is no simple of a simple answer to the question. What is Factor X? That is, Factor X cannot be taken away from the possession of moral actions, reason, language, sentience, emotions, awareness, or any other etiquette that has been put forth as a ground for human nobility. All of these conditions, together in a human whole, make up Factor X (171).

Thus, according to the thoughts of Fukuyama here, human nature is the essence of what human is made up. It is the complete essence of the qualities of the human being. In other words, human nature does not constitute only language and rationality but also the entire set of behavioural and physical characteristics that make up man. The theologian, Wolf Pannenberg, put forward a somewhat anthropological and theological perspective regarding human nature. He delineates that it is imperative to distinguish between the human being as part of nature and the nature of the human being (145).

These two issues do not necessarily tally. The former implies a descriptive approach and explores different empirical and phenomenological aspects that help people better appropriate their place in nature. The latter is a more normative issue related to the destiny of humanity in general, as well as to the individual's time ahead and the meaning of the individual life. Its significance is thus also related to the interpretation of the place of human beings in history and culture. These perspectives offer a basis for interpreting human nature from a more naturalistic or humanistic view. Consequently, the sciences usually offer more material relevance to understanding humans' place in nature. It is important to note that a theory about human nature has to consider an understanding of human place in nature considering the following issues. What explicitly makes the human being as specie different from other races? What does it mean to be a person? Do human beings have the ability to choose? How does one appropriate morality and culture? How is this related to language and human self-consciousness (subjectivity)? Is religion necessarily connected to humanity? Can humans act on reasons and principles that cannot reduce causes? Some of these questions can be seen as attempts to differentiate between issues that, in the past, were debated regarding the difference between body and soul according to available philosophical discourse on this matter (Mead 56-57).

A person, according to the classical definition given by Boethius, is an "individual substance of a rational nature," (Oguntola-Laguda and Talabi, 615). This means a man must be a rational being or rather a rational substance. A rational being possesses the following: self-consciousness and self-awareness. He is conscious of the fact that he is conscious. In his second meditation, Descartes became conscious of himself as a thinking being. His

consciousness became his existence; "*Cogito ergo sum*" ("I think that I exist; therefore I am") (Talabi, 94).

Philosophical Aspects of Human Nature

The philosophical aspect of human nature is a broad concept in which the question of inherent evil is seen as a sub-set. Historically, two major philosophical trends significantly influenced the understanding of human nature. From Plato onward, it can be deduced that the human being alone could reason and grasp nature through reason. This ability derives from the rational faculties, expressed in the ability to think. Thus, human nature is closely linked to the logic of thinking and acting with thinking as a guide. Plato, thus, argues the paradigm for a rationalist understanding of human nature (Kemerling 132).

Plato assumed that there is a dichotomy between body and soul. For Plato, the soul is the seat of reason, and as such, it is understood as eternal and independent of the body. "The body, on the other hand, is mortal and will die. The central brawl in a person's life is to gain control over the physical employing the logical" (Kemerling, 132). Consequently, Plato sees the burgeoning of human nature in its ability to control life with rational means (Kemerling, 132-134). On the issue of inherent evil in man, Plato reasoned that "Evil acts are committed only out of incomprehension. As a result it is innately against human nature to be evil. Therefore, evil cannot live in the hearts of people," (Bates 98). Thus, Plato's understanding is that evil is not inherent in man.

The work of St. Augustine paid enough attention to evil and human nature. St. Augustine structured his views alongside the Christian doctrine of sin. In his view, "sin and evil exist because of Adam and Eve's defiance and disobedience to God. The argument is that since we are all born of Adam and Eve, we are automatically born into sin and are more drawn to commit evil than good" (Hu and Guo, 62). From the quotation above, it can be found that the view of St. Augustine has something to do with the relationship between God and evil. So, it is necessary to introduce what the theodicy is.

St Augustine created a theodicy that tried to explain the evil in the world by searching for an alternate source for this evil than God (Hu and Guo, 62). In St Augustine's privation of evil, according to Hu and Guo:

> The first premise of this argument is that evil is not itself an entity. Instead, it is the state with a lack or perversion (a "privation") of sound. This is necessary because, as all things come from God, if evil were an entity, then God must have created it, and this would be inconsistent with his benevolence. Secondly, human beings were created by God with free will. This gives them the potential to do well but does not enforce it. Two points back this up. God is omnipotent, omniscient, and all-good (63).

According to St. Augustine, evil is a privation of good. God creates human beings, and He is good. So, one can conclude that God does not have a bearing on the evil and is not responsible for the cause of evil. In other words, God does not cause or create evil. It has

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other views about the problem of evil (Hu and Guo, 63). For example, one way to understand the origin of evil is a syllogism: 1) God creates everything; 2) evil is a thing; 3) so, God creates evil too. This formulation is devastating for Christianity. From there, we can conclude that God is not all-good, for he creates evil. To this opposite view, St. Augustine solves the problem from a different angle (Hu and Guo, 63-64). Koukl asked:

> Do we have any convincing evidence that a good God exists? If independent evidence leads us to conclude that God exists and is good, then He would be incapable of creating evil. Something else, then, must be its source. If Augustine's approach is fair, it prompts a pair of syllogisms that lead to a different conclusion. First: 1) All things God created are good; 2) evil is not good; 3) therefore, evil was not created by God. Second: 1) God created everything; 2) God did not create evil; 3) therefore, evil is not a thing (Koukl, 200).

This syllogism from the assumption of St. Augustine returns to his view of evil that evil is the privation of goodness (Hu and Guo, 64). But, God is not responsible for evil due to the free will of human beings. Augustine sees free will as that which God ordains with the power to decide between good and evil. Then, he delineates between goodwill and evil will. St. Augustine defines "goodwill as a will by which we seek to live a good and upright life and to attain perfect wisdom which, of course, assumes that it is free" (Hu and Guo, 65). In opposition to goodwill, bad will, which attributes to evil, is a will to choose desires or values irrationally. "He freely bestows upon us voluntary assent, earnest effort, and the power to perform works of fervent charity" (Hu and Guo 65).

Another Philosopher who seemed to further their argument of Plato in this regard was Jean-Jacques Rousseau (1712 – 1778). He argues that man is naturally good and that vices and error are alien to him. This creates a conflict between 'nature' and 'artifice' in attitudes to society, education, and religion. According to Rousseau, nature is man's state before being influenced by outside forces. At the same time, he asserts: "If man is left… to his notions and conduct, he would certainly turn out the most incredible of human beings. The influence of prejudice, and authority would stifle nature in him and substitute nothing," (87). In other words, human beings need outside intervention to develop their natural propensity for good. "We are born weak. We need help, we are born destitute… we require assistance; we are born stupid, we need understanding," (Rousseau, 87). However, to help man in his weakness, education is needed for him. Rousseau believes the education of man commences at birth and that experience is the forerunner of the precept. They guide the child to facilitate its natural, good tendencies. Prepare early for "his enjoyment of liberty and the exercise of his natural abilities…unrestrained by artificial habits" (Rousseau, 88). Here, Rousseau's argument on education is plausible in that education has served good purposes of influencing man towards good in society. However, the reality of life has shown that education does not influence man to be good at all times. There are instances of men who are well educated yet choose evil ways. This further brings to the fore the question of inherent evil.

Examining the Question of Inherent Evil in Man
The argument on whether humans are inherently good or evil is somewhat controversial because it involves our species and can be subjective. It is believed that by human nature, we mean having instincts or tendencies concerning how we live our lives. In this regard, as earlier mentioned, Plato noted, "evil acts are committed only out of ignorance. As a result, it is inherently opposed to human nature to be evil. Therefore, "evil cannot live in the hearts of people" (Bates 121). Going by this argument, it is impossible to assert that humans are born evil or good. This may mean that the evil actions a person would perform would result from the innocence of their environment or society's values. In this regard, philosophers have argued that humans are naturally born good in how we subconsciously think, feel, and act. However, the wrong educational system and training transform and influence humans to partake and engage in evil deeds.

Humans are seen as naturally good creatures in philosophical theories such as the Pragmatic Theory of Truth, the Divine Command Theory, and the Correspondence Theory of Truth. For instance, the pragmatic theory of truth states that humans make their truths by experience, similar to the way humans accumulate muscle and money. The pragmatic theory states that truths aren't necessarily fixed or absolute, but humans create truths through personal experiences (Perry 356). In addition, the pragmatic theory suggests that if something is valuable, successful, or works, it is true. It can be said that humans can be evil and be good. But, this notion is refuted in the view of William James, a pragmatic philosopher. He notes that "if an idea or judgment makes a positive, practical difference in people's lives, then it is true, and the opposite is the contrary" (145). Therefore, a person can be just as quickly evil as good. In his quote, he states that it is true if something creates a constructive difference in someone's life. We can relate this to the argument that humans are inherently good because saying they are naturally good creates a constructive and practical effect on the lives of many humans. It is constructive because believing that humans, our species of origin, are good would create a clean conscience for oneself and others.

Also, this set up the idea that we humans can be good as we are essentially good. Stephen Stich advanced this theory by suggesting that people shouldn't care whether their beliefs are held to be true to the general public but should care whether or not the beliefs a person has helps them achieve their goals and their ultimate happiness (192). However, Stephen's view is extreme here. It is the view of this paper that just as humans are capable of evil, they are also capable of good. The issue of good and evil is predetermined by the human ability to choose or the power of free will. This somewhat presupposes that human nature is not inherently evil or good. It is somewhat neutral with the ability to do good or evil based on the direction of freewill exercised by the person involved.

The Divine Command Theory is another theory that affirms that humans are innately good. The divine command theory is based on the belief in a Supreme Being who defines right from wrong. Cultures worldwide have traditionally linked right and wrong with what they believe the Supreme Being would define as right and wrong, good and bad. The argument with the Divine Command Theory and whether or not humans are inherently good or evil is that, if a Supreme Being is naturally and historically good, why would it create something inherently bad? This somewhat mirrored St. Augustine's view that was earlier noted.

Thomas Aquinas supported the view that a Supreme Being is naturally good: "God commands people to do only things that are good and right and that God knows what is good and right through the natural law of reason" (Paquette and Gini-Newman 132). Therefore, Aquinas explains that God is and knows what is right through the natural law of reason, thus, creating and advising humans to do the 'good' in life.

In addition, the Divine Command theory also states that being inherently good does not necessarily mean to be good according to what society says is good, but what a Supreme Being defines as good. For example, in the story of Abraham and Isaac, God tells Abraham to murder his son as a sacrifice, but at the last minute, he tells him to abort the sacrifice (Paquette and Gini-Newman 132). This can be seen as something God would define as good, listening to him rather than what society tells you. Therefore, a Supreme Being's definition of good is the ultimate good, and is what makes us inherently good according to the Divine Command Theory. This example could also relate to the Correspondence Theory of Truth.

The correspondence theory of truth advocated by Moore in the 20th Century states that a belief is valid if it agrees with a fact and connects to something in the physical world. It suggests that something is valid as long as it is factual and can logically relate to the physical world. For example, God is perceived as good; therefore, He created good human beings (Hume 67). The other side to the correspondence theory is very subjective because it applies to certain emotions of an individual. For example, if someone believes that people are good based on their experiences within their environment, they will believe people are inherently good. The opposite could happen to someone who has experienced perceived evil in the world due to their environment, therefore creating the truth for them that humans are inherently evil. Even though people perceive 'evil' in the world, they will eventually be exposed to evil in the world and have to choose whether to agree that humans are inherently good or evil.

However, despite this argument, nature reveals that evil is part of existence. The fact that an infant can knowingly bite their mother during breastfeeding or a child lying without being trained shows that a level of evil is inherent in man. Arguably, the existence of bad apples or rotten fruits amidst good ones shows that evil can be inherent. Individual humans will perceive good and bad differently. Thus, the argument of humans being inherently good or evil will always be biased and based on an individual's experiences and beliefs (Paquette 93). Therefore, it can be seen that the issue of inherent evil or good is controversial, and the vast majority of philosophical theories support that humans are inherently good.

Conclusion
It is evident that various philosophical theories examined so far argue that humans are inherently good. They supported this argument because truths are valid if they change a person's life positively, and the experiences a person goes through shape their belief in whether or not humans are inherently good or evil. Furthermore, without living life and experiencing every situation possible, there is no chance for anybody to justify themselves as being naturally evil. They copiously showed that man is not born with evil but attained evil through life's journey. However, contrary to this, scholars such as Kant note that humans are inherently evil. This is somewhat logical as experiences have shown that humans capable

of evil can also do good, although the propensity towards evil may be more significant. Hence, this shows that human nature is neither good nor evil. With the power of will and the ability to choose, a human can choose good or evil. If he is inherently evil, he would not be able to choose to do good; but he can do good. In sum, the submission of this paper is that evil and does not originate from humans. Humans, though, can choose between good and evil. It is plausible to assert that the responsibility for evil occurrences in the world today is largely due to man's free choices. However, some evil elements in creating natural evil seem to suggest that God is culpable for natural evil. The source of evil may be traced somewhere else, which is beyond this paper's scope.

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Christian Values and the Challenge of Modernity in Biblical Studies in African Scholarship

By

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Abstract

In every religion, there are some ethos by which such is known though it is believed that all religions share similar values. But what sustains the ethos of any religion, especially a revealed religion such as Christianity is the interpretation given to its holy books by the experts in the religion. This is why this work embarked on a critical study of the various hermeneutical approaches of Christianity's book, the Bible with particular quest to looking at Christianity in Africa and Nigeria in particular. As a work that focused on Christianity in Africa, efforts were made to assess works by African scholars over time both among African Indigenous scholars as well as Biblical scholars. It was deduced that, in the effort to produce African indigenous Christianity, some syncretic insinuations have been made to the witness and values of the Christian faith contrary to ethos handed down to the church by the Apostles as well as the early Christian missionaries. The study suggested that a reversal approach should be made as to curtail the scourge of its effect on the quality and standard of the holy community.

Keywords: Preservation, Christianity, Values, Challenge, Bible, Hermeneutics, Modernity

Introduction

The work is set to address Christian Studies from two different standpoints, viz: the preservation of Christian ideals and the challenge of Biblical Studies in the recent times especially in relation to the quest to Africanize Christianity. African scholars have tried at several instances to address the two particularly the latter. Indeed, scholars in Nigeria, under the umbrella of the Nigerian Association for Biblical Studies (NABIS) dedicated the 2005 edition of their conference on the theme *De-colonization of Biblical Interpretation in Africa*. A total of twenty-nine (29) scholarly articles were published from that conference's theme.

Indeed, it is unequivocal to state that Christianity is today experiencing, perhaps, the

most challenging attacks globally in modem history. This is very glaring in the combination of the effects of globalization, modernity, secularism, scientific evolutionism, communism, resurgent heathenism especially in the African society and Nigeria in particular, epicurean philosophy and militant Islamic terrorism (Asaju, 2018). These calls for a revisit to the basics of Christian teachings vis-à-vis the teachings of the Bible. In view of the scorching heats of these trends, several concerns have ensued, and consequently, generating serious questions that call for urgent responses regarding Christianity's values and the preservation of such values.

Certainly, the common theme of Biblical interpretation across ages has been that of the preservation of the integrity of the Christian sacred book and by implication, the preservation of the values of faith. Thus, although the title of this work tends to address two things at a time, the seeming dual theme is single in essence. In other words, addressing the challenge of modernity in Biblical studies is an obvious attempt to ensure preservation of the Christian standards or absolutes. However, like the apodictic laws of the Mosaic Law (Hauer and Young, 1994: 83), Christian values are inexhaustive in disposition. All about it cannot be "mentioned in every case or circumstance" (Adewale, ND: 58) without leaving the individual interpreter in the dilemma of indecision when faced with serious or difficult contextual issues (Gwamna, 2008:17). Thus far, against the backdrop of the Igbo's saying that one does not have to evade a fight for sheer fear of the unknown (death), this study is undertaken to lend recent congenial voice to the ongoing generational crusade on the preservation of Christian integrity and its sacred book in the modern times.

Christian values and their preservations
Noting Indiokwere's (1994) stand on enculturation of African values vis-à-vis the Christianity's in his appraisal of some African scholars' idea of contextualization and enculturation, Gwamna (2008) writes, that "most of traditional religious values still need some purification in order to be integrated into the entire Christian values and tradition." The critical but very salient question one needs to pose is what are these Christian values that Idiokwere and Gwamna tend to speak to in their respective writings? Although Gwamna is not specific in this, but citing Idiokwere as insinuating the Igbo's "new yam festival" as one of his proposed Africa's values that should be considered for enculturation and the possible integration of same into Christian values would give clue to the numerous values of the Christian faith which modernity tends to barter with. This quickly brings to mind the cautionary statements of Bolaji Idowu on the back cover of his classic book *African Traditional Religion: A Definition*. There, it is stated thus in part that:

> In these days of vigorous nationalism, of 'negritude,' of 'African personality,' there is always the tendency to wish to drag the dead back to life rather than for the living to realize their own intrinsic personalities and make sure of their own bearings for now and for eternity. If there are any values by which the forbears lived and by which the present generations are living, if there is any heritage from the past which is spiritually and morally potent for today,

there are the things to be researched into, refined, if need
be, and preserved for posterity. It is both spiritually and
morally wrong to approach our study with the mind that for
everything African, practised traditionally by Africans;
centuries ago, recently or currently, must be good enough.
This is to study with prejudice. African scholars need to
beware of being emotionally involved as to lose their
scholarly perspective (Idowu, 1973).

The question one needs to address here is why would new yam festival be incorporated into
Christianity's teaching and treated as part of value? Could it be seen in the same category as
the Jewish *Shavuot* ("feasts of weeks") the, Christian Pentecost etymology? (Nwanguma,
2018:20). If the myth of the new yam festival is worth going by, *Shavuot* would hardly or if
not impossible be identical with the Igbo New Yam festival. A version of the new yam festival
myth holds thus:

Several years in the long ago, when famine was so much in
Igboland. The Eze Nri consulted the oracles on what to do
to have food. The oracle requested sacrifice of a male child
from the royal family. The Eze offered one of the slaves and
the gods gave the people water yam. When the people cried
out that the yam was not good enough, the Eze went back to
the oracles and he was told that since what could be offered
was a slave, the "gods gave the people slave yam" hence
the Eze had no option but to offer his son, and the result was
bumper harvest of yams during harvest. This is the
historicity of the Igbo new yam festival, according to the
myth (Nwoko, 2021).

It is certain that no biblical scholar will accede to any suggestion that new yam festival could
be close to *Shavuot*, either culturally or theologically. As a matter of fact, integrating New
Yam festival into Christianity would be tantamount to syncretism and such would whittle
down the integrity of the Bible and Christianity, in particular. Idiokwere's suggestion of the
festival as such a practice or observance that should be considered as such practice that could
be incorporated into Christianity as a semblance value like Christian liturgy is altogether
untrue. The reason is just simple; the historicity and religiosity vis-à-vis theology and
'theologisation' of the festival would and cannot be likened to any Christian liturgy in
context. This is where Asaju's counsel becomes very necessary. His advice corroborates
Idowu's caution. In his words, he argues that though

Commendable as our efforts to establish Afro-Centric
Christianity vis-à-vis Afro-Centric perception of Biblical
studies, it should be pursued more objectively and
dispassionately and should not be taken too far, else it may
be tantamount to another form of colonizing (re-
colonising) the Biblical studies whereby African culture
may impose itself upon the essence of the Bible message

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which itself is ambivalent in its sacred space (2005:121).

The advices of these two experts guide this work. Although New Testament writers took cognizance of religious cum philosophical as well as cultural realities around them as they wrote (Nwatu, 2019), but just a mere glance through their writings presents them as such that observed the principles set forth by both Idowu and Asaju above. Perhaps, one or two contextual lexical definitions of the word *value* will greatly assist in deliberating on its use in the context of this study. Simply put, values could be said to be "the accepted principles or standards of a person or a group" (Microsoft ® Encarta 2009). The Greek *timē* conveys the conventional idea of "a valuing, a price, honour" (Col. 2:23), "not the ordinances enjoined by human tradition which are not of any value to prevent (cf. Acts 26:14) indulgence of the flesh" (Vines, 1996:657/8). Vines idea of value based on Christian teaching as notes Acts 26:14 and does not align itself with mere custom of men. Christian values could be summarily deduced from Paul's ideas of the "Fruit of the Spirit" namely "love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control" (Gal. 5:22-23). To the Christian community, by reason of the title, it is the Spirit that produces the virtues in the believer and not by mere moral discipline of trying to live by the law. It is the view of some Christian scholars that the reason for the choice of the word "fruit" instead of "fruits" was that the Spirit intends to produce "a single-minded lifestyle called the fruit of the Spirit" (Stamps, 1998:1841; Nwanguma, 2017:96) and not just traits. Each individual virtue manifests itself in love, so the other traits are subsumed in love. Christians believe that to love God with all your heart, mind, and strength and love your neighbour as yourself are the two most important things in life, the greatest commandment of Jewish Torah, according to Jesus (Mk. 12:28-34). Such is basically where Christians draw their idea of value from concluding that anything, teaching or belief system that would not be endorsed by the Trinity is christianly unacceptable regardless of the degree of acceptability by the majority of the world population. Furthermore, being visionary, industrious and hard-working, diligent, doggedness, and., are imbedded in Christian values (Adeney, 1992:ND-281ff). At this juncture, it is advisable to state that Christian value is any scripturally acceptable approach in life endeavour as one proffers services to humanity. The 'scripturalness' of a thought in regard to Christian values includes such that stem from Old Testament notions and that of the New Testament (Cristian Book parts 1 & 2). Thus, the question that needs be addressed amidst any activity is whether such is scripturally acceptable or not.

Biblical Studies and Hermeneutical Challenges over Time
Many studies show that there is hardly a skill that can be adopted to assess or preserve the Christian values that could be devoid of quality of biblical interpretation. For instance, Adewale (nd, 3) states that the high rate of heresy results from "little understanding of the Bible and inability of many Bible teachers and pastors to humble themselves to learn how to accurately interpret scripture". Sheer literacy is not sufficient enough to interpret the Bible. In history, efforts have been made by scholars to maintain the standard of living amidst God's people across ages. This assertion corroborates the view that biblical interpretation vis-à-vis the quest to preserve biblical culture or godly values could be traced to Ezra's endeavours to

study the Torah so as to communicate Yahweh's ideals to the people of Israel in the 5th century BC (Ezra 7:10 cf. Neh. 8:8). Consequently, against this backdrop, scribes following after Ezra hold that every letter of the text is inspired thus leading to an era of multiple meaning of a given text and needs proper interpretation in order to allay any form of wrong conclusion and corruption in liturgy of the believers. Rabbi Akiba of the 1st Century AD, for example, holds that every repetition, figure of speech, parallelism, synonym, word, letter and even shapes of the letters had hidden meanings. This eventually led to fantastic speculations that by Jesus' time, Jewish exegesis could be classified into four main categories: literal, midrashic, pesher and allegorical (Adewale, ND:19). The literal interpretation method which is also known as the *peshat* is generally believed to be the foundational technique from which other methods stemmed. Midrashic Interpretation which was advanced by Rabbi Hillel emphasized comparison of ideas, words or phrases found in more than one text as well as the relationship of general principles to particular instances and the importance of context in interpretation.

The background created by the Hillel's Midrashic birthed *Pehser* commonly practiced in the Qumran communities (Obielosi, 2012:103). Fundamental to this method was the simple belief that all scripture written by the prophets had a valid prophetic meaning which was to be imminently fulfilled through the Qumran community, which made apocalyptic interpretation quite paramount in the community. Allegorical Interpretation, on its part was adopted on the ground that true meaning of scripture is beneath the literal meaning. Historically, the allegorical was developed by the Greeks in the attempt to resolve the tension between their religious myth tradition and their philosophical heritage. And, consequently, the Jews also, who wished to remain true to the Mosaic tradition and also adopt Greek philosophy were faced with similar tension and several of such adopted the allegorical method (McCain, 2008:39). Thus, the ancient Jews modelling from the culture developed by Ezra made frantic efforts to preserve the integrity of the sanctity of the Law and the standard of lifestyle characteristic of the Yahweh's people.

Based on the background given by the ancient Israelite sacred thinkers, subsequent generations of believers in Yahweh (experts in biblical interpretation) hesitated not to go the way of their predecessors endeavouring intensely to sustain the tradition handed down to them (Odey, 2008:39). Foremost in this connection are the inputs of three great minds at a time known by scholars as Patristic Hermeneutics era. Those men are by name Clement of Alexandria (AD 150-215), Origen (AD 229-230), and Augustine of Hippo (AD 354-430). They all interpreted the Bible allegorically from the perspective of what they called senses of 'the scripture. While Clement identified five senses of the scripture namely historical, doctrinal, prophetic, philosophical, and mystical; Origen who likened the scripture to man's *trichosomatic* body put forward that the Scripture has three senses: literal, moral, and allegorical/mystical. Augustine, on his part, maintained that the scripture has four senses viz. historical, etiological, analogical, and allegorical. The conclusion based on these men's postulations and contributions are

  a) That the interpreter must possess a genuine Christian faith.
  b) That the literal and historical meaning should be held in high regard.

> c) That the task of the expositor is to understand the meaning of the author and not to bring his own meaning to the text.
>
> d) That a verse should be studied in its own context, not in isolation from the verses around it (Adewale, ND:17).

Looking at the conclusion of the three men in this era, it is obvious that they did not fail their predecessors especially in the quest to preserve the integrity and quality of life intended by the originator of biblical inspiration. Consequently, the 5th century and the subsequent years up to 16th century AD witnessed drastic emergency of modern biblical interpreters. This was the time the Roman Church claimed to be the one true state (Southern, 1970). It was also a period marked by the division of Western Christianity in the Reformation, the rise of humanism in the Italian Renaissance, and the beginnings of European overseas expansion. It has to be stated that this period was not an enterprising one for biblical hermeneutics. It is disheartening that even the clergy in this period largely remained ignorant of the biblical readings while the laity can be said to be largely ignorant (Rowdon, www.biblicalstudies.org.Uk, viewed 12 March, 2013). Although such ineptitude in scriptural interpretation transpired in this era almost completely affected the Christian faith very adversely, men like Stephen Langdon (1150-1228), Thomas Aquinas (1225-1274), and Nicholas of Lyra (1270-1349) made remarkable inputs that aided the near future revolution which cradled the various divergent interpretations of the Bible and sustenance of the Christian faith. While Stephen Langdon will always be remembered for being the one that initiated the division of the Bible into its present chapters and verses which makes reading convenient, Thomas Aquinas will always be acknowledged for shifting attention away from allegorical interpretations and his insistence on the use of grammatical and historical senses as basis for all other senses of Scripture. The contribution of Nicholas is such that credit is given to him for being such that impacted hermeneutics in the Middle Ages. Like Thomas, he maintained that hermeneutics must base on the literal sense of the Scripture (Adewale, ND:20). It is noted that his work (Nicholas' work) influenced Martin Luther's revolution in 16th century that Virckler (1981) concludes that without Nicholas influence, Luther would not have sparked the Reformation.

As already indicated above, the Reformation era followed immediately after this era. Also, as already indicated in the last lines of the preceding paragraph, Martin Luther (1483-1546) set the ball rolling in this era. Following closely to the activities of Luther was Christianity's great theological thinker in the person of John Calvin (1509-1564). These two, though different in their views in some regards, had one thing in common. They both believed in the centrality of the Scripture in their hermeneutical endeavours as well as eschewing allegorical interpretation of the Old Testament passages or concepts, terming such as devil's device to keep the meaning of the Bible obscured. Luther, in particular insisted that "the Church should not determine what the Bible should teach" (Adewale, ND:22). Trying to fill the gap exclusion of the use of allegory had created in interpreting Old Testament, Luther became keen to seeing Christ in several Old Testament passages and ideas, especially, the Psalms.

As already earlier noted in this segment, Calvin demonstrated his theological expertise by establishing "a system of government that was based upon the teachings of the Bible in which the civil powers were subordinate to the church and its ruling council" (Adewale, ND:23). In so doing, Adewale adds that he (John Calvin) "encouraged production and commerce and insisted on the individual virtues of honesty, thrift, simplicity, and hard work." Thus, through his theology, sound personality was produced in Europe. As noted in the immediately preceding paragraph, the hermeneutical principle credited to him is called "Scripture interprets Scripture," which most modern preachers anchor on tells the premium he placed on the Bible.

Except for the time of post-Reformation when biblical interpretation was marred by what may be termed religious controversies and bitter invectives between the Roman Catholics and Protestants, leaving the church with creedal misdemeanours that nearly every important city developed its own favourite creeds that led to decline in hermeneutical work (Adewale, ND:23, Oladunjoye, 2005:3), subsequent hermeneutists dared not to depart from the principles laid by Luther and Calvin barring the devastations of the enlightenment era by reason of its rationalism and empiricism which some scholars believe dealt a big blow to the Christian faith. This culture of carefully allowing the author of the individual texts to lead regarding the text's interpretation, put forward by Calvin, continued to hold sway on the later generations till lately when Africans try to come up with their peculiar initiates. Several African scholars believe that the most appropriate hermeneutical approach for the African society is liberation hermeneutics which is believed to be interpretation of Christian faith through the poor's suffering, their struggle and hope. Manus, in particular, asserts that "Liberation derived from biblical tradition can assist to theologize on socio-economic justice in the present and future Biblical Studies enterprise in Nigeria and Africa in general" (Manus 2017:43). Originated from Latin America among the Roman Catholic faithful used to address the oppression against the blacks and adopted by Bishop Tutu during fight against apartheid in South Africa, scholars believe that should be a more suitable approach to adopt in Nigerian society to forestall inequality and avoidable oppressions in the African societies. The adoption of this theology or hermeneutics informs the untold number of deliverance programmes in our society among which are untold questionable practices.

Inroad of Modernity in Biblical Studies with reference to Africa and the Aftermath
The term modernity is derived from the adjective modern which refers to anything that is of "the present day," or something that is latest of its kind. The noun modernity is the quality of being modern or up-to-date. In the context of this study, modernity could be akin to any recent trend of thought in the sphere of theological studies with particular emphasis on Biblical Studies and hermeneutics per se. In essence, this could be another historical survey of eras of hermeneutics with particular attention to causes and the effects of such in the various eras. As Adewale (ND:25) puts it, the era of modern hermeneutics was the period when human authorship of the books of the Bible rather than the divine authorship became the focus of scholars." He adds, "most of the scholars of the 19th century were theological liberals and they employed historical-critical methods to support their liberal views." Sadly,

he continues, "Many of the theologians of this period that were humanists and rationalists actually had a destructive effect on the Bible because they used the historical critical methods to read their own presuppositions into the Bible. They finally allowed their liberal presuppositions to control their hermeneutics." The background created by this quote provides clue for this segment vis-à-vis the thrust of this study. What has been the effect of modernity to biblical studies? Destructive as Adewale puts above with respect to the inputs of the 19th century humanists and rationalists' scholars, or constructive or preservative as this work aims at? Is there any sad effect of such on the modern man who seems to be angry with virtually all things in the society as seen in the perception of Manus above?

It is dangerous to think or believe that the practice which transpired in the enlightenment era when rationalism and empiricism determined truth, dealing serious devastation to biblical hermeneutics which believably trickled down to the time of modern hermeneutics and became quite pronounced and transcended to liberation hermeneutics and the attendant African hermeneutics did not affect modern interpretation in some regard. African hermeneutics is fundamentally liberational in essence and experts at this have diversified into many aspects one of which is intercultural studies. Intercultural hermeneutics, if not carefully handled, has its numerous defects to Bible interpretation. For instance, the belief that "Orisa-nla, the arch-divinity," and other African divinities could be identified as Jesus Christ (Awolalu & Dopamu, 1979:72) is one of the greatest intercultural issues that the dawn of 1970s greeted African religious scholarship with. Referring to African deities, the duo asserts that:

> It will be correct to say either that they emanated from the Supreme Deity, or they were engendered by Him, or they were brought forth by Him, or they came in consequence of Him. All these are saying the same thing – namely, that the divinities have the attributes or qualities or characteristics of the Supreme Being, and they are in consequence, offsprings of God. Thus, the Edo of Nigeria say that Olokun, the arch-divinity, is the son of Osanobwa; the Akan of Ghana say that *abasom* (the divinities) are the children of Nawu-Lisa who is also the twin of Nana Buluku; and the Yoruba usually describe Orisa-nla as the son or deputy of Olodumare. It is for this reason that his cult has been syncretized in Bahia with Christianity, and he is identified there as Jesus Christ.

It is arguably true that subsequent scholars would have based their future intercultural religious stances on this assertion. This conclusion is true given the respect the duo command among scholars in Nigeria and across Africa as Religious Studies' great minds next only to E. B. Idowu of Nigeria and J. S. Mbiti of Kenya. For instance, the recommendation of the Igbos' new yam festival as such that should be incorporated into Christian value by Ndiokpere cited earlier would hardly not stem from the assertion of the duo and will barely not be injurious to the Christian value given the historical evolution of new yam festival vis-à-vis the Old Testament feasts. It is also important to note that such has inadvertently bred unprecedented

syncretism in the church thereby undermining Christian witness, values, and faith.

This author is a firm believer in, and practitioner of intercultural studies but in the manner tandem with the caution by E.B Idowu as quoted above. Anything other than this is inimical and adverse to the Biblical Studies and a total departure from the culture which authors of the Bible, either Old or New Testament, bequeathed to the church. For example, a good study of any of the authors of the New Testament books would present such as one who knew the teachings of Judaism and the religious culture that prevailed at the time of writing. Matthew, for instance, helps in this regard. In his writing, there were many Jewish sects who were competing with one another, claiming to follow the true interpretation of the Law, and so were the righteous remnant of the true Israel.

All such sects were also against the temple authorities. Christianity began as one of such sects and shared many similarities with them. For instance, the Qumran community which preceded it; but, with passage of time, it completely broke out from the synagogue because of fundamental and foundational differences in faith. One of them was the belief against the synagogue that the Messiah, Jesus, had already come. Matthew's Gospel is addressed to this group and so, its setting is not Jewish but Christian. Much of the argument about Matthew's setting borders on these issues. According to Saldarini (2001:167) Matthew could be adjudged "a Jewish teacher in conflict with other Jewish teachers in the broadly diverse Jewish community of the eastern Mediterranean, at the end of the first century." Though, he never attacked the Jews or Judaism as some scholars hold, but he resisted the wrong perception of Jesus and his intentions among the Pharisees and the Sadducees (Mat 16:1; 22:23) and Herodians (Mat 22:16).

Essentially, what propels most of our African colleagues to discuss religion especially biblical scholarship interculturally in the radical manner they do is the view that European and American missionaries brought euro-centric Christianity to Africa. A close look at the missionary churches over time reveal that such claim is not in existence.

1. The European missionaries did not introduce worship of their deities to Africa.
2. In other words, they did not introduce syncretism to Africa.
3. The symbolism of medal, rosary, scopulate, etc. by Roman Catholic church, if one could recall, were part of the contents of the Luther's 95 theses; and most of the missionary churches practiced such nor did they communicate same to Africa.
4. The only symbolism which the missionary churches practiced which they bequeathed to the Africans was the cross and is critical to the Christian faith.
5. If there was anything other than the bible pattern, so to say, the missionaries impacted on Africa, such is dress code, whether cleric or social.

Why then should the modern man revoke what Idowu calls the old past of the Africans which was not beneficial to the society whether religious, social, economic, or in their political wellbeing. Besides, even if the Jewish Christians never departed from Judaism, how would one try Judaism and the concepts with most of the occultic practices in the African traditional religion? Is it in their worship or other practices? For instance, in the Old Testament, Yahweh punish Israel for adultery with other gods like Chemosh and Afrodite.

Solution and Conclusion

This study addresses Christian values from the standpoint of the efforts people have made over time to sustain same using the tool of hermeneutics in the process of preservation. Various hermeneutical efforts made by scholars of various eras were evaluated and the effects of such were noted. In the course of the work, it was deduced that several scholars by reason of intercultural interpretation, have made some conclusions that are quite adversative to the ethos of the Bible thereby creating much more grounds for devastations on the Bible contents. The study establishes more damaging effects than the excitements it must have created over time. Also, the study establishes that the insinuation and conclusion of such studies do not only have base on the Bible, as it were, but would hardly be traced to the missionaries except the Roman Catholics who seem to have traces of such based on the use of rosary, medals, and so on. The study suggests, however, that such should be discouraged as to have sound Christian society.

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Section C

COMMUNICATION

Newspaper Coverage of Corruption Issues in Nigerian Football

By

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Abstract
This study was designed to assess how Nigerian newspapers report corruption issues in Nigerian football. The study was necessitated by the continuous reports both in the Nigerian mainstream and social media of corrupt activities inherent in Nigerian football circles. The content analysis method was adopted. Newspapers as: *The Sun, The Punch* and *The Nation* published from January 2018 – December 2019 were content analysed. The population of the study was 2190 issues out of which 338 (15%) issues served as the sample size. Units of analysis were news, feature, editorials, comment/opinion, interviews, pictures/photographs and infographics while the content categories were: match-fixing, betting, doping, bribery, misuse of inside information, spying, misappropriation and mismanagement of allocated funds, nepotism by the officials and dirty football politics. The findings revealed that140 stories were published on corruption issues in Nigerian football. However, corruption issues in Nigerian football did not enjoy any form of prominence (front page) from any of the three newspapers. Furthermore, the stories also lacked frequency of coverage. In addition, there was a preponderance of episodic approach to the coverage as corruption issues in Nigerian football were framed from the angle of attribution of responsibility. Based on the findings, it is recommended that newspapers give more prominence and frequency as well as devote more space for the coverage of corruption issues in Nigerian football while also employing thematic approach to news framing. By so doing, newspapers would have fulfilled their social responsibility to the Nigerian society and help contribute in no little way to Nigeria's fight against corruption as well as contribute significantly to the global efforts to maintain the brand image of football as a beautiful game.

Keywords: Football, Corruption, Media, Social, Responsibility.

Introduction

If there is one vice that Nigeria is notorious for in the comity of nations, unarguably, it is corruption. Oyebode (2014) alludes to this assertion as he notes that corruption is a social malady in Nigeria that is pursued by most people because it has become central to the individual socio-economic survival in a country faced with harsh economic reality. This unsavoury situation painted above offers the simplest explanation to why political commentators and civil rights activists, within and outside the country have always described the much acclaimed giant of Africa as a corrupt country.

Corruption, arguably, has indeed taken a stranglehold of nearly all facets of human endeavour in Nigerian. In politics, economics, education, trade and industry, health, sports in generally and football in particular, the footprints of corruption are glaring for everyone to see. This unsavoury situation has accounted for the continuous high rating of Nigeria amongst the most corrupt nations of the world both by international organisations and local groups. The United Nations Office on Drugs and Crime states that, "corruption remains a priority concern to the Nigerian Government and people. It affects all aspects of public life, continues to undermine the social, economic and political development of the country and is a major obstacle to the achievement of the Sustainable Development Goals" (p.1). Thus, Page (2018, p.1) notes:

> Corruption is the single greatest obstacle preventing Nigeria from achieving its enormous potential. It drains billions of dollars a year from the country's economy, stymies development, and weakens the social contract between the government and its people. Nigerians view their country as one of the world's most corrupt and struggle daily to cope with the effects.

In 2016, the then British Prime Minister, David Cameron, it was reported, while having a conversation with the Queen of England described Nigeria as a "fantastically corrupt" nation. The language was strong. But the truth is undeniable and the Prime Minister was not far from the truth. According to the *Vanguard* newspaper (2016), the "BBC diplomatic correspondent James Landale described the PM's comments as a 'truthful gaffe', because Nigeria is widely perceived as having a corruption problem" (p. 6). Such is the sting of corruption on Nigeria in the comity of nations. But if David Cameron's description was a mere hypothesis, Nigeria's President, Muhammadu Buhari soon offered the irrefutable statement of the problem in 2017. According to him, corruption ranks the "very worst" of all the problems confronting Nigeria (*Premium Times*, 2017, p.1).

In sports, the menace of corruption is almost palpable. Corruption has eaten deep into the fabrics of the Nigerian sports industry. Nigerian sports in general and football in Nigeria has been adversely affected. Recently during a workshop for sports journalists in Nigeria titled "Tackling corruption and underdevelopment of sports in Nigeria: Investigative reporting for the common good of sport development", the Chairman of the organising committee, Olanrewaju Suraji alleged that there is a high level of corruption in the country's sports industry. He stated that corruption was a major factor responsible for

underdevelopment of sports, adding that it was crippling sports and youths development in Nigeria. According to him, corruption is witnessed in Nigerian sports in the form of doping, match-fixing, sexual harassment as well as non-payment of allowances to athletes and the players, among many other forms (*The Punch*, 2020).

In football specifically, a lot of retired Super Eagles players for instance have voiced out their displeasure at the unspeakable levels of corruption in Nigerian football in recent times. *The Complete Sports* (2020) reports that Brown Ideye revealed that there is "deep corruption in the football circle in Nigeria and promised to reveal the names of all the perpetrators in future" (p. 1). Also, Ideye's former teammate, Chinedu Obasi recently revealed that he was asked to pay a bribe in order to be included in the squad for the 2014 World Cup finals. Another former Nigerian international, Taribo West added, "Nigerian football is sinking. It is almost dead. There is almost no place where you can talk out against those managing football because they have paid everybody" (*Standard Sport*, 2020, p. 3&4).

Problem Statement

Football, also known as 'the beautiful game' has had its prestige smeared by corrupt activities and individuals in Nigeria. This might not be unconnected to the growing patronage and goodwill that football enjoys from the government, multinational corporations and wealthy private individuals through increased investment in the sector in the last decade. For instance, in 2009, a whopping $250,000 was declared missing at the Glass House, headquarters of the Nigeria Football Federation (NFF) in Abuja. *The Nation* (2019) reports that in 2013 football witnessed match-fixing at a bigger level when four National League (Second Division) teams agreed to fix their matches with one Premier League ticket was at stake.

These corrupt activities, sports analysts argue, go unreported or underreported in the conventional media. Advertently or inadvertently but definitely unfortunately, the lack of frequent and in-depth exposure of corruption in Nigerian football offers a fertile breeding ground for corruption to thrive in the sector. This should not be so. The media are supposed to act as watchdogs and illuminate the dark areas of society and prevent unethical cultures such as corruption in football sectors from being permeated. To this end, this question becomes very pertinent: To what extent have newspapers in Nigeria covered corruption issues in Nigerian football?

Objectives of the Study
i. To find out the prominence given to corruption issues in Nigerian football by Nigerian newspaper;
ii. To ascertain the frequency of Nigerian football corruption stories reportage in Nigerian newspapers;
iii. To ascertain the frames given to football corruption issues reportage in Nigerian newspapers.

Research Questions
I. What is the prominence given to corruption issues in Nigerian football by Nigerian

newspapers?

ii.   What is the frequency of Nigerian football corruption stories reportage in Nigerian newspapers?

iii.   What are the frames given to football corruption issues reportage in Nigerian newspapers?

Corruption Allegations in Nigerian Football

Even in football, corruption has continued to rear its ugly head and this has led to under development of the round leather game in Nigeria. Players are not chosen by merit. It is all about who you know in top political offices or society. Corruption is perpetuated through award of contracts, appointment of coaches, in the field of play by referees, election of board members, selection of players etc. (Nwosu and Ugwuerua, 2016). Nigerian football story has been rocked in recent times by corruption allegation left, right and centre. On October 2016, former Super Eagles attacker, Daniel 'The Bull' Amokachi opened a can of worms when he alleged that the nation's sports had become a den of corruption. He spoke when he led a Coalition of Civil Society Organisations (CSOS) operating under the aegis of National Support Groups for Good Governance (NASUGG) to the gate of the National Assembly in Abuja. Then, Amokachi's major concern was the plight of the Nigerian youth, who, he alleged, were forced to pay as much as N250,000 each to get into the national U-17 team, Golden Eaglets (*The Guardian*, 2019).

In addition, Nwosu and Ugwuerua (2016) suggest that the major problem of football development in Nigeria is that corruption is at alarming proportion and the real culprits and the actual perpetrators of serious crimes of corruption in Nigerian Football are not tried. And going by the perception of stake holders in football sector, corruption has inflicted a lot of havoc on football development in Nigeria, it has become so endemic, which has prompted former Nigerian senate president David Mark in one of the sittings in the house in 2013 to describe the Nigeria Football Federation as the most corrupt government agency in Nigeria (Nwosu and Ugwuerua, 2016).

The latest in the timeline as far as Nigerian/Nigerians and corruption issues in football is concerned is the life ban from all football-related activities handed down to one of Nigeria's most successful and celebrated coaches Samson Siasia by FIFA after he found him guilty of agreeing to receive bribes in relation to the manipulation of matches. According to *The Guardian* (2019), the life ban over match-fixing allegations will surely go down as one of the hardest falls by a coach in Nigerian sports his story. That is how staggering the news was. But recall the Nigerian FIFA executive committee member Amos Adamu who was suspended in 2010 for wanting to sell his vote in return for synthetic pitches in his country. The money (800,000 dollars) was supposed to be transferred in his private account. This is another example which tells you that people abuse the fact that donors want to spend money on football development in Africa (Pennenborg, 2010).

In *The Punch* newspaper (2017) in its editorial was unequivocal about the level of corruption in Nigerian football. According to it:

Nigerian football, apart from being yoked by government interference, is also wallowing in corruption. Last December, the International Football Federation suspended its development grant to the Nigeria Football Federation, claiming that the organisation could not account for an earlier grant of $1.1 million. In 2009, $236,000 mysteriously disappeared from the NFF office in Abuja. Corruption is partly responsible for the current cash squeeze in the NFF. Football maladministration reached its nadir when the Super Falcons — the female national football team — staged open protests against the NFF last year for denying them their allowances after they won the Nations Cup in Cameroon (p. 5).

In the 7th senate of the Federal Republic of Nigeria early in February 2012, during the consideration of a motion on the dwindling trends of sport in the country sponsored by Senator Adamu Gumba and 15 others, Senator Gumba said corruption in NFF was responsible for the total decline in football, lamenting that Nigeria which was once the football giant of Africa now quivers before smaller football nations during matches (Nwosu and Ugwuerua, 2016).

Theoretical Framework
This study drew its strength from the Agenda Setting and the Social Responsibility theories of the mass media.

Agenda Setting Theory
The Agenda Setting Theory was proposed by Maxwell McCombs and Donald L. Shaw in 1972/1973. The theory says the media are not always successful at telling us what to think, but they are quite successful at telling us what to think about. This means that the media invariably create and set the agenda for discourse in society. An agenda is an issues or subject of discussion. It is a topical issue, which elicits positive or negative comments from members of the public. By implication, the media are saddled with the responsibility of monitoring the events happening in society. That is, the media are the watchdog of society (Asemah, 2011).

In relation to this study, it is the responsibility of the media to constantly investigate and report on corruption issues as they happen and affect Nigerian football. Such issues should not be allowed to go unreported. Since it is through the media that we get to know what is happening in society, attention should be paid to all salient issues as they happen in our society (Aesmah, 2011). This will lend credence to the symbiotic relationship between sports and the media. In the area of ensuring good governance and ethics, the sporting press ensured that officials were constantly on their toes and did what was best for the nation's sports perhaps, because of the media's watching role (Edim, Odok and Osaji, 2016).

Social Responsibility Theory
The social responsibility theory is an offshoot of the Libertarian theory of the press. The theory was borne out of the several criticisms levelled against the press in the 19th and 20th centuries. The free market advocated for in the Libertarian theory had somewhat failed to fulfil the promise of the press and deliver expected benefits to society. Since the press is universally acknowledged as the fourth estate of the realm, this theory is simply a re-enforcement of the social contract between the press and society. Thus, the social responsibility theory rests on the notion of free press acting responsibly to society. The press which enjoys a privileged position under the government is obliged to be responsible to communication and in contemporary society. This means that it is obligatory for the journalists to ensure that good image is maintained in society etc. They are supposed to be responsible for the presentation and clarifications for goals and values of society (Asemah, 2011).

In Nigeria for instance, these goals and value include a corrupt free society. So it is the social responsibility the Nigerian press to investigate and report corruption issues as they happen and relate to Nigerian football. Such news stories should never be allowed to go unreported. This is because corruption may be facilitated thanks to a simple and unintended blindness of sports journalists who can be naively enchanted by the beauty of sports performance, immersed into the daily journalism routine or kept innocent thanks to symbolic and material gifts invented by public relation magicians (Numerato, 2012). Thus, the media can be partners with anti-corruption agencies in disseminating information on the legal mechanisms to combat corruption, instructing the public on how to report corruption, and raising public awareness of the complexities of different types of corruption (Byrne, Arnold and Nagano, 2010)

Numerato (2012) state that the recent increase of corruption in contemporary sports has been partially attributed to the symbiotic relationship between the realm of sport, the mass media, business and advertisement industry. Although the entire mass media and all journalists do not necessarily play the role of devils orchestrating corruption scandals, their involvement and possible contribution to corruption cannot be underestimated or sidelined. Here lies the relevance of the Social Responsibility Theory of the mass media to this study.

Methodology
For this study, the content analysis method was adopted given its quantitative nature. Content analysis as a research method, it is always anchored on the key words of reviewing recorded or already existing pieces of arts or information in a quantitative manner for the purpose of measuring variables. Three national daily newspapers, *The Sun, The Punch* and *The Nation* published between January 2018 – December 2019 (two years) were chosen to constitute the population of this study. The three newspapers - *The Sun, The Punch* and *The Nation* in the period under review added up to 2190 issues. Consequently, out of a total of 2190 issues that made up the population of the study, 338 issues (representing 15% of the population) was the sample size of the study based on Taro Yamane's Sample Size Formula, where: $n = \frac{N}{1+Ne^2}$. The systematic random sampling technique was adopted due to the size the population. This is because it allows the researcher to select the sample in a systematic way

which entails the selection of respondents according to a predetermined schedule other than a random sequence. In systematic random sampling, every nth subject, unit, or element is selected from a population.

Data Presentation, Analysis and Discussion of Findings

Data Presentation and Analysis

Table 1: **Units of Analysis**

Units of Analysis	Frequency	Percentage
News	57	40.7
Features	33	23.6
Editorials	5	4
Comments/Opinions	15	10.7
Interviews	16	11
Infographics	-	-
Pictures	14	10
Total	140	100

In table 1 above, seven units of analysis were identified.

Table 2: **Prominence**

Newspapers	Front Page/ Cover Page	%	Back Page	%	Inside Page	%	%
The Sun	-	-	-	-	42	100	100
The Punch	-	-	1	16	62	63	98.4
The Nation	-	-	1	2.9	34	35	97.1
Total	-	-	2	1.4	138	140	98.6

Table 2 above shows the level of prominence accorded stories bothering on corruption issues in Nigerian football by Nigerian newspapers.

Table 3 & 4 **Frequency**

Table 3

News	Features	Editorials	Comments/ Opinions	Interviews	Pictures	Infographics	Total
			The Sun				
16	9	1	3	7	6	-	42
38.1%	24.4%	2.4%	7.1%	16.7%	14.3%	-	30%
			The Punch				
29	17	3	6	4	4	-	63
46%	27%	4.8%	9.5%	6.3%	6.3%	-	45%
			The Nation				
12	7	1	6	5	4	-	35
34.3%	20%	2.9%	17.1%	14.3%	11.4%	-	25%

Table 4

The Sun	%	*The Punch*	%	*The Nation*	%	Total	Total
42	30	63	45	35	25	140	100

Tables 3 and 6 above show the frequency of the coverage of corruption issues in Nigerian football by *The Sun*, *The Punch* and *The Nation* newspapers within the period under review.

Table 5: **Frames**

Type of Frame	Distribution	%
Economic Consequences Frames	15	11.9
Attribution of Responsibility Frame	64	50.8
Remedy Frames	47	37.3
Total	126	100

Table 5 above shows the types of frames that were employed by the three newspapers in the coverage of corruption issues in Nigerian football.

Discussion of Findings
Research Question 1: What is the prominence given to corruption issues in Nigerian football by Nigerian newspapers (*The Sun, The Punch* and *The Nation*)?
Prominence is attached to a news item based on the position it occupies or its placement in a newspaper. Stories on corruption issues in Nigerian football were given varying levels of prominence by the three newspapers under review. The positions for story placements in the newspapers were front pages, inside pages and the back pages.

Table 2 answers the question on prominence. The table shows that out of a total of 140 stories identified as reports on corruption issues in Nigerian football published by the three newspapers, *The Sun, The Punch and The Nation*, 138 stories representing 98.6% were placed on the inside pages of the three newspapers. In addition, only two stories representing 1.4% were placed on the back pages of the newspaper with *The Punch* and *The Nation* newspapers accounting for 1 report each while *The Sun* had 0 placements.

From the findings, it can be deduced that newspapers did not accord prominence reports pertaining to corruption issues in Nigerian football based on where such reports were placed in the newspapers. Thus, in declining to select and amplify corruption issues in Nigerian football, newspapers have negated their sacred responsibility to the Nigerian society who they are supposed to serve as watchdogs. This finding is unparalleled with the Agenda Setting and the Social Responsibility theories of the mass media which this study draws its strength from. The Agenda Setting theory emphasises the watchdog/surveillance function of the mass media to watch over society so as to keep everyone on track and uphold expected standards that would lead to the development of society. This is also the focus of the Social Responsibility theory of the press while it further calls for more responsibility from the media in carrying out this function. However, this expectation was not met as the findings of this study have shown.

In addition, the findings corroborate Udonquak (2012) and Halilu, Garba and Abdulmumin (2015) studies which discovered that Nigerian newspapers have not been giving prominence to corruption reports in their various publications. Udonquak (2012) studied three newspapers: *The Daily Independent*, *The Punch* and *The Vanguard*. While Halilu, Garba and Abdulmumin (2015) found out that two Nigerian newspapers *The Sun* and *New Nigerian* failed to set agenda for the public in respect of the coverage corruption issues because the prominence given to corruption issues was very low when compared to other non corruption issues because more than 90% of reports were placed at the inside pages of the newspapers.

Theoretically, it is tradition for newspapers to place reports they attach much importance to as cover stories, so as to serve as a cynosure or attract readers. Newspapers usually perpetuate this tradition of theirs through catchy headlines and pictures. While it could be argued that newspapers always dedicate specific pages or sections of their newspapers for sports which could explain why football stories rarely make it to the front pages, corruption stories in Nigerian football should not be treated with levity and denied the

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appropriate prominence. This is because corruption in any sector of society can always influence another sector of the economy.

Research Question 2: What is the frequency of Nigerian football corruption stories reportage in Nigerian newspapers (*The Sun, The Punch* and *The Nation*)?
The answer to this question can be found in Tables 3 and 4. Frequency of newspaper coverage of an event refers to how often and the number of times such a news item appears in a newspaper or any other news bulletin. Tables 3 and 4 show frequency of the coverage of corruption issues in Nigerian football by the three newspapers - *The Sun, The Punch and The Nation*. Table 8 shows that within the period of time under study (two years) a total number of 140 stories were published concerning corruption issues in Nigerian football.

Out of the 140 stories, *The Sun* accounted for 42 representing 30% while *The Punch* had 63 representing 45% while *The Nation* contributed 35 representing 25%. These figures 30, 63 and 25 when juxtaposed with the period of time under review and weight of alleged corrupt activities in Nigerian football do not add up and the numbers appear grossly insufficient. The Social Responsibility theory of the mass media which this study is founded on stresses the importance of the social contract between the press and society. The media are responsible for the presentation and clarifications for goals and values of society. Thus, as opined by Byrne, Arnold and Nagano (2010), the media can be partners with anti-corruption agencies in disseminating information on the legal mechanisms to combat corruption in Nigerian football, instructing the public on how to report corruption in the sector, and raising public awareness of the complexities of different types of corruption that exist in Nigerian football circles.

More so, this reportage and coverage of corruption issues as they relate to Nigerian football should be holistic and sustained with the highest frequency. But this finding of low frequency reports on corruption issues in Nigerian football goes contrary to the expected social responsibility their of the press as the theory suggests. However, it buttresses Numerato (2012) assertion who accused sports journalists of being participants in the chain sports corruption by deliberately hiding corruption from the public attention through their wilful blindness to corruption in the industry. Again, this finding tallies with Oyebode (2014) who stated that corruption cases disappear in the news media within a short period of time without their resolution to the benefit of anti-corruption war. Similarly, Ekanem and Sobowale (2017) highlighted a glaring inconsistency and inability to follow through corruption stories which still dangles towards low frequency. In addition, the finding also relates with Abba-Aji *et al*, (2020) who argued that Nigerian media maybe willing to tackle corruption but are always let down by their approach to subject matter which in this case may not be unconnected to the low frequency.

Research Question 3: What are the frames given to football corruption issues reportage in Nigerian newspapers (*The Sun, The Punch* and *The Nation*)?
The answer to the question can be found in table 5 where three types of frames were identified namely: economic consequences, attribution of responsibility and remedy respectively. The table shows that a total 126 stories excluding pictures/photographs were

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published by the three newspapers on the subject of corruption issues in Nigerian football. Out the total of 126 stories published, 15 representing 11.9% were framed towards economic consequences while 47 representing 37.3% were framed towards the attribution of responsibility. Furthermore, 64 news stories representing 50.8% were framed as remedy measures during the period under study.

Specifically, corruption issues in Nigerian football were framed with some keywords namely: allegation, cultural: endemic/deep seated/eaten deep, glasshouse, fallen giants and, syndicate. Most of the corruption stories were alleged from whistle-blowing while corruption was consistently described as a cultural phenomenon with words like "endemic, deep-seated and "eaten deep". Also, "glasshouse", the headquarters of the Nigeria Football Federation was constantly been used to epitomise the corruption in Nigerian football especially when the Nigerian national teams are involved. While "fallen giants" was also used to described the failures of the Super Eagles of Nigeria in relation to corruption in the sector; finally, "syndicate" was used to describe the chain of those involved in corrupt activities in Nigerian football.

In addition, this finding particularly points to a type of framing analysis known as episodic framing. Episodic framing focuses the blame on individual perpetrators, portraying actors as criminals or heroes. Abba-Aji *et al*, (2020) in their study on how Nigerian newspapers report corruption in the health sector all discovered the adoption of episodic framing approach to newspaper coverage which they criticise for encouraging or tending to simplify the issue which perhaps explains the low frequency that corruption issues in Nigerian football suffered from in Nigerian newspapers.

Conclusion

From the findings, it can be seen that newspapers in Nigeria do not give much prominence to corruption issues in Nigerian football though they had published many reports about corruption issues in Nigerian football. Such reports as match-fixing, betting, doping, bribery, misuse of inside information, spying misappropriation and mismanagement of allocated funds, nepotism by the officials and dirty football politics were published by the three newspapers: *The Sun, The Punch* and *The Nation*. However, such publications apart from not been accorded the priority and prominence it require by the newspapers also lacked frequency. Corruption issues in Nigerian football were not reported often with follow up and detailed interpretative journalism endeavour to back up the coverage. In addition, the newspapers adopted episodic framing in their reportage of corruption issues but they ensured and maintained neutrality in their framing of the news reports.

Recommendations

On the basis of the findings and discussion, the following recommendations are made:
1. Nigerian newspapers should as a matter urgent importance ensure that prominence is accorded to corruption issues in Nigerian football as reported in newspapers. This will in not little way underline and dissuade members of public who see the little or no prominence as a safe haven for them to continuously perpetuate their ethical behaviours to the detriment of Nigerian football in particular and Nigerian society in

general. Sustained prominence of corruption issues in Nigerian football by Nigerian newspapers will pile more pressure on the perpetuators and is capable of helping to break the chain of corruption in the sector because of the agenda setting power of the mass media and the propensity to confer unwanted status on the individuals involved.

2. Corruption issues in Nigerian football should also be frequently reported by newspapers. It should not be a one-off coverage. More frequency will help enlighten the members of the public against the menace and will help spur up interest in the fight against corruption in the sector and the Nigerian society in general. On this note, newspapers should do more follow up on stories relating to corruption issues in Nigerian football that they have already reported. These follow up stories will help make the issues frequent in the news and help sustain the topic in discourse. . By so doing, Nigerian newspapers would have fully exploited, explored and fulfilled Harold Lasswell functions of the mass media - surveillance of the environment and correlation of the different parts of the environment.

3. Newspaper houses should always organise refresher courses for their staff members. This will help address issues of news framing and stereotyping which is very prevalent in Nigerian journalism circles. Thematic framing of news reports should be encouraged especially on sensitive issues like corruption which most often enjoys and thrives in groups or syndicates. Episodic framing and analysis should only be employed when and where necessary and should not be adopted as a norm.

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Section D

THEATRE ARTS/MUSIC

Dance Movements and Aesthetic Accompaniments in Traditional African Festival Performance

By

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Abstract

Dance happens even in the animal kingdom and flows well with human rhythmic nature. Dance can especially be seen as the exciting means through which emotions are released for the sake of the purgation of the soul of mankind. Therefore, during times of festival especially in Africa, dance gets to climax. Festivals in Africa are basically associated with series of celebrations and the whole process of the festival is targeted at igniting the excitement in the community. Hence, drumming, songs, incantations, spectacles and other related aesthetics are greeted with joy by the people of the particular community, to stimulate the euphoria, which can best be reflected through music and dance. This is because in Africa, music and dance are almost inseparable. In the process, there seem to be the presence of some unseen spirits; these tend to transform men from the ordinary-to-the supernatural- where their souls are taken over by mystical alliances. The objective of this paper is to reevaluate dance movements and the aesthetic accompaniments in traditional African festival performance.

Keywords: Dance, Aesthetics, African, Festival, Performance.

Introduction

The essentials of the dance in most African festivals are contained within the melody of the music. The movements are complex because they are intertwined and interwoven with the rhythms and harmonic patterns of the instruments. The instruments are so simple and easy to construct and are capable of producing great rhythms which can motivate anyone to make spontaneous movements in response. The essence of dance styles are mainly for rituals and to pass a moral message to the audience through the songs, mostly wrapped in the nature of proverbs, adages and traditional idioms of the people. It serves as oral literature to the people, an avenue for them to sensitize and reprove the spectators. The dance is propelled by the sounds that you hear.

Dance is a serious art form since it is entrenched in the culture and fabric of the society in which it was created and performed. It does not exist in a vacuum or in isolation. Each style, attitude, code, mannerism and the totality of the behaviour of the society is reflected and portrayed in the dance. Emem Obongko and Esther Onwuka observe thus:

> Dance is a medium of communication, communicating people's aspirations, dreams, attitudes, culture, among other functions. In human life, dance plays various important roles. In society, dance functions to preserve, protect, promote the culture, history as well as orientate and shape the lives of the people to fulfil their different cultural roles and functions (93).

The Pedagogy of Dance in a typical African Festival Performance
It is axiomatic that dance is the rhythmic movement of the body in time and space to communicate or express an idea, emotion or feeling. It occurs when a living being (human body) engages in movement in directed patterns and sequences, performing specific movements. Dance has its origin in rhythm and labour. So, the notion that dance is as old as man and therefore the oldest of the arts has its bearing from this idea.

Dance can also be said to have been borne out of man's basic need to communicate and interact with others. Man by nature is gregarious; he seeks the companionship of others. He has the desire to communicate with them. This communication has taken many forms: verbal and written language, painting, music, poetry, gestures, drama and dance. Before the advent of words, man undoubtedly used gestures and as these gestures became rituals, dance came into being.

The reason why dance is preponderant in African festival is obvious in the fact that for the African, dance is a mode of communication which utilizes gestures and movement to convey information, and as such, is a major educational tool. People in Africa, regardless of their age, return to strong, youthful patterning whenever they move within the streams of energy which flow from drums or other sources of percussion. They obey the implications of vitality within the music and its speed and drive. Like every African culture, Adeyemi notes:

> Myths and rituals are employed in dramatic performances among the AmaZulu, together with codes like dances, songs, praise-poetry, storytelling conventions and narratives. Modern performers of Zulu origin generously use these codes in their performance, which is intricately linked with the worldview and humanist philosophy known as Ubuntu. This Zulu worldview is itself a philosophy developed over the years and based on the traditional totem known as Inkatha, a symbol shaped in a circular form and held as sacred…specifically, inkatha is a symbol of national unity for the AmaZulu (436).

In African festival performances, dance is very prominent as it serves to bridge the chasm between this world and the other, between the deity and its worshippers. It becomes the anchor point between a high point of human creative perception and the sacred. It creates the luminal state, the high point of the worship where the devotees cross the human threshold to the spiritual realm; it is a meeting point of the sacred and secular, between the creator and the created, the desires of a people and their desired goal.

In performance, a typical African festival embodies the language, music, dance and costume of the people. Thus, the drumming, songs and other spectacles and aesthetics are greeted with joy by the community; to stimulate the excitement in them, which can best be reflected through dance performances. Thus, the reason the "season-spirit" upon the people. The season spirit is that unanimous excitement that preoccupies the atmospheres of the community and its people at the moment of festival celebrations.

The underlying features or similarities shared by many African societies, which when contrasted with other cultures, reveal a wide gap of difference. The rites and rituals observed by Africans are an offshoot of religious activities. This is because religion in Africa is like the fulcrum around which every activity revolves. Hence, religious values are not toyed with. It is true that African traditional religion, wherever it is practised, has some defining characteristics. For instance, it holds a belief in the existence of the human soul and the soul does not die with the body. African traditional religion also has the belief that good and bad spirits do exist and that these spirits are what make communication with the Supreme Being possible. Above all, it holds a moral sense of justice and truth and the knowledge of good and evil. In these, music and dance can never be undermined.

Basically, music and dance in most African communities preside over most, if not all the human activities in a given human life span. For instance, in the Ihuen Eguare-Egoro kingdom's annual festival in Esan West Local Government Area of Edo State, there is literally no audience separated from the performers; when the drums sound, accompanied with folk singing, dancing definitely follows. However, when the audience feels like dancing at any time during the performance of the dance, they spontaneously start dancing. Similarly, one would ask: what is it that propels the audience to get up and dance? It is all about the excitements that have been generated by the entire ensemble. The vast majority of the movements are acquired by learning; because of this automated unconsciousness, one meets great difficulties in verbally formulating the characters: structuring the manner of exact performance of the movements; that is, including them in cognitive process.

Indeed, it can be argued that most of the genuine movements in traditional African festival performances are performed subconsciously in a sense that the performers do not necessarily have to think much about choreographic structures and form. They live the dancing and let it happen as it comes to them with relatively no preoccupations. The aim of dance in African festival performance is to reveal content arising from the mind's creativity. This content is understandable as a purely expressive entity; it cannot be explained by other medium than dance. In dance, the most important element, and that which is stressed first, is the flow of movement. Without respecting the continuity, without stressing the element of flow in movement, there is no dancing action: the flow of movement is the warp of dance. So, a dance exists only as long as the dancer is actually dancing.

Nevertheless, dance in a broader spectrum can be defined as a special set of movements performed to a particular type of music. Dance is also the personalized medium of communicative expression through movement and its nomenclature. Therefore, all dance movements require a total organismic response, whether it is an exercise, which is a technique that becomes a part of a creative dance. Again, dance can be described as providing a counter balance to the increasing pursuit of practical aims and what it has in common with everyday working action, through the use of the bodily movements. In fact, dance is influenced by the movement habits and demands that are prevailing at a particular period in history. The concept of dance is a composition of movements that can be compared with spoken language. Just as words are built up of letters, so are dances built up of movements. Therefore, movement is the language of dance according to its contents. It stimulates the activities of the mind in a similar way as in the spoken word. Britannica Macropaedia further affirms that:

> Dance aids the movement of the body in a rhythmic way, usually to music and within a given space for the purpose of expressing an idea or emotion-releasing energy or simply taking delight in the movement itself. Dance is a powerful impulse channelled by skilful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves (935).

From the foregoing, the concept of dance tilts to the fact that in dance, the connection between the two concepts (music and dance) is stronger than in other arts. Macropaedia Britannica explains further:

> Unlike the movements performed in everyday living, dance movements are not directly related to work, travel or survival. Dance may of course, be made up of movements associated with these activities as in the work-dance- common to many cultures and it may even accompany such activities. But in the most practical dances, a movement that makes up the dance is not reducible to those of straight forward labour. Rather, they invoke some extra qualities – such as self-expression, aesthetic pleasure and entertainment (936).

While discussing "Music in Nigerian Traditional Dance Performance" Ugolo postulates as follows:

> In a typical African festival theatre, the art forms of music, dance, sculpture, painting and drama exist side by side… Music and dance in traditional Nigerian societies happen as religious (ritual) and social (ceremonial) events. In effect, to some extent, dance is a reflection of the social dynamics of music… the social conditions that motivate both (music and dance) are principally the

> same; the forms overlap, and the compositional and choreographic techniques are basically the same principles, thus giving a keen observer the impression that the two are inseparable, especially in the African and indeed the Nigerian context" (171).

Nketia argues that music and dance are avenues for social expressions, thus constituting social and artistic media of communication. He maintains:

> Music for dance performs two major functions: it must create the right atmosphere or mood or stimulate and maintain the initial urge for expressive movements; and it must provide the rhythmic basis to be articulated in movement, or regulate, the scope, quality, speed, and dynamics of movement through its choice of sounds, internal structural changes, or details of design (217).

In African traditional festival performance, one would be quick to blaze the trail of Ugolo in that "dances that are motivated by songs have the tendency to be mimetic and tend to make use of gestures to dramatize the text content of the songs; movements conform to the rhythmic beat of the song" (173). Nketia states further that:

> Although the total impact of a piece of music on a dancer influences the expressive quality of dance, it is generally the rhythmic structure that influences the patterns of his movements. He [the dancer] derives his motor feeling from this rhythmic structure, whose elements he articulates in his basic movements (210).

Another prominent motive why African festival is interwoven with dance is due to its musical bias, codifying the norms and nuances of the people into oral literature. In view of this, Ugolo puts it thus:

> As in most musical traditions, melody constitutes one of the chief characteristics of African music apart from rhythm. In other words, African dancers relate to the music on the basis of both melody and rhythm. Movements that are motivated by the melody of the music are usually emotionally based and are therefore very expressive in nature… In most traditional festival performances, dancers play the role of musicians by singing while dancing or playing some instruments. Some dancers wear musical instruments around their bodies, like leg and hand rattles, bells or iron chains. Such instruments act as body idiophones that help to give accent to the rhythm of the step pattern of the dance…

> Dance and music cooperate with each other: they often coexist. There is no doubt that there is music in dance and most kind of music induce dance; or if not dance, some agitation of bodily movement. Thus music and dance exist in a symbiotic relationship in the Nigerian traditional performance (174-175).

It worthy of note that dance is a rhythmic movement whose purpose is to represent man's character as well as what they do and suffer. It can also be likened to the central roles that dance play in classical Greek theatre-where the chorus through its movements re-enacted the theme of the drama during lyric interlude. Self-expression and physical release may be seen as the two motives for dance.

Plato (428-347BC) as cited by Harrison, observes as follows that: "Art (such as dance) had to contain an element of imitation, which should not copy a fact, but induce in the viewer, an experience that it must reproduce; to re-enact an emotion" (47). In consonance with the above assertions, Aristotle observes thus:

> For as men, some through art and some through habit, imitate various objects by means of colour and figure and others again by voice; so, with respect to the arts above mentioned, rhythm, words and melody are different means by which either singly or variously combined, they all produce their imitation… in those of dance, rhythm alone, without melody (can be enough); for there are dancers who, by rhythm applied to gestures, express manners, passion and action (Aristotle Poetics).

In all that dance does in the context of most African festival situations, it functions with music. In Africa, music and dance can be closely likened to Groines view:

> Function as historical devices, a means through which current events are recounted, as educational vehicles and as natural outlets for exercising general social control and function significantly in the social structure at three levels, in the ritual; in social organization; and in recreation (cited in Ugolo, 2017).

In consonance with the foregoing, it can be argued that movements as a means of expression and communication are known equally to animal and to man. It therefore seem that the more rudimentary any movement expression, the more commonly it is understood by living beings. Hence, this is how we understand animals and how they understand us. In conjunction, some of these primary communicative and expressive actions include dance-like movements which are known among all living beings.

It is however apt to postulate that movement conveys sophisticated meaning in a more compact and rapid manner than speech. In this way, it is closer to the biological

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existence of man than language with its code system already verbally externalized. This specific movement thinking was man's first step of expression on his way to spiritual life and creativity. This element is inherent in dance and was presumably the fore – runner of thinking by words and symbols. So, Lange insists vehemently that:

> In the art of dancing the spiritual experience of man is revealed directly through his body, this being the only instrument essential to dance. The dance externalizes concepts created in his mind through his physical body. This double role of the dance as the creator and as the instrument externalizing the creation is unique in the art. The involvement of man in spiritual capacities (using imagination, creativity in dance) gives him a chance to reach human heights whilst at the same time using his animal body to the full extent, not suppressing its needs, but relieving, balancing them in the most coherent ways (55).

Basically, dance as an art is directly concerned with the spiritual life of man and belongs primarily to his spiritual culture. This is obviously the basic criterion by which we can distinguish between 'dances' executed by animals and man's art of dancing. Consequently, Bowra opines thus:

> Nowhere is this communication more relevant than in dance. Already in human history dance had achieved the status of art and perhaps also that of the art of man. In the course of further development, this compactness and uniqueness of dance as an art became successfully replaced by other specialized areas of expression such as sound, music, poetry, drama… (621).

Therefore, dance probably started with man. For the primitive man, such primeval features are evident in most of the festival performances in Africa. For instance, the adornment and dress for dance activities are prepared with utmost care. For example, the painting of the body and use of flower for decoration are intended to stress the attractiveness of the body, but at the same time, there is an aesthetic estimation of the adornments themselves.

In Ihuen Eguare-Egoro festival performance in Esan land, Edo State for example, the execution of dance, the manifestation of life experience expressed through these created forms and symbols of movements provide aesthetic satisfaction. These combine to create a positive stimulus-binding the people to life and providing them with the necessary courage to face life in their conditions even as they engage the festival enactments. Thus, dance becomes a basic tool in human culture.

It is safe at this juncture to postulate that at some African festival performances, special dances leading to ecstatic states are used in many instances and for different purposes by magicians, priests and leaders in actions designed to induce mass psychosis. In this way,

at time of festivals, a group or community can be united in a feeling of deep communion with each other, leading to liberation from the bounds of individuality, as in the very practical example of preparation before going into battle. Sometimes dances of this type are used as a sort of group psycho-therapy, in which communal exultation produces a release of psychic tension. This was the means of the oldest types of medicine and was used by medicine men and priests. Mass suggestion was helpful in curing diseases; thus in 'primitive' societies, dance was very often used in conjunction with healing treatment. Lange notes that:

> The very nature of the geographical conditions also plays a big part, as human psychology is greatly influenced by climatic conditions. In some parts of the world, the climate allows dances to be performed outdoors almost the year round, while in other parts this is seldom or never possible. The type of housing may restrict the dance activities, or the type of clothing worn can for example, restrict the scope of movement. The natural environment determines a people's economic background and type of occupation; these in turn conditions the way the people move, and so indirectly exert an influence on their dance activities. Therefore, when considering the environment, one has to observe the extent to which man is independent of his conditions; how far he has advanced his technology or rule the environment (95).

Consequently, there is no doubt that the main determinate of culture is human society itself. Thus the dance repertory is always shaped to the needs of a given society, and derived from its cultural inheritance. The events of any people's history are of great importance in the development of its dance culture as can be observed in a given festival instance in a typical African society. Such factors includes the place of origins of the people, the type of government or administration, the alternation of wars and peace; all contribute to shape the traditional dance repertory as exemplified in the traditional theatre.

In dance nomenclature, economic conditions are of importance too. Whether the particular group of people is poor or rich may be an influential factor in the display of dance activities. In poor regions, much more intricacy and inventiveness will frequently be displayed. The best musicians and dancers are often found among the poor shepherds, pastoral people living in hard mountain conditions, inhabitants of areas with poor soil. A rich area is more often liable to have wider centre. The people may follow attractive alien examples and become less interested in their own heritage. Throughout the whole history of dance we can distinguish roughly between the repertories of the upper and lower classes, though social restriction or privileges are often mirrored in dance culture, developed entirely independently.

No wonder then that Akunna clearly posits that "dance is a considerable area of human behaviour in Africa" (16). At the FESTAC colloquium in 1977, it was generally accepted that African dance is not a mere entertainment art, but a manifestation; albeit in an

artistic condensed form of the socio-political, economic, religious and aesthetic life of the people. In her observation, Olomu writes:

> Traditional dance is an essential element of all aspects of life in a homogenous society, and the first step in studying dance in traditional society, is to identify the functions it performs. A dancer usually has a principal function, which may be conscious expression or reflection of the structures of the society and its way of life (29).

Conclusion

From the assertions so far, it is clear that dance expresses the economic life of the community even in the times of festival. For example, manual work is facilitated by the rhythmic execution of actual working movement performed by a team of workers engaged in communal forest clearing or road building. Every member of traditional societies, those of professional organizations, hunters, farmers and fishermen's guilds perform specific dances which express the local economy and often include mimetic re-enactment of occupational movements. These dances are used to celebrate seasonal festivals related to the occupational cycle of the community.

It is also obvious that forms of traditional theatre are an important part of life in many traditional societies. Some communities express historical and methodological traditions in theatrical productions. Dance is of course, a cultural expression and every culture decides for itself what dance is or not. One social characteristics of dance is that, it functionally integrates with life and the rhythms of life of a given people. In the light of the above, Lo – Bamijoko pungently sums up this way:

> Dance in culture like music, is the celebration of the life of any particular cultural group and intercepts these postures, attitudes, and expression which are well known by members of the cultural group, and to which they can react in a culturally accepted manner. Among the so called primitive cultures, dance is evoked beyond religious expressions…In most traditional culture, dance is the manifestation, and interpretation of life. Dance, like in all traditional cultures is functional and like music, is integral to life itself. Dance in culture, therefore, is a living experience which every member of a cultural group regards as a birth right (173-174).

In a similar manner, Harper gives a vivid description of dance as follows:

> What sociologist refers to as ethnic dance expresses a way of life: the belief, attitudes and habits of people living within a homogenous community. In this context, the dance is as familiar to the performers; in some instances the spectators participate formally or

spontaneously in the performance, and in all cases, they are there to ensure that the dance is performed as traditionally required (219).

From the account of Lo-Bamijoko above, dance is the birth right of every member of a homogeneous community. Forms and styles in dance is the responsibility of specialists in dance. These specialists, who may not be fulltime professional practitioners, create dance movements, steps, figures, postures and attitudes drawn directly from the cultural nuances of the people. From this account, it would be apt to concur with Ugolo in his observation that "the art of dance in most traditional African societies is a communal property. It is assumed that the whole community contributed to its creation and composition. There is no one who takes the credit for the design and arrangement of the dance-steps" (x).

This is the reason that these above potentialities of 'dance' are fully actualized during festival performances in the African context and which this paper has investigated with the objective of extrapolating the fact about tradition of African festival consciousness; rotating and revolving around dance movements and aesthetic accompaniments.

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The Playwright as a Satirist in Selected Plays of Ola Rotimi

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Abstract
Satire was a popular genre in Classical times leading to the government, nobles, the Church, and even the Pope becoming targets of ridicule and criticism without regard to their status or sanctity. The Greeks and Romans extensively used it as a weapon of attack in their respective societies as far back as the 7th century B.C to the extent that authorities clamped down greatly on satirists. Though regarded as cheap and demeaning in early times, satire is intended to provide corrective antidotes to vices, mistakes and wrongdoings in the society. Satire is not new to Africans . Many traditional African performances are used in satirising and condemning evil within the society. In festivals such as Èdì in Ilé Ifẹ, Ẹbìbì among the Ijebu of Yorubaland in Nigeria, Ocol in Uganda, satire reigns as examples of traditional African festivals where the genre is active and celebrated. This paper interrogates a selection of Ola Rotimi's plays including *If-The Tragedy of the Ruled, Our Husband has gone Mad Again* and others. The paper highlights the various aspects of the chosen plays as satires depicting the Nigerian nation and people. It then concludes that Ola Rotimi used his plays to satirise the bad and the ugly within the Nigerian society and that satirising is a valid means of condemning Nigeria's infelicities.

Keywords: Satire, Ola Rotimi, Nigeria, African traditional festivals, Nigerian society

Introduction
Satire has been in existence with man in various practices such as beliefs, festivals, songs, dance, language, oral literature, paintings and other expressive arts. Satirical displays have been a part and parcel of folk culture in societies where art flourishes. The word satire is

derived from the Latin word 'Satura', a genre identified with the Romans. It was a popular genre where the government, nobles, church, bishops, priests, fathers and even the Pope were targets of ridicule and criticism without regard for their sacredness or status or sanctity. "Satire extends from classical antiquity to the present times; making it a multifaceted and almost timeless genre" (Ugolini, 2016, p.1). The Greeks and Romans extensively used it as a weapon of attack on their respective societies as far back as the 7th Century B.C to the extent that authorities clamped down greatly on satire and satirists. Though regarded as cheap and demeaning in early times, satire is intended to provide corrective antidotes to vices, mistakes and wrongdoings in the society. Greek and Roman traditions maximised satire in their various cultural practices. As they advanced in dramatic performances, satire was a viable tool used in their drama to lampoon individuals and authorities to the extent that they incurred the wrath and punishment of the government of the day. Satire as an oral art is not foreign to African societies. This art is practiced in various African communities through diverse cultures. In Africa, satire serves as a functional and vital tool for reformation, restoration and sanitisation of African society. It is a common tool employed in various African societies to castigate and correct vices for the sole purpose of maintaining social order. This is seen in various African practices embedded in festivals, oral literature, poetry, songs, dances, idioms and proverbs. Anyokwu, (2012, p.2) submits that, "Africans are well known for their vibrant energetic lifestyles and more importantly for their oralities manifested through their rites of passage such as the central carnival celebration of births, puberty, marriage, funerals and even festivals". Some of these oralities, celebrations and festivals have a lot of satire embedded in them .

Traditions of satirical performance are seen in Ule-eku (Urhobo), Song of Ocol (Uganda), Ebibi (Ijebu), Ewe hale (Ghana), Adan (Ekiti), Kwaghir (Tiv) and so on. Satire is also traced to songs and oral arts in Africa. During festivals, songs of purification rites are rendered. In such performances, verbal exchange of insults, abuse, ridicule and mockery between rival groups, consisting of men, women, old and young take place. An example is the Oke Badan festival in Ibadan, a city in Western Nigeria, where men hurl abuses at the womenfolk unchecked. From the foregoing, satire is a common feature in African culture and is part of daily living and existence. Given the effectiveness of satire, many literary artists over time have used it in different degrees and intensities for different purposes and functions in their works. This is why writers (satirists) often see themselves as having the teacher's mission of enlightening the world. This explains why satirists have conceived their roles as that of vanguards in the evolution, revolution and repositioning of societies (Bamidele, 2003). This mission is shrouded in the spirit of play which does not call for grudges or redress. Playwrights through this genre have employed drama as an effective social commentary tool seeking for correction and amendment.

Meaning of Satire
Satire is a type of ridicule that employs irony in presenting to a reader or audience, a parallel with real world occurrence, ideology, person and institution (Trail, 2005). It is also conceived as:

> a weapon for depicting the ills of the society in the hope that

> the method can bring about a process of regeneration and renewal. Buttressing this fact satire as a form of writing which moves from the evil or foolish behaviour of people, institutions or society in general. Satire holds human vices and follies up to ridicule with the intent of shaming individuals and society itself into improvement (Nasiru, 2013,p. 4)

Despite the fact that satire expresses intense emotions like anger, rage, discontent and disgusts, it still upholds a residual hope that there could be a positive change due to its intervention (Ugolini,2016). Simply put, satire is an indirect attack on human anomalies in time and space. It is a deliberate attack on alleged vices and stupidities of individuals, a group or a whole community through its tools of ridicule, exaggeration and contempt (Hawthorn,2001). The use of ridicule, mockery and humour in satire is to avoid direct representation of the object of ridicule yet hitting at the target. Satire makes fun of customs, tradition, belief systems or popular institutions by exposing their weaknesses and correcting them in a subtle manner which would not necessarily lead to grievances. Satire is also seen as an exciting means of entertainment (Odebunmi & Ogunleye (2003). This feature gives it a dual metaphorical functionality of inflicting pain yet providing a soothing balm at the same time. Satire is intended to hurt so that it would lead to amendment of behaviour and character. Bamidele (2001, p. 41) observes that, "satire is a weapon of attacking man's sense of probity and revealing his hypocrisy to the effect that man may feel ashamed and learn to be good". Consequently, wit and humour are utilised in satire to criticise and ridicule human institutions and behaviour with a view to correcting and deterring them from continuing in such follies. In a bid to achieve this, Bamgbose (2011, p.118) explains that, "satirists strive for realistic presentation of their subject, they cannot avoid the temptation of distortion through the use of overstatement/ exaggeration/ or understatement". Satire here is borne out of the need to educate, enlighten and motivate people to take good actions. The playwright can achieve this because his artistic sensibilities are shaped and sharpened in the society in which he belongs. Therefore, the dramatist employs satire in his work to arrest and call the reader or audience to attention through the use of simple conversational language that they are familiar with. This usefulness of satire and its ease of language use as Nasiru (2013,p.5) points out makes "the satirical approach to become a favourite genre of many dramatists who turned their mirrors on the developing Nigerian state" . Just as in the works of older dramatists like, Hubert Ogunde, Wolé Soyinka, Chinua Achebe, and contemporary playwrights such Femi Osofisan and Ola Rotimi, still exhibit their preference for this genre of writing in dealing with societal ills in the Nigerian nation. They recognise the preponderance of vices in the society and therefore create works to address some of these issues.

There are two major types and approaches to satirical writings and they are inspired by changes occurring in society. They are direct and indirect satire. These types of satire adopt two approaches named after classical arts practitioners, the Horacian and Juvenal approaches. Some have adopted, expository approach while others opted for the radical approach signifying the fact that playwrights write in time and tides. Direct type of satire is

harsh, brash and aggressive. The satirist here is a serious moralist who uses dignified and public style of utterance to decry modes of vices and errors which are no less dangerous, because they are ridiculous. This they undertake to evoke contempt, moral indignation and hatred at the aberration of men (Obuh, 2007). Juvenal approach finds a home in this type of indignant and authoritarian satire that is of a high degree. It is a type of satire based on a sense of social disorder and personal dissatisfaction.

The indirect type of satire is gentle, smiling and fairly sympathetic. Horace believes that the tone of satire should not be harsh. The Horacian approach adopted here is the direct opposite of Juvenal. This is a satire that embraces mild mockery and playful wit as a means to an end. Horace projects the satirist as the urbane man of the world whose major concern is about the folly which surrounds him. This type of satire presents even the satirist as fallible instead of a self-righteous preacher. It is a satire characterised by self-criticism displayed in self-revelations, self-scrutiny and self-irony.

Ola Rotimi as a writer

Ola Rotimi is acclaimed to belong to the new and modern generation of playwrights after Wolé Soyinka, J.P. Clark, Hubert Ogunde, and others. His writings took a different approach to the treatment of societal issues. His works such as (*Kurunmi*,), which centres on culture and politics, (*Our Husband has gone Mad Again*,) based on military in politics (*The Gods are not to Blame*) that examines fate and destiny, (*Hopes of the Living Dead*) that explores oppression and social revolt and also (*If... the tragedy of the Ruled*), with war of sexes interrogated in (*Man Talk Woman Talk*) and the question of nationalism dissected in (*The Patriot*), speak volumes of his treatment of diverse themes using various dramatic genres like tragedy, comedy and melodrama to realise them. Just like some other contemporary writers, Ola Rotimi has used satiric writing as an artistic mode of expressing social realities. His satiric works have been of tremendous literary and social significance in highlighting social ills. This probably informs Olateju and Yusuf (2006)'s description of Ola Rotimi as:

> a very visionary writer who perceived what the political scene in Nigeria and other African nations would be in the nearest future and has therefore decided to take a comic swipe at ideological misfits and opportunists who flood the ever accommodating political landscape of contemporary Africa (p.524)

As a political and social satirist, he has succeeded in exposing vices and follies in man and society and juxtaposing contradictions to reconstruct mannerisms and man's idiosyncrasies. Rotimi's satire adopts the Horacian tradition of satire. He gives a critical perception of the ills in Nigeria but is not gentle in doing so (Obuh, 2007). One of his plays, *Our Husband has gone Mad Again*, is a mild and gentle satire that ridicules individuals and institutions, by making the major character, Lejoka-Brown, an object of caricature and by doing so, he indirectly mocks the Nigerian society. Also in his One Act play, *Who is a Patriot?,* he portrayed important institutions in the characters and made them swim in their follies as they delay, discuss, deliberate and remain passive rather than take timely decisions to avert mishaps. His use of simple language is a powerful feature in driving his message home. His main aim here is to domesticate the medium of communication to give it a Nigerian or African flavour. In some of his plays he uses indigenous languages and then

writes their translation in italics. Examples of such include *If…* (Ibibio and Kalabari), and in some others like, *The Gods are not to Blame* (Yoruba and English) and *Our husband has gone Mad Again*, he created an amalgam of Youruba and English – a concept termed "YoruEnglish". Subsequently, some scholars give credence to the use of pidgin in Ola Rotimi's works. They see him as having a full grasp of the language thereby making his satires richer in texture: "He does not mix formal and rare English words with pidgin as the medium for communication. This certainly makes him more sublime, majestic, fluid and graceful …" (Obuh, 2007). These satires further project the philosophical ideology of Rotimi as a liberal reformist and not a revolutionary reformist. He preached a peaceful way of changing the status quo in the society using the common man to bring about such changes in a subtle manner. This says a lot about his vision of social change which he believes should be a gradual process.

Satire in Ola Rotimi's work
As a prolific playwright, Ola Rotimi highlights societal inadequacies by focusing on the Nigerian society. *If …* explores social and political oppression, *Holding Talks*, ridicules Nigerian government's penchant for setting up committees to address every issue without any positive or tangible solution. Also, in *Our Husband has Gone Mad Again* , there is military incursion into politics, while in *Man Talk, Woman Talk*, the age-long war of the sexes is once more revisited. In all of these explorations, Ola Rotimi uses various means such as language, songs, abuse, buffoonery and sarcasm to show societal foibles. As a satirist par excellence, He employs his comedies (and sometimes tragedies) to critically examine the lacuna between the people and government and the failure of the later to impact lives positively.
In *Our Husband has Gone Mad Again,(OHHGMA)* for example, Rotimi made fun of the problems and challenges faced by a husband that is married to educated wives. This is reflected in the song of the Acada woman thus:

Lejoka Brown:
> *I say listen:*
> *University women na wire o!*
> *If you marry her,*
> *Trouble nahim go follow you;*
> *I dey tell you*
> *Acada woman no good o*
>
> *I say listen,*
> *B.A woman, make you run o!*
> *Brother listen;*
> *Doctor woman, na katakata o!*
> *If you marry her*
> *Ugbarugba na him for killi you*
> *I dey tell you. (OHHGMA) pp. 42-43)*

The song warns men against marrying educated women because they would later constitute

problems and challenges to those that marry them. This in itself is a reflection of the patriarchal nature of Nigerian society and the propensity of educated women to revolt against this men-centred thinking of most Nigerians. This has earned him criticisms of gender stereotyping through his biting satiric thrust in some of his gender-based plays which need to be reviewed especially in a chauvinistic society like Nigeria (Adegoju, 2011). This has become necessary in order to make such works   be up to date considering recent developments in gender relations and studies. His confinement of female characters in his plays to "live in patriarchal society with a tradition or culture that encourages strict role differentiation and influences the status of men and women" (Nutsukpo: 2019,p.108) illustrates this position.

This retired soldier Lejoka-Brown was further made fun of when he discussed his political campaign strategy as:

Lejoka- Brown*:*

> our election campaign plans must follow a pattern of military strategy known as surprise and attack. Now, what is surprise and attack? Surprise and attack, gentlemen is "to catch the enemy off-guard, and wipe out his power before he can mobilise enough forces to launch a counter attack" (OHHGMA. p. 5).

The incongruity of fostering a military strategy on an issue that is basically civilian like politics escaped Lejoka-Brown until his political followers vociferously protested against this campaign strategy thus:

> Mallam Gaskiya: Listen, follow let's stop fooling ourselves, please!
> This military surprise and attack nonsense just
> won't work in a political campaign. (OHHGMA. p. 52).

The fun and the satire in this play becomes deepened when one realises that the play was published in 1979 when the military were just handing over the reign of government to civilians for the first time after the 1966 military coup. The candidate, Lejoka-Brown, a retired military personnel intention of taking over Nigerian politics is nothing but a caricature of the many retired military personnel that have become a fixture in Nigerian politics. A good example was the former Senate President in Nigeria's upper legislature house – the Senate- who was a retired Military Brigadier. This ridiculous nature of grafting military ways onto civil issues escaped retired Nigerian military people who moved into politics, but Rotimi in his caricature of Lejoka-Brown brings their attention to how incongruous their actions are.

This he (Ola Rotimi) further depicted in his portrayal of Lejoka-Brown in front of the Press during the political party's press conference held at his home. His action of asking pressmen and political associates to prostrate and hide in order not to witness Liza's "supposed nakedness" reflect nothing but Lejoka-Brown's crude nature in dealing with issues. This action also represents Nigerian leaders' penchant for behaving absurdly and in ridiculous manner. A former military and later civilian Head of State of Nigeria General Olusegun Obasanjo at an award ceremony organised by Governor Gbenga Daniel of Ogun State for her deserving citizens in 2007 boasted of not reading newspapers and not being friendly to the mass media.

Rotimi seems to be casting aspersions on the Nigeria military where reactions and

actions to incidents reflect nothing but force. Incidents abound in Nigerian history that reflect this point – Fela's Kalakuta Republic, destruction of Gen. Malu's village in Benue State and the running down of Odi – a town in Bayelsa State of Nigeria to mention a few. Another tool used in the play as a means of satire is abuse and sarcasm. Abuse is reflected in Lejoka-Brown's retort to Polycarp at the airport

> Lejoka-Brown: *(peremptorily)* Hey! What's the matter? Hunh *(Polycarp halts)* madman,   where are you going?
> Polycarp: I dey go buy toilet paper sah
> Lejoka-Brown: I see … for who?
> Polycarp:(*respectfully*) for you sah
> Lejoka-Brown: Ehen? I see … na so your papa dey take shit? Hunh! Answer, when your papa wan go latrine, he go take shokoto put for nyash, he go carry damask Agbada cover body, take cap nack for head finish, then he come butu dey shit for international airport? (OHHGMA. pg. 30).

Abuse is also reflected in Liza's response to Lejoka-Brown's egg treatment

> Liza: Never, Mr. Lejoka-Brown, never did I once imagine that I
> was doomed to becoming one of your three sacrificial slaves in this
> …this… (*With a sweeping gesture that takes in the entire house*)
> Nauseating, clay-walled, gas chamber! (OHHGMA. pg. 39).

In addition to abuse as in above, Ola Rotimi uses sarcasm to burnish the idea of Lejoka-Brown as a male chauvinist in his reaction to Sikira in the new dress Liza sewed for her, to which he responded

> Lejoka-Brown: Is that so? *(Still addressing Sikira, sarcastically*) Well,
> how much have you just won at the lottery, sister? Where's the prize
> money? Throw it down, let us count. (OHHGMA. pg. 39).

Apart from abuse, songs and sarcasm, Ola Rotimi in the play *Our Husband has gone Mad again,* satirises leadership in Nigeria and Nigerian politics, Lejoka-Brown in his own caricature pleaded with Liza not to allow this

> *Lejoka-Brown: …*Enemies to call me a bush pig, do you? "bush pig
> lejoka-Brown, he wants to be a natural leader, yet his own house is
> 'jagajaga' upside down!"Soon my political enemies will be signing:
> *(intones to the tune of the Nigerian national anthem)*
>> *Oh, people of Nigeria*
>> *Why waste your precious votes*
>> *On a bush pig like lojoka-Brown*
>> *Who wants to be premier?*
>> *Can a pig with so much mess at home*
>> *Clean up our nation's mess?* (OHHGMA. pg. 41).

This speech is a take on the quality of Nigerian leadership. Many Nigerian leaders with what is revealed in the media are not fit to be called leaders and this is what Ola Rotimi satirises here. Also, in the play, he explores religious hypocrisy as reflected in Alhaji Mustafa's case. Alhaji Mustafa who spent ages to enter Lejoka-Brown's living room because he " wanted to be sure that the bodies of his master's wives were well covered" as seen in the

excerpt below:

> *Mustafa: (opening the door little wider: pause)* I am almost in
> *(Door eases open daringly; Mustafa begins to inch his way in backwards, his head still lowered, dropping: the caution of someone scrutinising the floor in search of a precious tiny bit of lost jewel. Only his rump within*) I'm almost in now.
> *Mama Rashida:* Good day, my lord *(Mustafa shuffles further into the living room, still backward, about eight paces in, he halts). (OHHGMA. pg. 16).*

It is the same Alhaji Mustafa that Mama Rashida moves into in the village. It is not only in *Our Husband Has Gone Mad Again* that Ola Rotimi's satire processes flowers. In his short, One Act play, *Who is a Patriot?* Rotimi ridicules various segments and institutions of Nigerian society by portraying their reactions to a large rock that was found in the middle of an expressway. As the policeman's response to the soldier's question in the play, the rock must have been left by:

> Policeman: ... *a trailer driver, if you look at the bigness of the mountain,*
> *Di driver used it to chock him trailer, in short.*
> Soldier: *Inside federal highway o!*
> Policeman: *Trunk A in short*
> Soldier: *Dan bura uba!* (OHHGMA. pg. 22).

The rock becomes an object of discussion, disputation and argument for a business woman, a lawyer, an academic, a politician, soldier, policeman, religious leaders and workers from the Federal Ministry of Works including the ministry's Director General. Ola Rotimi through the conversation of these individuals that are created to represent their trades and various personalities portray the nature of these Nigerians. The Director General in his dialogue with the reporter unwittingly reveals the nature of Nigerian bureaucracy when he was asked of when he learnt about the problem of the rock on the highway.

> Reporter: I see, when did you learn of this problem sir?
> DG: First thing this morning, as a matter of fact, we received a phone call from a patriot if you know what I mean. And we took action in a jiffy.
> Reporter: In a jiffy, but you are now just arriving… (Four One Act Plays (FOAP). pg. 13)

It is not only that those in charge of the highway came late to inspect the 'problem' but after listing the problem's specifications, there will be submission of the foreman's report to the minister who will convene a ministerial consultative committee meeting and then give directives to the DG. This is not the end of the rigmarole involved in removing the rock from the expressway.

> Reporter: So, what action will follow the minister's directives to you?
> DG: Cost evaluation. An estimate on the work to be carried out, you see. And remember, the current budget made no provision for this, you know. It's not soothsayers who prepare government budgets (light laugh) get my meaning? Which means if we don't get an extra-budgetary subvention from the Head of State, well … (shrugs resignedly) We'll just have to project the cost onto next year's budget.
> Reporter: Then the work will take off

DG: Without tenders to bid for the job?
            (Irritated by her naiveté) Don't be ridiculous! ((FOAP. pg. 15)
The process according to the DG would take almost a year. Since removal of the rock is a capital project, whose cost estimate needs to be done and an extra-budgetary subvention needs to be raised by the Head of State; the difficulty of doing all these will lead to the project – the removal of the rock on a Trunk A road- being pushed to the next year. In such new year, the DG listed the processes involved as including advertising, setting up tenders that will bid for the job and then the job will be awarded. The absurdity of this grotesque process became manifested when at the end of the play a group of young boys removed the rock without resorting to the Kafkaesque civil service labyrinthic bureaucratic process that the DG laid down. The play- *Who is a Patriot?* caricatures all segments of the Nigerian society – academic, business, law, religion, civil-service, military, media and the police. It satirises the lethargy and selfish attitudes of all these segments and how this has affected the progress of the country – Nigeria.

In *If…* Ola Rotimi uses his setting and locale as a satiric tool. In setting the play in a lower-class habitat like the face-me-I face-you type of house in Diobu, Port Harcourt, Rotimi satirises the entity called Nigeria. In this house he puts some ethnic representatives of the Nigerian society and all classes, professions and religious beliefs. His point of satire however is seen in the way he depicts their quarrels, their inability to be unified and the challenges facing them in the hand of the comprador class – here represented by the landlord and the support of a member of the lower class represented by Betty. He also satirises the Nigerian political processes and structure and how politics in Nigeria is about selection and not election. Not only this, he pinpoints the consumer orientation of the Nigeria ruling class and their inordinate preoccupation with class, domination and disregard for a society that works. These factors he captured effectively in Banji's speech

Banji : Mama didn't travel after all
Hamidu: Why?
Banji: Flight cancelled! After waiting- when did we leave here? 6:15 right? Ok 7, 8, 9, - at 10:25 I tell you. After waiting for four damned hours – the announcement "sorry… bla-bla- bla …flight WT bla-bla-bla- has been cancelled.
Hamidu: *(Cynically)* Due to operational reasons –
Banji: As usual! But the flight officer gave me the low-down, see? Not only the Port-Harcourt- Lagos flight. All Domestic services are being grounded for two days.
Hamidu: Why?
Banji: Why? To convey members and well-wishers of the PPP to Lagos to celebrate their victory! …Yep! The big shots are back in power – all Government production machines will henceforth become personal or party property. Nigeria we hail Thee! *(If… pp. 71-73).*

Although Rotimi published the play, *If…* in 1983, the situation had not much changed from what is presently operational. The present rush to get a 100 million naira form of intention to contest for Presidential elections in 2023 by serving Ministers who had crises on their hands (Think of the Minister of State for Education who was unable to resolve the more than 90-day ASUU's strike or the Transport Minister who has not been able to resolve

the issue of those kidnapped by bandits on Kaduna Abuja rail line after many weeks) getting the forms. If they cannot find solutions to the present crises in their hands, how will they be able to be better Nigerian Presidents? In a situation like this, the young, full of potential, sensible, most sensitive and most honest will either leave the country thereby resulting in Nigeria's brain drain or die like Onyema did at the end of the play. Hamidu and Banji aptly present this given the degenerated situation and plight of the masses

> Hamidu: I've never felt so useless in my goddam life. Allah! As a trained doctor, I'm useless here, and I'll never forgive this country for that. To think that there we were in the streets, the boy gasping for life. All we needed was an oxygen mask. That's all. In a land where human life means something, there would be telephones. Telephones that work. In minutes a well- equipped ambulance would be at your doorstep. But here…How can you work and claim to be useful without the tools of your trade? How?
>
> Akpan: This land can render a man useless so perfectly.
>
> Banji: So, that's the point. That's Onyema's response, his own answer to a society rife with contradictions. He was what happened at the party. A rich man brandishing his loathsome power so much so …it provoked even the deaf and dumb… later he again was witness to the consequences of affluence disgraced by the deaf and dumb. The arrest and brutal manhandling of the common man proved too revolting for his young mind to bear. He must have asked himself one question: does boy like him, honest and sensitive – does he stand a chance in a nation with no value for the dignity of man? A nation where money and position mean everything? (*If*... pp. 79-80).

Society and Satire, What Goal for the Writer?

The main role of satire within the society is to hold human vices and follies up to ridicule with the intent of shaming individuals and society itself into improvement. Although it is usually meant to be funny, its greater purpose is often constructive social criticism, using wit as a weapon (Nasiru, 2013, p.6). However, if the satirist's main goal is to make fun and hope for a change in societal incongruous activities, the satirist has failed. His lampooning or highlighting the societal ridiculous behaviours and actions becomes just an exercise in futility. Although many satirists follow this pattern, for example Wole Soyinka highlighted religious hypocrisy in the Jero plays – *Trials of Brother Jero* and *Hero's Metamorphosis*– there were no suggestions as to how this menace could be tackled. It is in this regard that Ola Rotimi differs. In his satirical plays, he usually gives suggestions as to what needs to be done to correct some of the human foibles highlighted in his plays. In *our Husband has gone Mad Again*, he preached against the highly patrilineal and hierarchically masculine society that Nigeria is to be changed to one in which women are not only accorded respect but also given the space to lead. This is seen in the evolution of Mama Rashida and Sikira at the end of the play and the play's final word that "Men and Women are created equal." In the erection of a pedestal for women to stand, Ola Rotimi seems to be saying that the society must use all hundred percent of her potentials rather than fifty percent as the Nigerian society presently do by giving all power to men and ignoring the women.

In *If…*, Ola Rotimi's suggestion is that everybody within the society needs to come

together in order to resolve society's challenges and problems. This, he reflected in the unity shown at the fortieth marriage anniversary party for Papa and Mama in the play. The contribution of everybody and tenants in the house at Diobu and that of even the Landlord creates a template that can be used in moving Nigeria forward. In the play *Who is a Patriot?* Rotimi through the boys who moved the rock from the road surmised the panacea to Nigeria's problem

> Boy 2: Sir, we have agreed on what we want
> Narrator: All right – one by one…
> Boy 4: No Sir, together
> Narrator: OK. What is it?
> Boy 2: Minor – you talk first!
> Boy1: We want to feel convinced that this country belongs to all and
> we mean all. All of us! Finish!
> Boy 3: No one must feel that he has more right to it than others!
> Boy 4: Which means that the laws of our land must be straight?
> Boy 2: And can discipline everybody-big or small.
> Boy 1: That's right – no mago mago!
> Narrator: Hmm! (After thinking) Is that all you ask?
> Boys: That's all Sir. Finish, Sir, that's it, Sir.

This ability to suggest solutions to what he is satirising about the country and his people made Ola Rotimi not only an original and unique playwright but also a satirist per excellence.

Conclusion

This paper examined satire in Ola Rotimi's works and the role of the playwright as a satirist. It started with a definition of satire, its roles within the society and the use of satire in African traditional festivals and plays. The paper then discussed Ola Rotimi's role as a writer and the use of satire in some of his plays. In addition to the structure of the paper as explained here, the paper interrogates the use of satire in the selected plays of Ola Rotimi while also trying to relate the satire in his plays to real situations in Nigeria. This is done with the intention of explaining how the playwright, through making us laugh at ourselves, helps us to see how ridiculous some of our actions are and thereby learn how to correct them. This will help us better our situations in the country. Ola Rotimi's ability to suggest solutions to the ludicrous actions exhibited by characters in his texts goes beyond just highlighting our mistakes to creating what we can do to make our country better. This in a way, will create a better society which in reality is what the goals of satire and the satirist are in the final analysis.

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Covid-19 Social Distancing and the Emergence of Drive-in-Teatre in Nigeria

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Abstract
This paper aims to examine the factors responsible for the emergence of a particular concept and practice of the theatre in Nigeria, due to the challenges created by the spread of Covid-19. Most indoor theatres are still shuttered as a result of the ban on mass gatherings orchestrated by the Covid-19 pandemic. Consequently, events of traditional and/or conventional theatres in Nigeria and the world over still appear to be operating at half capacity due to the coronavirus which can spread where a large number of people gather together at the same venue. Given this situation, drive-in-theatres, which may seem like relics of the past, are now making a comeback. This has offered theatre-goers an opportunity to have a new theatre experience from the coziness of their cars. It is not only an alternative which does not violate social distancing, but that; it could get rid of sophisticated equipment like air conditioning, chairs and costly lighting gadgets. This paper therefore takes a critical look at the concept and theory of drive-in-theatre in the Nigerian theatre space, with focus on Agozie Ugwu's performance of *Tony Wants to Marry* at the premises of Transcorp Hilton car park, Abuja, Nigeria. Our statement of general principles is based on Richard Hollingshead's drive-in movie theory that emphasizes the exploration of theatre/film's ability to adapt to all conditions and meet the needs of different spectrum of audiences including the sick, disabled, obese and physically-challenged generally. The paper uses a participant-observation method of to underpin its investigation. It concludes that, with drive-in-theatres operating at this time of Covid-19 pandemic, theatre as an agent of transmission and advocacy may need to revise its marketing strategy by integrating physical distancing as one its creative approach to survival and curbing the pandemic.

Introduction

Covid-19 pandemic came in with a lot of unprecedented and/or unparalleled lessons and experiences about how a disease can change the conditions, life-styles and fortunes of humanity. The fear of this disease and its quick fatality rate has warranted the resurgence of the Drive-in-Theatre in the Nigerian theatre space. This has also given birth to new insights, direction and methods of theatre practice within this Covid-19 era. The Drive-in theatre was first introduced in the year 1933 by Richard Hollingshead, Jr. as an alternative to the conventional indoor theatre. According to Reid, cited in Fox, Hollingshead's motivation was to create a viewing experience for his obese mother, who found conventional indoor theatre seating uncomfortable during the Great Depression. This led Hollingshead to try out his first makeshift design, positioning his mother in a car, with a projector on the hood targeted at sheets that comprised an improvised screen (66). Segrave, as quoted by Fox further reveals that Hollingshead's patented Drive-in theatre design was premised on his belief that even in challenging economic times, people would be reluctant to give up automobiles, food, and theatrical shows or movies (66).

The essence of drive-in theatre has thus been predicated on the above mentioned factors in the later years of its inception and practice. Over the years, ugly events and occurrences such as World War I and II, disease outbreaks and other economic challenges have forced people to remain indoors within the confines of their homes as a safety precautionary measure. This has hampered the blossoming of indoor theatrical activities, thereby setting the stage for the evolvement of alternative measures since man's entertainment needs must be met in order to relieve the accompanying boredom of such dilemma. From the foregoing, it is safe to deduce that the operating philosophy of the drive-in theatre is either occasioned by the dire need to stop the spread of diseases or pandemics which can spread rapidly in a situation where audience members sit shoulder to shoulder in an enclosed setting, or the need to adopt this theatrical style specifically for the physically challenged. While these can be said to be the major motivating factors for the drive-in theatre, some theatre goers have opted for the drive-in theatre in attestation to the fact that it offers more comfort, freedom and privacy within the confines of their vehicles, blotting out the troubles of bad chairs, uncomfortable sitting arrangements, poor ventilation, stringent formalities and protocols which abound in indoor theatres.

Accordingly, Underhill, quoted by Fox adds that "Drive-in theatre patrons can do as they please within the dictates of decency in the privacy of their automobiles. They can shell and eat roasted peanuts, smoke, hold a normal conversation, regulate ventilation, and relax in wider and more comfortable seats with more leg room than possible in an indoor theatre" (27).The Drive-in theatre has proven over the years to be a competent theatrical convention amidst social constrain and economic challenges. Statistics have shown that due to several economic and global challenges, the number of drive-in theatres has once risen to 4,500 theatres in the United States alone (Fox, 68). However, there has also been a swift decline in the number of drive-in theatres in the world, leaving the number at a few tens or hundreds due to challenges like the availability of land or space, technological advancements and requirements, and competition from other forms of entertainment. While the high cost of securing space, gadgets/equipment, and keeping up with technological trends have forced

many Drive-in theatres to shut down, the gross increase in the production of home videos have also reduced audience patronage of drive-in theatres as many people prefer to view movies and other shows in the comfort of their homes. Fox further submits that much of the decline of Drive-in theatres is due to the availability and charm of substitute entertainment options (51). Also, there is a high propensity to think that drive-in theatre amputates the fullness of satisfaction that is characteristic of a typical theatre-to-audience relationship as well as the audience-to-audience interactive relationship since an audience member only views the show from the confines of his car. Hence, he keeps his thoughts, questions, arguments and overall assessment of the performance experience to himself as there is seldom anyone sitting next to him to share such thoughts with.

This is perhaps why Giles holds that two articles in the national press of the United States have successfully written off the drive-in theatre as a practicable form of entertainment (66). Be that as it may, the success of theatre, whether indoor or drive-in depends markedly on audience engineering and the measure of comfort and quality of services ascribed to it. The values packed in the shows lose steam the moment it is consumed by grumbling consumers owing to poor services and discomfort. To keep the theatre business going therefore, concerted efforts must be made to keep the theatre market (the audience) towards new and inventive experiences. This includes reverting to the theatrical form that most suits the prevalent circumstances in a particular geographical location in a bid to meet the entertainment needs of the target market without jeopardizing physical and/or general well-being of the audience.

Consequently, Drive-in theatre was first employed in Nigeria as a veritable tool of preventing the spread of Covid-19 and keeping the entertainment hopes of theatre patrons alive despite the imposition of lockdown rules. This paper thus aims to examine the inaugural experiment in drive-in theatre in Nigeria spearheaded by Agozie Ugwu and the Mosiac Theatre Company, Abuja. The study shall explore the essence of drive-in theatre in Nigeria as well as the methodologies and process of audience re-engineering in a Covid-19 era with a view to also lending credence to the drive-in theatre as a theatrical form that could maintain full theatrical satisfaction that goes with any other form of theatre.

Agozie Ugwu and the Mosiac Theatre Company
Agozie Ugwu is the founder and creative director of Mosiac Theatre Productions. This theatre company is based in Nigeria's capital city, Abuja and has been in existence for over ten years. Agozie graduated from the University of Nigeria, Nsukka where he obtained a BA (Hons.) in Theatre and Film Studies with particular emphasis on directing and productions. Along these lines therefore, Agozie has taken his Theatre Company with remarkable productions to different states of the country as well as handling major productions for different Nongovernmental Organizations (NGO'S) including the United Nations (UN). His theatre company is widely travelled both within and outside Nigeria. His over ten years in the commercial life theatre space in Nigeria is groundbreaking, affording him a lot of theatrical experiences and innovations to continuously thrive in the industry.

This is obviously not unconnected with his idea of starting the Drive-in Theatre

initiative in Nigeria with a view to creating job opportunities for artists especially during the pandemic era. On the 20th of May, 2020, the first ever Drive-in theatre in Nigeria was pioneered by Mr Agozie Ugwu. It was a performance that he (Agozie) produced and directed at the Silverbird Entertainment Centre in Abuja. The production witnessed over two hundred and forty four vehicles in attendance (Interview with Agozie) as a response to the Covid-19 challenges which prohibited social gathering of people in a particular place during the heat of the pandemic. For Agozie,

> The art of theatre thrives more when people congregate, you
> know, theatre audience in a theatre space to watch a performance.
> And because of the social distancing, this means that; the art of
> the theatre, live theatre, commercial theatre is suffering and theatre
> theatre houses were closed nationwide. So the Drive-in theatre is
> an initiative for us to revive, to reinvent and to reinstate the art of
> the theatre (Interview with Agozie).

It is against this backdrop that Agozie was encouraged to evolve other methods through which profits can be made through theatre productions in a Covid-19 era. Indeed, it is a clear mindset strategy, persistence and necessary commercial attributes by which a theatre director can display his passion in order to cope with the demands of the times. This is perhaps what Dekoven describes as 'a dog with a bone' mentality and went further to reveal that: "If you really believe in what you're doing, you must develop the patience, fortitude, and strength of conviction that will allow you to stay with it and get it through" (171). This explains the strong persuasions of Mr. Ugwu to give it his all, hence; The *Mosiac Theatre Company* is a business enterprise which has braced up with the harsh times of a pandemic to find creative and innovative ways of still keeping the gap between the actor(s) and audience close. As an audience member, while in your car, you can use a radio device to track-in the audio, that is; the voice of the actor(s) into your car radio to be part of the production. This oral delivery through the actor's voice to the car stereo is a major technical component of this kind of theatre which must be carefully and professionally handled by the director. Gauging the importance of sound and its clarity in a theatre performance, Monta and Stanley (212) reiterate that: "for the stage director, the technical requirements of sound revolve around making the best use of the performance space". This implies that; actors must not only be conscious of their playing area, but be made to acquaint themselves with devices that convert sounds to electrical signals by means of vibrating diaphragm; otherwise they will lose their audience.

Agozie Ugwu believes that; although the nature of this theatre could appear elitist and expensive, yet as an entrepreneur he cannot, but to continuously negotiate various ways towards providing funds for the creation of a viable theatrical platform and experience for theatre patrons. The theatre company uses social media – *Facebook, WhatsApp, Instagram, True-caller, Google arts* and even press releases to publicize their productions. Tickets are sometimes sold for as high as Six Thousand Naira (N6000) only per person in a car and twelve thousand for three in a car in order to encourage and inspire attendance. He reiterates

thus; "What we have done is that; we've sought sponsorship and partnership from brands which has helped market our innovative ideas". We have had *MTN* on board, *Budweiser, Indomie, Transcorp*, different brands you know, and *Option A Media* that provided the sound and light at a very affordable price" (interview with Agozie Ugwu). Suffice to say therefore that; they all share in the risks and profits that accompany the productions.

The Essence of Drive-in Theatre in Nigeria
The quest to synthesize the world into one composite whole through ideas and technological manipulations is reflected in innovations such as the drive-in theatre. This is particularly so, because, live theatre can only thrive in an enabling environment that is conducive and can reinforce an idealized organizational framework upon which live theatre can thrive. In the search for the greater relevance of theatre in a pandemic era, we have argued elsewhere that; this new and revived method of live theatre (Drive-in theatre) could seemingly be part of the globalisation effect especially in the area of technological media, information and communication development. We therefore see it as a theatre poised to galvanize greater number of Nigerians to see hope in the midst of the struggle to survive the Covid-19 pandemic. This is bearing in mind that this form of theatre is an offshoot of globalisation. This is what Ode, (279) means when she says that: "In order to romance with the New World Order, Africa, and, indeed Nigeria, plunged into a high-tech communication network by creating the enabling environment for its development". In this period of intense recognizable signs of specific disorder, the Drive-in theatre therefore, becomes a powerful vehicle upon which audiences could integrate and connect with theatre productions without infringing on the strictures of the Covid-19 protocols.

Unexpectedly, this appears to be a new wave of national consciousness, one which invades our (Nigerian) social space (open space at five star hotels, parking lots at supermarkets, stadium etc.) in order to keep theatre enthusiasts abreast with certain dramatic phenomena. This reinforces the ideas that Peter Brook's *The Empty Space* had in focus while discussing the conception of space that allows for unconventional seating of the audience in their cars within a space for seeing a performance. Downs et tal (406) on their part support the development of the Drive-in theatre thus: "Instead of traditional theatre or performance space, performance artists are interested in public arenas, such as galleries, parks, garages – anywhere that fits their needs". This uniqueness is obviously a means through which theatre productions and theatre itself could survive the tough times of a global pandemic.

Given the global outbreak of Covid-19 and its arrival on the Nigerian shores, the global recommendation of social distancing by the World Health Organization (WHO) and the strict enforcement of same by the National Centre for Disease Control (NCDC) as an effective way of controlling the spread of the virus has led to the abrupt halting of so many public events and activities in compliance with the Covid-19 protocols. The imposition of national lockdown and in extreme cases curfew in some parts of the country further dampened the hopes of enjoying live theatrical entertainment. The temporary banning of indoor activities, gatherings and events affected indoor theatre operators, giving way for the drive-in theatre to sprout in Nigeria. In its concept and design, the Drive-in theatre in Nigeria operates essentially in adherence to the Covid-19 rules. The parking space is arranged

creatively facing the screen like a massive Open Air Theatre ensuring safety protocols whereby you can exit the theatre row by row still observing social distancing.

Reflecting on this form of theatre at this critical stage as a people, we cannot, but appreciate its logic and devotion attached to human welfare and continuous existence in the midst of the pandemic. It is plausible to note that; with multimedia and performance art surfacing in the Nigerian theatre space, practitioner(s) should be professionalizing and contributing their creativity and expertise for the benefit of budding practitioners. Indeed, experiments and adventures of this sort might become fashionable dramatic expressions in the future, especially with the growing incorporation of screen projections into theatrical performances. This is particularly so when viewed from the position by Morrison that:

> Experiment has always produced a volume of appalled criticism from the public and exponents of the theatre alike, who little realize how much of their present enjoyment they owe to the courage and visionary imagination of writers and practitioners of the past (142).

Essentially, Drive-in theatre is motivated by the desire to achieve expediency and at the same time add to our knowledge and understanding as theatre-goers how theatre can be transposed even in difficult times. It is a process of exploring alternatives to conventional theatre and hitherto have an audience enjoy aesthetic distance in terms of the relationship that occur between them - audience and the performer.

Drive-in Theatre and Re-engineering Theatre Audiences in a Covid-19 Era
The theatre-audience is an irrevocably organised group of people who plan and decide to converge at a given location (theatre-space) within a specified time frame to see or witness a performance. The theatre audience according to Nwamuo is a group of people drawn to a theatrical event by the yearning for art at a given time and place and that is conscious of itself as a homogeneous group of art lovers (23). The unified consciousness of love for art fuels the audience-to-audience relationship and thus creates a platform for interaction amongst members' of the audience on their perceptions and thoughts of the performance during and after the performance. Nwamuo affirms that the audience, conscious of itself as a group with the same motif, enters into a relationship with the theatrical event and with each other whether in studio performances or main stage productions (23).

The theatre audience is an important whole that forms part of the formula which gives theatre its completeness. The entire rudiments of the theatre are meant for audience consumption as performers cannot perform for themselves. The script, which is the raw material, is processed by the theatre collaborators through rehearsals and transformed into a finished product ready for consumption through performance. This explains why a theatrical performance is otherwise known as a production since it is in consonance with the production chain of economics hence a production in this regard is considered futile if there are no consumers to patronize it. As the chief consumers of theatrical products; "the audience serves as the market for the performance" (Oshionebo and Idebi, 99). There is no doubt that the audience has a potent influence on the theatre by virtue of determining the success or failure

of a particular theatrical outing. Their perception of the performance and services of the theatre informs the managerial or administrative measures that must be taken by the theatre organisation to ensure that the audience is well taken care of. As the patrons of the theatre, utmost comfort and courteous gestures in the form of theatrical products and services must be lavished on the audience in order to secure continuous patronage from them. Oshionebo and Idebi put it thus:

> The seating of customers in the theatre must be pre-arranged in such a way that makes it effortless for the usher to take them to their seats during performance. Before the show begins, ushering members of staff must be assigned for opening and closing the entrance doors, and putting off and on the house lights. He/she must be familiar with the measures to follow during an emergency. There must be fire extinguishers, water in the toilets and the presence of medical personnel...the guest must be made to feel as the most honoured guest during shows. Without them, profits would not be made for the organization (95).

Oshionebo and Idebi's pontification clearly shows that the audience is an indispensable segment that motivates theatrical productions and as such remains indelible to the lucrative drive of the theatre business.

In the same vein, (Bennet as cited in Inyang, 237) confirms that: "theatergoing is a cosmopolitan activity and thrives in cultures or societies based on the existing norms of interactivity and daily living in those societies". It is clear here that theatre as an art form is a people-enhanced activity whose impetus must continuously be accomplished by the presence of its clientele. So far, we have been able to establish that maintaining a good theatre-audience relationship remains the superlative way of increasing audience patronage and participation even amidst economic/global turmoil and competition from other entertainment forms.

Perhaps looking at the years of collective vision and creative activities at the University of Ibadan between 1958-1965 where new ideas and experimented concepts of taking theatre away from the narrow confines of the University of Ibadan community as a move geared towards orchestrating the impetus for Drive-in theatre which we presently discuss. Suffice it to say that one could see this important strategy in terms of audience engineering. Ogunyemi's review of the Nigerian theatre and drama in his *introduction* to the book; *Drama and Theatre in Nigeria: A Critical Source Book* succinctly captures this position:

> But even more laudable was the first genuine attempts to take theatre to the people, away from the narrow confines of a pretentious and stuffy University of Ibadan atmosphere. Their audience was a mass audience, their stage, in the words of Axworthy, "a Town Hall, a Law Court, an open air cinema,

> the table tops of a school dinning-hall, or the studio of
> E.N.T.V. in Enugu (30).

Ogunyemi is simply saying here that; theatre people even at that time had gone on to cut an image for themselves in terms of how through a creative impulse they were expanding the scope of theatre practice. Outside this innovation, specialists in the other arts and technology had gone ahead to design theatre spaces with multimedia and performance art in mind to express their stagecraft. "In the 20th century, the development of technological media, such as film, television, video, and computers, has had a profound influence on theatre. In the 1920s directors such as Erwin Piscator and Vsevolod Meyerhold incorporated screen projections into theatrical performances" (420). In other words, they adapted their productions in the most creative manner to suit the environment and conditions upon which their audience can experience theatre in non-theatre spaces.

It is perhaps this conviction that has occasioned a reinforcement of the revolution in digital communications through the Drive-in theatre strategy to curb the deadly disease spreading with phenomenal speed across the globe. It is important to add here that; the challenges and processes of audience engineering along the lines of drive-in theatre takes quite a different twist from the fortunes of the indoor theatre approach. Accordingly, Agozie Ugwu echoes that being deliberate in finding an appropriate space is very important for this kind of theatre. He goes on to say that:

> These days theatrical space can also provide a platform for
> Performance. The three basic elements necessary for a live
> show to happen is the space, the audience and the performer.
> Now the nature of the space is evolving, thus when we talk
> about the virtual audience, that is; the audience that stay on
> the platform to watch a play are also in a space. So the virtual
> space is also an alternative, because we do shows and people
> connect to this shows through the theatre platform and watch
> the performance in real time, watch it live…
> (interview with Agozie).

Suffice it therefore to say that, it requires the reengineering of the audience, space and resources in order to successfully move the indoor experience outdoors, retaining every bit of its charm and seeking possible means of adding extra panache to it. Drive-in theatre in Nigeria sprang up as a result of the recommendations made by the National Centre for Disease Control (NCDC) banning all indoor activities as a way of preventing the spread of Covid-19 in the country. The lockdown rules as well as other preventive measures prescribed by the NCDC greatly influenced the policies and modus operandi of the drive-in theatre in Nigeria.

Conclusion
The concept of the Drive-in theatre has proven overtime to be a retainer and sustainer of the theatre business amidst global and economic turmoil and stiff competition from other

entertainment forms. In Nigeria, the drive-in theatre with a stylised pattern of integrating drama performance, leaning on digital technology is a unique experience for both the performer and the audience. Apart from this plausible feat, the Drive-in theatre has also proven to be a more comfortable theatrical form, given the privacy, comfort, freedom and informality it offers to the audience who remain the market and chief consumers of the theatrical products. Indeed, due to digital options, the Drive-in theatre can be likened to a *rescue-worker* with a preventive prowess to handling the situation in a Covid-19 pandemic lockdown with its huge didactic and entertainment value. The relatively affordable tickets and benefits of free parking space speak volumes of the benevolence the audience enjoys from this theatrical form. But not for the drive-in theatre, the outbreak of Covid-19 would have perhaps sent theatrical entertainment to an early exit from the space of public relevance and artists left in limbo.

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The Semiotics of Cinematic Space in Leila Djansi's *Sinking Sands*

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Abstract
Film is the replication of real-life which employs visual elements apart from dialogue and sound effects to communicate effectively to an audience. An aspect of using such visual elements includes setting, sets, and props to define a character's social status, geographical location, period, and other circumstances. In addition, such visual elements in the cinematic space can present significations, deeper meanings and visual metaphors in the story. These visual elements are signs and symbols perceived as film language and used to communicate in films. The explication of this communication apparatus and its study as signification is known as semiotics. As observed, very little scholarly attention has been given to research on setting, sets and props in Ghanaian films based on semiotics. Therefore, this paper focuses on setting, sets and props in a Ghanaian film titled *Sinking Sands* (2010). It employs the qualitative research approach and framework. Based on the semiotics theoretical anchorage, this paper attempts to analyse how some settings, sets, and props are used in the selected Ghanaian film *Sinking Sands* (2010) to make meaning and present visual metaphors in the cinematic space. It is observed that the use of visual elements such as setting, sets, and props in films does not only present their functional or utilitarian purposes as viewed in the society but they also present different dimensions of meanings and visual metaphors in the cinematic space.

Keywords: Cinematic Space, Props, Settings, Sets, Semiotics, *Sinking Sands*

Introduction
The emergence of film was influenced by several technological advances in the Nineteenth Century. According to Thompson and Bordwell (2010), this particular century saw the spread of several visual forms of popular culture across the globe. The industrial revolution gave way to the invention of lantern slides, photographs, and visual fiction in mass production. Several cohorts of people both middle and working-class had the opportunity to visit places with painted scenery of three-dimensional images showing past events. Also, circuses, music halls, and amusement parks displayed other forms of entertaining shows at a cheaper rate. Particularly, in the United States, numerous theatre troupes toured different

towns, cities, and performed in play houses and opera buildings. Subsequently, the movement of theatre productions from town to town became very expensive. Likewise, people had to travel from far distances to visit major places of entertainment. As a result, film became an alternative that provided a simpler and low-priced way of entertaining the masses. The filmmaker could record actors performing on stage and later screened them for people across the world. Initially, it all began with the experiment of basic optical devices used to entertain the masses which metamorphosed into sophisticated apparatuses that were able to present an illusion of reality in motion.

The idea behind these novelties in the likes of toys and machines was based on optical notions of *persistence of vision* and *phi phenomenon*. The terminology *persistence of vision* refers to the idea that the human brain can recollect images cast on the eye's retina for some couple of seconds before it is taken off from their view whereas the *phi phenomenon* describes the notion that allows human beings to see individual moving still images as a whole. Therefore, the two phenomena which enable human beings to view the succession of still images together as a whole and not fragmented permitted an illusion of motion and constitutes the root of cinematography (Cook, 2016). With several inventions by filmmakers, two film pioneers known as the Lumière brothers invented the *Cinématographe* in December,1895, which became the term that is attached to the film medium to date (Cook, 2016). This particular device served as a camera, projector, and film printer. It was built to run at a speed rate of sixteen frames per second and became the norm for shooting silent films. Lumière brothers as early film pioneers told their stories by recording daily happenings of life. In execution, the camera was positioned statically and several scenes were recorded continually. One of the popular films shot by the Lumière brothers was known as *Workers Leaving the Factory in Lyon* (1895). The films of the Lumière brothers were mostly exterior scenes. Later on, came another eminent filmmaker, bearing the name, George Méliès, who also contributed to the visual narrative storytelling. Méliès was famously known as the "magician" in film history. In his narrative, he experimented with several camera tricks such as stop motion and other special effects to create difficult scenes and fantasy to surprise his audience. Among his films was a popular one titled *A Trip to the Moon* (1902) which marked the first science fiction film in history. His style was a build-up from what the Lumière brothers had started. Also, he explored several genres such as comedies filmed on locations. He owned his studio and constructed several sets in telling his stories. The core reason for constructing his studio was to be able to handle the *mise en scène* of his films (Thompson and Bordwell, 2010). To date, shooting in the studio and on location has remained the standard of filmmaking. Later on, early filmmakers realizing that their audience got bored with viewing films shot in a static position decided to change from that to moving the camera around a scene to create a three-dimensional feel or *look*. The idea was to explore the telling of stories from different angles. This served as a progression over the shooting of films earlier on that gave the impression of a two-dimensional feel on screen. It must be noted that the two-dimensional *look* gave the notion of the Proscenium arch effect in the theatre.

Film is known as a powerful audiovisual medium of communication since its emergence after theatre. Film has the ability to create an impression of three-dimensional

spaces on two-dimensional surfaces. To date, film audiences across the world have been intrigued with the portrayal of real locations and illusory worlds through several narratives onscreen (Brine, 2020). According to Bordwell, Thompson & Smith (2017) filmmaking as a means of communication presents us with several facets of life. It depicts unique kind of experiences that gets us emotionally attached to most characters in films. We either fall in love with such characters or hate them in the end. Again, film as an art form enables the filmmaker to create emotions and awe through visual means in the viewer's mind. Furthermore, they assert that every film world is built around experiences centered on characters in the cinematic space. That is a character's wants in the film world and what he or she encounters till the end of that journey. Thus, setting, sets, and props in films play pivotal roles in achieving the aforementioned visually to the viewer on screen. These visual elements are known as aspects of Production Design in filmmaking. As explained by McClellan (2020), production design is the creative use of art, light, and locations to tell a story on screen. The locations refer to real environs and physically constructed sets in films to tell a story that is complemented by the lighting design and style provided. Ultimately, the lighting design and style would further illuminate whatever is placed in the cinematic space that serves as a form of enhancement and aesthetics. In filmmaking, the production designer is responsible for interpreting the film script into visuals. As the head of the "film art department", he or she hires design personnel in the likes of a set designer/ scenery constructor to design and construct physical sets or choose realistic locations to tell a story. On the other hand, props are handled by "property men" who are supervised by the production designer to select varied items and objects to be positioned on film sets or handled by characters in performance (Rizzo, 2005). Similarly, Petrie and Boggs (2018) explain that:

> The production designer first makes elaborate and detailed sketches and plans for the set and then supervises, down to the last detail, the construction, painting, furnishings, and decoration until he or she achieves the exact look intended. In every stage of filmmaking, the production designer consults with three other people directly responsible for the visual texture of the film: the director, the cinematographer, and the costumer (pg. 82).

Petrie and Boggs highlight the core responsibilities of a production designer in collaboration with the Director and cinematographer. This collaboration is very relevant because the director and cinematographer contributes to the visualisation of shots, compositing and framing.

Cinematography refers to the capturing of moving images as part of the filmmaking process by creative use of camera and lighting equipment to tell stories visually on screen. In filmmaking, the director, cinematographer in collaboration with the production designer set the tone and colour palette of every film. The director brainstorms and plans how the scenes in a film can be executed by suggesting several shots, camera positions and camera angles, lighting style, and colour which are agreed on by the cinematographer. Also, the production designer interprets the film script into visual elements by choosing plausible settings, sets to enable telling the stories in film.

Corrigan and White (2012) refer to these visual elements as part of the *mise-en-scène* in films. It is also known as the totality of every element seen on screen in a film by the viewer. They explain the term as the elements placed in front of a camera before filming. It is noted that these are material elements borrowed from theatre performance employing basic concepts of picture composition of photography and painting. Examples of some of the *mise en scène* elements are set elements, props, lighting, acting, costume and make-up. They further explain that the buildings of a city can be referred to as public *mise en scène whereas* decoration in a person's room can be termed as private *mise en scène*. Further, an array of flood lights in a city may be described as atmospheric *mise en scène.*

In the opinion of Corrigan and White (2012), settings refer to fictional or real locations where an action happens in a film world. On the other hand, they explain sets as physically constructed spaces usually done on a studio soundstage or locations for a narrative. Hence, the selection of sets and settings in feature-length films is very relevant because the chemistry between characters and these spaces are essential to every narrative on screen. In another explanation LoBrutto (2002), refers to the set of film as spaces which consists of real locations or physically built environments with walls, flooring, ceiling, windows, doorways, and doors. These are enhanced with certain decorative elements that form the entire scenery. Within the context of this paper, these two terminologies can be used in any filmmaking conglomerate to describe backgrounds in films. The only difference is that the former refers to real locations and the latter describes physical constructions. In reiteration, Bergfelder, *et al.* (2007) observes that the filmmaker must always endeavour to create backgrounds for characters in films that keep memories on the audiences' mind. Bordwell, *et al* (2017) further posit that setting in film can play the major element that moves the story forward and not just spaces created for narrative characters to perform. Despite the film being shot in studios against real locations or constructed sets, it must always add to the authenticity and believability of the film. Petrie and Boggs (2018) postulate that settings reveal characters' identity, create their believability in the narrative world, and serve as symbolism representing other meanings.

Props represent items or objects handled by characters or placed in films to aid a performance. As explained further by Corrigan and White (2009), a prop also known as "property" is an item placed in films based on functional purposes and as objects handled by characters in executing their roles on screen. For instance, guns, cigarettes, cars, flowers, trees, and books. Further, Corrigan and White (2012) present the main forms of props in films as "Instrumental", "Metaphorical", "Cultural" and "Contextual" props. They explain "Instrumental props" as objects used based on their functionality. For instance, the use of a car as a means of transportation in films. "Metaphorical" props are used as a means of symbolism in films. Also, "Cultural" props refer to the use of objects in films associated with a particular society. The latter known as "Contextual" props represent items used as its common function and used to present other meanings in the same film. According to Hart (2013):

> Film and theatre technicians have developed some widely
> accepted categories of props to help distinguish who is
> responsible for what. Props are often divided into two major

categories: hand props and set props (pg.3).

Hart categorizes props generally into set props and hand props. He further explains that set props are objects located on the set and hand props are referred to as objects handled by actors in performance. Hart gives other examples of types of props such as background props, stunt props, dummy props, working props and static props. In the opinion of Nelmes (2012) props can play a metaphoric significant role depending on how attention is drawn to them in the narrative through choice of shots and image sizes. Also, he posits that sets and props may signify different meanings aside their form of realism. LoBrutto (2002) echoes that this depends on the script provided by the filmmaker who specifies certain props according to the narrative and portrayal of characters. In my opinion, this would add to the plausibility and imagination of the story.

Cinematic space in films can be explained as a space represented on screen through the camera's lens viewed by an audience. In other words, the space represented here is a product of what an audience sees on screen. Elden (2004) mentioned Henri Lefebvre, a French Marxist philosopher, and sociologist best known as a scholar in the definition of spaces as areas within a frame that can be identified by the producers who created them. Therefore, the filmmakers attempt to tell a story with several shots, and image sizes with specific lenses enable them to define space in a frame. This allows the frame to act as a window engaging an audience in the film space. As echoed by Giannetti (2014), every frame on screen contains an image that describes the story world. Viewed as moving images, film is known as a sequential and three-dimensional art form that can be enjoyed by an audience and for analysis purposes based in context. It can be noted that cinematic space in this regard presents the imagination in which the screen frame act as the opening or window viewed by an audience. These are spaces we see on the screen as the story unfolds in the narrative. Moreover, Grosoli (2018) reflects on Éric Rohmer, a film scholar, who expresses cinematic spaces as spaces represented by individual shots, an assembled space of a combination of series of shots in one whole, and the spatial illusion replicated by sound in a film. Thus, all the building blocks that make a frame define the cinematic space. For instance, the single and individual shots combined to make meaning. I agree with Rohmer's explanation since several shots defining images are enhanced by sound to tell a story on screen. The sound could be the dialogue between characters, effects, source and background music.

What is Semiotics?
According to Colbey (2010) semiotics can be defined as "the study of the sign" (pg. 3). It is referred to as the study of signs and symbols. Hasanah (2014) explains that semiotics is the study of how meanings of signs and symbols are created. Semiotics as a terminology is described from the Greek word *semion* which means a *sign*. Some studies involving the explanation of semiotics as the study of signs have been attempted by philosophy scholars in the likes of Ferdinand de Saussure, Roland Barthes, Roman Jakobsen, Charles Morris and Umberto Eco (Chandler, 2002; Panuti & Zoest, 1996; Hurwitz, 1993; Jakobsen, 1960; Morris, 1964; Barthes, 1964; Eco, 1976). However, for better understanding of the concept,

let us begin with the explanation by Eco (1976) as the premise for this paper. Eco defines semiotics as the entirety of things viewed as a sign. In that sense, a sign represents everything that has a different meaning or represents something other than itself. As emphasised by Denesi (2004), semiotics refers to anything that is considered as a sign or anything that forms a sign. For instance, he mentions the colour red which is seen as a sign since its meaning is not based on its pronunciation r-e-d but representing a certain kind of colour and other things. It is also noted that the colour red connotes different meanings in every society or country. According to Antubam (1963), the colour red invokes danger in most societies in Ghana which is usually worn by a bereaved family to signify aggression. In contrast, the colour red in China represents a sign of luck and victory (Shutterstock, 2020). Therefore, it may not be the diverse meanings of the colour red *per se*, but once it means something else it could be considered as a sign.

Charles Sanders Peirce, an American philosopher, who is known as the father of pragmatism, views semiotics as a sign that focuses on three structures. The three classifications are known as *representatum*, *referent* and *interpretant*. The first one known as *representatum* depicts the meaning of physical things. The second known as *referent* simply refers to the representation of something by a sign. The third, tagged as interpretant shows the sense made out of explaining physical things which are different from their physical meaning. Peirce was more concerned with tasking human beings to attach serious thinking to any sign they come across (Chandler 2002).

In addition, Ferdinand de Saussure (1976), the Swiss linguist considers semiotics as a science that goes beyond linguistics and includes analysing and teaching the characteristics of signs and their roles in our cultural sphere. Therefore, Saussure's understanding of signs considers a sign as *Signifier* and the *Signified*. In view of that, *Signifier* represents the physical appearance of a sign whereas the *Signified* is the idea the signifier symbolises. In other words, how human beings understand or make meanings of what they see or hear. To Saussure, a sign becomes a sign when it is explained with a meaning by someone deliberately. In other words, a sign can be viewed as a sign when it is explained as such. For this paper, the study focuses on Saussure's understating of semiotics to analyse the images captured from the film *Sinking Sands*.

Bordwell, Thompson & Smith (2017) posit that in filmmaking, visual elements like sets, settings and props placed in the story world are not placed there for fun, but rather represent different meanings. As a result, these elements are viewed as the language of film that makes meaning. Metz (1999) echoes that film can be viewed as a language that signifies meanings. It is therefore seen as a non-verbal form of communication not only through dialogue but the visual images it presents. The sets and props viewed as signs in that context function as signification in the film text or language. It is noted that language in this context represents the signs and symbols. According to Mitry (1977) as cited by Aumont *et al.* (1997) there is a difficulty in viewing film as a form of language since film does not present itself solely as a system of signs and symbols but rather consists of images, objects and characters. It is a system of images that presents an occurrence or event in the cinematic space. Meanwhile, despite the narrative style, the visuals presented on the screen become an

organised system of signs and symbols. In this way, they become symbols and metaphors representing other things. In other words, film becomes a representation that provides several meanings in the form of symbols. In addition, every film can be defined as a language since it is made of numerous images that replicate real-life scene as a signifier. As a result, when an image in a film symbolises something else it becomes signified (Denesi, 2004). In that light, every image viewed on-screen can be viewed as a basis for representation and interpretation. Semiotics in films either imply or signify images, texts and signs used by filmmakers in films. In reiteration, Metz (1976) explains semiotics in films as the study of these representations and significations in films which define film as an art. In that perspective, for viewers to be able to identify the signs and symbols in films, they must be screened severally and viewed critically to note the meanings they generate in the cinematic space (Reeper, 2013).

Moreover, Chandler (2017) describes semiotics as a sign found in language and speech, body language, and visual communication. In contrast, Chandler (2007) as cited by Tahir *et al.* (2020) observes that semiotics cannot only be linked to signs but to words, sounds, movements, images, and objects. Therefore, communication between human beings can be viewed as a subtext that gives certain meanings. In the same vein, images and objects are also regarded as signs and symbols that transpose into meanings. Therefore, film settings, sets and props involve items, objects, colours and images that can be used in several ways to represent other meanings. Again, semiotics serves as a basis for examining and interpreting all signs and symbols used in communication such as dialects, images, traffic signs, sounds, music, buildings, fashion, poetry and painting (Parsa and Parsa, 2004; Rifat, 1996). It is this understanding of semiotics that undergirds our focus on it reflection in Sinking Sand, a contemporary Ghanaian film.

Synopsis of *Sinking Sands*

The film *Sinking Sands* (2010) is written, directed and produced by Leila Djansi. It is a family drama set in the year 1998 focused on domestic violence. The entire film's production design was handled by Tony Tomety. The film was shot in the Volta region and other scenes in Greater Accra, Ghana. Pabi (played by Ama K. Abebrese), a middle school teacher, meets Jimah (played by Jimmy Jean-Louis), a bank teller and falls in love with him. They enjoy fond moments together as the unfortunate happens when Pabi's ill foster mother, Mama May (played by Akosua Agyapong), dies in her bed-ridden state. This becomes a grievous blow to Pabi as Jimah tries as much as possible to console her till he gets it off her memory. Jimah introduces Pabi to his beautiful family who is received open heartedly as Jimah promises Pabi and marries her to affirm his love for her.

Later on, during the usual routine of preparing house chores together, Pabi, fried plantain in the kitchen whilst Jimah washes dishes and later cleans the floor as a way of helping his beloved wife. After frying the plantain, Pabi lifts the saucepan with the hot cooking oil from the fire which accidentally pours on Jimah's face who is kneeling close by mopping the floor. This leaves a huge scar and mutilates Jimah's face. As a form of first aid Pabi pours water on the area with the burns on Jimah's face. Jimah gets admitted at the

hospital for a couple of days. The doctor in charge, Zach Mathews (played by Yemi Blaq), suggests a skin grafting surgery to be done on Jimah's face since it is a second-degree burn when the wounds heal and tries to encourage Pabi to be optimistic about Jimah getting healed with time. Pabi gets worried and takes some days off from her job to have enough time for her husband.

Since then, Jimah experiences stigma from the people around him, especially at his workplace. To prevent him from scaring off customers, he gets demoted to the position of one who shreds papers. As a result, he quits his job out of frustration and blames his wife Pabi as the cause of his damaged face. Jimah abuses Pabi daily which leaves scars and bruises on her body.

Pabi confides in Miss Dodou (played by Doris Sackitey), her headmistress, of the situation. Miss Dodou, advises her to leave the husband since she feels Jimah is using his guilt against her. Reluctantly, Pabi, desists from leaving Jimah, since she believes circumstances would get better as time elapses. Miss Dodou continues to persuade her and cites an example of similar reasons why she divorced her drunken husband who molested and mistreated her. In resistance, Pabi, reveals that she is pregnant with Jimah's child and cannot leave him. Later on, Pabi goes on to share the good news about her pregnancy with Jimah. Unfortunately, Jimah expresses his unpreparedness to father a child and urges Pabi to terminate the pregnancy. Pabi opts for a menial job to keep her pregnancy but later leaves her marital home after Jimah insists she aborts the baby with several physical abuse and threats. Pabi, finding the situation unbearable, leaves her matrimonial home with the unborn child.

Semiotic Analysis of *Sinking Sands*

Some visuals in the film *Sinking Sands* were executed magnificently and appropriately to tell the story and also project meaning in the cinematic space. Design personnel such as Gottfried Palm (Art Director), Albert Aidoo Bervell (Set Designer), Eric Abbey (Scenery Painter), and Issifu Teekay (Property Master) in the "film art department" headed by the Tony Tomety, were able to select real locations, built physically constructed sets and chose meaningful props to tell the story in the cinematic space. Below in figure 1, are school children gathered at a morning assembly receiving instructions from Miss Dodou (played by Doris Sackitey) principal of the school, Pabi (played by Ama K. Abebrese), and other teachers. Typically, in the Ghanaian lower and upper primary school setting, pupils are expected to attend morning assembly sessions before the day's activities begin. This marked a major scene used in the film to define the geographical location and serve as a major landmark by the filmmaker. The natural setting of the school used by the filmmaker added to the realism achieved in the film. Besides, the entire façade of the school block represented an architectural building design and style of how some schools are constructed in some rural areas in Ghana. It is embellished with minimalistic design elements without ornamentation. Again, the building is decorated with several traditional operable windows and doors for ventilation. These served functional purposes and added some form of natural beauty to its entire design. Also, the Ghana national flag hoisted in front of the school premises served as a set prop that hinted at an act of nationalism portrayed by the filmmaker to the viewers in the cinematic space. In addition, this connotes unity and bonding as one of the traits in the Ghanaian culture and traditional

setting. In Ghana, the morning assembly organized by lower and upper primary schools enables the passing of important information to the pupils or students by the authorities. Also, it serves as a daily formal routine where everybody gets to see each other and remain together as one family.

As established by Corrigan and White (2009) the flag as a set prop in the cinematic space confirms their views on cultural and metaphorical props.

Figure 1: Miss Dodou, Pabi, teachers and pupils at the school's morning assembly (Source: *Sinking Sands*)

Seen below in figure 2, is Pabi attending to her sick foster mother, Mama May (played by Akosua Agyapong) who is bed-ridden. The simply designed and physically constructed set representing a single room is decorated with props such as Bible, bed, calendar, an old picture frame and medicine in the form of syrup. It has a single window with louvre blades that facilitates ventilation during hot temperatures. The dull painted wall colours and props in the cinematic space revealed that Mama May (played by Akosua Agyapong) was not that wealthy. Besides, its claustrophobic space connotes panic and fear in the cinematic space. Later on, Mama May is confirmed dead in the film.
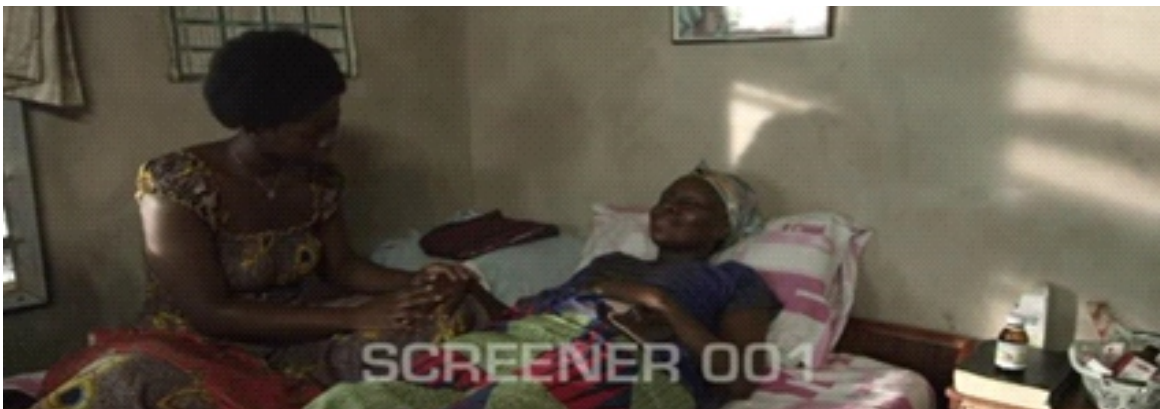

Figure 2: Pabi checking on her sick foster mother, Mama May. (Source: *Sinking Sands*)

Below in figure 3, is Pabi in the classroom teaching her class pupils on the subject of regions in Ghana and their traditional dances belonging to some ethnic groups such as *Agbadza*, *Kete* and *Adowa*. In the frontal view of the classroom, we see props such as a portion of the wall painted with black paint serving as a blackboard, T-square, white chalk, table, chair and pupils' desks. These enabled to define the social class of the school in Ghanaian society. Also, the filmmaker employed this "look" to portray a natural classroom learning space.

Figure 3: Pabi, teaching her pupils a new lesson in class. (Source: *Sinking Sands*)

Below in figure 4, are Jimah and Pabi, enjoying an evening time out listening to soothing live band music. This scene marked the first date between the two love birds in the film. As they sit listening to some good live band music, they enjoy some sips of fresh coconut juice. The coconut water symbolises the fresh beginning of a relationship for both lovers and a sign of an energised intimacy. Also, the torch lamps which served as set props arranged spectacularly in the background behind the musical band in performance showed an ignition of love between Pabi and Jimah.
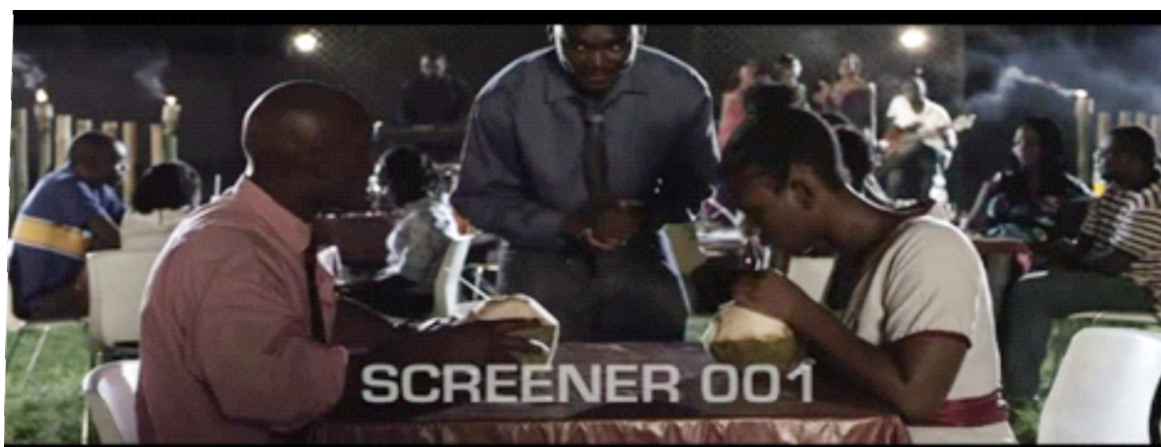

Figure 4: Pabi and Jimah enjoying a night out date. (Source: *Sinking Sands*)

As shown below in figures 5a and 5b, is Jimah and Pabi, by a riverside having an intimate conversation and catching fish. In the cinematic space is a canoe parked by a coconut tree. Typically, in Ghanaian society, a canoe is for fishing and travelling. The catching of fish in *Sinking Sands* by Jimah for Pabi, represents a symbol of affection for her that lasts forever. On the other hand, the parked canoe by the riverside tied around a coconut tree beside them connotes Pabis' safety in the relationship. The canoe is not motionless, tied around a coconut tree and symbolises Jimah's love for Pabi as immovable.

**Figure 5a: Pabi and Jimah express their love for each with soothing words.
(Source: *Sinking Sands*)**

Figure 5b: Jimah trying to catch a fish. (Source: *Sinking Sands*)

Below in figure 6, are Pabi and Jimah as they enjoy their evening supper in style whilst she breaks the good news of her pregnancy. The two white candles placed symmetrically opposite each other served as props and "practical lights" in a form of illuminating the cinematic space. The brightly lit candles and the white dining table cloth represent a sign of

good news and victory for the couple. Besides, it connotes some kind of harmony presenting a peaceful atmosphere. It also signifies a sign of welcoming a new baby. This is complemented by the bright coloured flowers with the red petals in the green vase. As confirmed by Parsa and Parsa (2004), objects and images in films can be used for emphasis to represent the concepts of semiotics.

Figure 6: Pabi serves Jimah supper and breaks the good news of her being pregnant. (Source: *Sinking Sands*)

The grey painted walls together with a shade of blue and tint of red floral patterns in the drapery create contrast between the brightly lit couples placed in the foreground of the cinematic space. This is usually achieved by the use of different colour tones on-screen (Block, 2021). In addition, it shows the importance of discussion between the two couples and the relevance of that moment in the cinematic space. As supported by Nelmes (2020) props are given a lot of emphasis in films when they represent several meanings.

Below in figure 7, is the burial service of Pabi's foster mother at the cemetery. The officiating minister is standing in front of a podium opposite the coffin as he delivers his sermon before the body is laid to rest. Family members of the deceased, well-wishers and sympathizers have surrounded the coffin in a semicircular form to participate in the burial service. Typically, this represents one of the ways in which dead bodies are laid to rest in Ghana. It also represents a formal way of how Ghanaians mourn and bury the dead. The nature of the burial service gives the audience a clue about Pabi's late foster mother's religious background as a Christian. Additionally, the wooden coffin and other tombs seen in the foreground in the frame as set props add to the aura of the space as a graveyard in the film. In *Sinking Sands*, Mama May's coffin represents death and the passing on from life to eternity.

Figure 7: Burial service for Mama May at the cemetery as sympathizers gather to bid her soul farewell. (Source: *Sinking Sands*)

As seen below in figure 8 is Pabi attempting to hide her face from Miss Doudou to prevent her from noticing the bruises as a result of Jimah's numerous physical abuse. In the room, is a divider, a picture frame of Jimah and Pabi smiling together beautifully placed on the video cassette player on one of the shelves. Video cassettes are arranged at the left corner and a TV set in one of the shelves. The picture frame represents their identity as owners of that sitting-room defining their social status. Also, it serves as a prop adding to the lived-in look of their sitting room.

Figure 8: Pabi hides her face with the bruises upon seeing Miss Doudou as she feels embarrassed. (Source: *Sinking Sands*)

Below in figure 9, are Pabi (Bride) and Jimah (Groom) and an elderly woman, a guest at the wedding reception assisting them to cut their wedding cake. Usually, most wedding receptions in Ghana are held with the cutting of cake either at the beginning or towards the end of the programme. During this moment, an elderly woman helps in cutting the cake after a short speech on the essence of cake. Subsequently, the groom and bride feed themselves with the cake and rest shared among members present at the reception. Although literature may be silent on its significance in Ghanaian culture, it represents love, affection and commitment among the couple. Also, It represents that marriage is not all that glowing and this manifests itself when Pabi accidentally pours the hot cooking oil on Jimah's face. Jimah needs to find a way to forgive his wife, Pabi, but rather rescind and revenge in a form of abusing her. Moreover, in *Sinking Sands*, the cake as a prop connotes Pabi and her fertility.

Figure 9: Cutting of cake at the wedding reception between Jimah and Pabi assisted by an elderly woman. (Source: *Sinking Sands*)

As seen below in figure 10, Jimah is in a pensive mood as his father visits him to offer a piece of advice to stop molesting Pabi. The sitting room had furniture sets such as a three-in-one sofa and a single chair. Also, there is a centre table with books beautifully placed on a table cloth. This gives a believable feel of the living room and represents the social class of the characters who lived in that cinematic space.
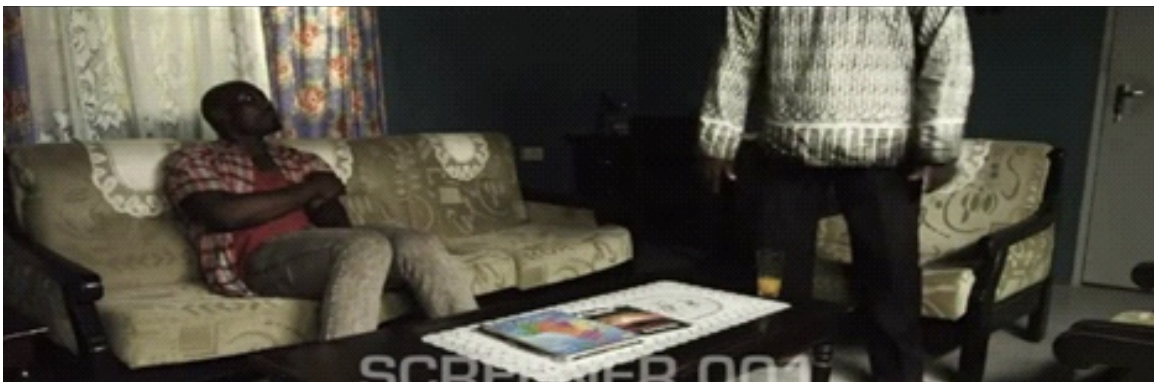

Figure 10: Jimah is in his sitting room pondering on his father's advice to quit mistreating Pabi. (Source: *Sinking Sands*)

As seen below in figure 11, Pabi expresses shock as the hot cooking oil was accidentally poured on Jimah's face. In this scene, Pabi had finished frying plantain and after she lifted the hot saucepan, the hot cooking oil slipped off her hands and poured on Jimah's face who was mopping the floor. The cooking oil represented an ingredient for cooking as well as an agent that began Jimah's hatred for Pabi when his face was damaged. In addition, the gas stove, cupboard, cooking utensils, and the washing sink represents a kitchen and also defines their status in society.

Figure 11: The hot cooking oil that Pabi accidentally pours on Jimah's face.
(Source: *Sinking Sands*)

Below in figure 12, is a gathering between Jimah's family and Pabi, as they had dinner which served as an initial meeting and introduction between the two parties. Pabi introduced herself as an orphan who grew up in a foster home. The three-quarter view and the "look" of the house represented their class in the society. There is a cross bar screen door on the left of the frame as a depiction of the entrance to the main hall. A similar door design is repeated at the right which is not in view. This represents the unity and stability of Jimah's family. There are several windows arranged in order and square pillars that form part of the view of the house. The architectural elements of the frontal view of the building and props available depicted the social class of Jimah's family.

Figure 12a: Jimah's family welcomes Pabi to their abode over a dinner.
(Source: *Sinking Sands*)

In figure 12b, Jimah's family includes Obed, his father (played by Eddie Coffie), Grandma (played by Grace Nortey), Patience, sister (played by Daphne Akatugba) and cousin (played by Chris Atoh) and shares pleasantries with Pabi after the dinner. At this same gathering, a toast was proposed by one of Jimah's cousins, Mensah (played by Chris Attoh), for the bride and groom to be in advance of their wedding for a successful marriage. The dining tables and chairs depicted the occasion in the film.

Figure 12b: Verandah depicting the frontal view of Jimah's father's abode.
(Source: *Sinking Sands*)

Figure 13: Pabi looking into the mirror staring at the bruises on her lips.
(Source: *Sinking Sands*)

Above in Figure 13, is Jimah lying in bed and Pabi inspecting the bruises on her lips. Closer to Jimah, is Pabi sitting in front of a dressing mirror. Pabi engages Jimah in a conversation and enquires from him on whatever she has done wrong to deserve all the molestation. This scene

is lit beautifully with a bedside lamp serving as "practical light" in cinematography terms. The lamp serving as a set prop provides a glowing effect that partially lits the subjects in the cinematic space. It creates a harsh contrast between light and darkness representing some tough decisions to be made by Pabi. She is in a state of dilemma, contemplating whether to leave or stay in the marriage. Again, the lamp is strategically placed in the middle separating the two couples that explains their opposing states. Pabi thought Jimah needed help to get over the hurt and pain out of his damaged face. On the other hand, Jimah thinks Pabi has not expressed a sign of remorse enough for him to forgive her.

Below in figure 14, is Pabi seen working at the cornmill in order to survive and keep the pregnancy. Due to her husband's situation, she quits her job in order to take care of him. As the pregnancy came up, she did not have any option than to involve herself in menial jobs. This represents the poor state of living conditions of Pabi since she was out of job.

**Figure 14: Pabi involve herself in menial jobs to keep her pregnancy.
(Source: *Sinking Sands*)**

Below, in figure 15 is Jimah, strangling Pabi in order to prevent her from leaving their marital home. Pabi's main intention was to leave and free herself from all the torture and molestation she was facing. Again, this symbolised the pain Pabi was going through after their fond moments at the beginning of the film.

**Figure 15: Jimah and Pabi struggles on the bed, and stranlges her neck in order to
prevent her from leaving their marital home. (Source: *Sinking Sands*)**

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As seen below in figure 16, is Jimah holding a wire clothes hanger stretched out into a form of straight rod and threatens to whip Pabi. This was as a result of several attempts made to pressurise Pabi to abort their baby. Jimah's main reason in taking this particular action was to inform Pabi that he was not ready to father a child considering his situation.

Figure 16: Jimah picks a metal clothes hanger and threatens to use it on Pabi. (Source: *Sinking Sands*)

Conclusion

In this paper, it is evident that the filmmaker used visual elements such as settings, sets and props in the film *Sinking Sands* in its direct and symbolic meaning. In terms of cinematic spaces provided in the film, the background, middle and foreground were filled with visual elements that align with the narrative as well as make meaning. Also, the frontal view of the school, live band scenery, classroom in *Sinking Sands* refer to public *mise en scène*. In addition, scenic elements such as the sitting room, bedroom in *Sinking Sands* refer to private *mise en scène*.

The paper has attempted to analyse some settings, sets and props in the cinematic space in *Sinking Sands*. Such visual elements known as the production design are used to create meanings and serve as signifiers which represent or replicate other meanings in the film.

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Section E

MISCELLANEOUS

Decolonizing Contemporary Africa's Foreign Affair

By

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Abstract
The global outlook of the world necessitates the imperatives of foreign relations or affairs. This is because the need for cooperation among nations cannot be downplayed as there are mutual benefits in bilateral relation with different countries on the international scale. In the course of these international relations, every home country desires its interests be protected in foreign countries, which is why the ministry of foreign affairs is set up. There is however, the challenge of this bilateral relationship not being advantageous to most African countries in relation to the treatment of their citizens abroad and other sundry matters. Often times, there is a clear violation of human rights and diplomacy often fails to reverse the ugly trend. This paper critically examines the lopsidedness of foreign affairs in general especially between African member countries and the West with a view to repositioning how foreign affairs ought to be done as well as redefining Africa's foreign policies for greater benefits to Africans. At the end, recommendations were made about how Africa can take the initiative to decolonize its foreign affairs policies in a manner that helps the continent and its people retain their pride of place among the comity of nations.

Keywords: Bilateral, Relations, Affairs, Foreign, Policy, Collaboration, Diplomacy, International, Geopolitics, Benefits.

Introduction
Matters having to do with international relations and the protection of the interests of the home country in a foreign country is a delicate one. If not properly managed, it can lead to serious tension that can strain the bilateral relationship between two nations and rob them of mutual benefits. Africa as a continent and member states are not isolated from foreign affairs and relations. In fact, every independent African country has a bilateral relationship with one country or the other. It is as serious as building an embassy in the foreign country with ambassadors sent to protect the people and interests of the home country. As important as this ministry is, Jonathan Moses and Torbjorn Knutsen (2001) thinks it should be scrapped. Their argument is that:

> Most states employ the same conceptual and organizational model of the foreign office. Although they are known by many names, ministries of Foreign Affairs (MFAs) are generally considered to be one of several departmental portfolios in a government (albeit one of the most important portfolios)…we suggest that this institutional arrangement is both anachronistic and ineffective. Current institutional arrangements for the production and implementation of national foreign policies are relics of a time when national sovereignty was relatively well-defined, where international interactions were mostly channeled through official and diplomatic networks and where security (or so-called 'high politics') issues dominated the foreign policy agenda (p.1).

The organization and economic challenge of maintaining governance amidst its high cost can be understood. However, the focus of this study is on the need for mutual cooperation and respect for the sovereignty of the host nation on matters that bother on its foreign policy. African countries for example, are not in some cases treated with respect by some developed or first world countries. Perhaps because African countries are not as privileged as these countries in terms of economic power. Despite the presence of these countries in the host nation, her citizens in some cases are treated very unfairly without due recourse to the charter that established the bilateral relationship in the first instance. One would wonder what the rational would be for countries to set up an office in a foreign land to protect its interest but have it consistently disparaged.

The challenges of foreign affairs will not be properly appreciated if the foreign policy of a nation is not fully understood especially with regards to its mission statement and trajectory. This is the reason why foreign policies are often reviewed with the interest of countries in mind. For instance, if a host country consistently violate the principle of fairness contained in every agreement leading to wanton destruction and losses to the citizens of a particular country with regards to say, the properties and investment of her people, the country at a disadvantage can review its foreign policy operation with the host nation which might lead to the closure and recalling of an ambassador. Interestingly, the host country also has a stake too in foreign affairs and can also sever ties too with a country deemed as not being democratic. Ebenezer Okpokpo (1999) for example held that, "… Babangida regime gave a lethal blow to Nigeria's image abroad and its foreign policy in particular. As an example, the financial waste, human rights abuses and the cancellation of the June 12 election at a time when every country, in particular the G7 and most OECD countries had made democracy, good governance, and human rights essential determining elements in international politics and in their relations with developing countries" (p.31).

Foreign affair is essential to the survival of nations because globalization has made it such that there is need for mutual cooperation amongst sovereign nations for sustainability.

However, the foreign affairs philosophy and approaches in Africa leaves a lot to be desired. This is so because of a lot of factors including the frequent coup d'état in Africa as well as corrupt African leaders who would do everything to ensure that their corrupt wealth is protected. Because of these, anything goes with the way most African countries are being treated putting the people of Africa at a disadvantage. The paper seeks to critically understand the foreign policy direction of Africa in other to be able to make recommendations on how Africa can assert itself among the comity of nations with benefits in its foreign policy and affairs with other nations especially the West.

African Foreign Policy and Affair
It would be laborious to start discussing in isolation, each African country's foreign policy as well as its affair with other nations of the world. However, from the part we can understand the whole because there are some essentials that inform the unity of Africa's foreign policy direction as well as its affair. One of it is that African countries (mostly) were colonized; hence that strong bond of affinity is still in place with their colonizers. Stephen Burgess (2020) notes that:

> Skillful democratic leaders of larger democratizing state used foreign policy sources and state capacity to promote new institutions on a continental level and in their sub-regions. However, tensions remained between the values of leaders and the countries interests and limited power, producing inconsistent foreign policies. In addition, autocratic states resisted pressures from large democratizing states, producing outcomes that left dictators in power (p. 98).

Africa's foreign policy with the West has been centered on issues for which the West has competitive advantage such as military and financial aid, economic and, technological transfer and so on. Unfortunately, this undue reliance on aid from the West is not without some consequences as he who pays the piper dictates the tune. It brings about policies that are lopsided as well as puts African countries at a disadvantage. This trend snowballs into relation that brings about losses to the people of Africa. Despite the fact that African countries are independent and sovereign, there is still this level of dependency on the West which is vexing. This disadvantaged position that several African countries find themselves have led to the call in some quarters for rebranding. Underscoring this point, Mzukisi Qobo (2010) opines that:

> Nation branding is an important consideration in foreign policy articulation and diplomatic practice. The 'feel' of a nation is not the same as that of a product, there might be something about the look and feel of the log or flag, but this is not what ultimately shapes or alters perceptions about the country to

outsiders (p. 10).

Discourses about foreign policies and affairs no doubt have a great affinity with branding. But what exactly is to be branded should be the most important question to be asked. The idea of branding is basically to gain acceptance of a product so that it can yield the desired results and profits. What role will branding serve if a country has a lot of defect in the way it handles its internal and external affair? This brings to the fore the question of methodology with regards to African policy. Policy framing is not something to be done haphazardly. It requires serious planning as well as procedure that will help actualize the purpose for foreign affair with accruable benefits to the people. Serie McDougal III (2009) writes that:

> Methodology influences the selection of objectives, the selection of allies, how national interest are prioritized, how economic and political conditions are interpreted and explained, and the course of action taken in light of the answers to those questions (two different countries may have very similar demographics, geography and socio-economic conditions) (p. 64).

Apart from the West, other countries like China are beginning to find Africa very attractive for a relationship and this is not unconnected to the diverse human and material resources that the continent of Africa parades. It is a truism that in the international diplomatic space, none goes into a relationship without an expected gain or benefit as an end. This concern is similarly raised by Yun Sun (2014) when he asserts that "while China's unique economic approach to Africa meets the African countries' need for funding and infrastructure projects, the model has been widely criticized. In particular, China's natural resource-backed loans raise questions about the continents future and its capacity for sustainable development".

The above concern is a dire one because it leaves Africa exploited by the known super powers through a misguided relationship that benefits them at the exclusion of Africa and its future. The pathetic scenario here is that Africa is still opened for further plundering by those who first plundered them through colonialism and other nations too who are positioned to get their own share of the plundering as it were. The situation has become precarious and one that requires serious philosophizing on how Africa can order its affairs first amongst member countries thereby cutting off most relationship with the West that will not benefit her. Africa's foreign policy framers seem limited on many fronts in drawing out its foreign policies such that domestic interests appear to be at variance with external circumstances. This is often caused by available resources and weak institutions. Ian Taylor and Paul Williams (2004) aver that:

> Africa has never existed apart from world politics but has been unavoidably entangled in the web and flow of events and changing configurations of power. This recognition highlights the sterility of attempts to define a rigid relationship between Africa and a somehow

> separate international system. In practice, Africa cannot enjoy a relationship with world politics because Africa is in no sense extraneous to the world; the two are organically intertwined (p. 1).

The African Union (AU) as it were seem not to have done much in halting the over dependence of Africa on the West. The body is supposed to be at the forefront of promoting relationships between African countries that will be mutually beneficial. Sadly, the Union is saddled with its own internal problems that have made the objectives for the creation of the AU seem far from realizable. As rightly noted by Alhaji A. Ibrahim (2016), "the need to form an African unity oriented organization came as a result of the quest to create a collective anti-colonial struggle on a continental level. This quest brought about a manifestation of the age-long search for an institutionalized body which led to the formation of Organization of African Unity in 1963" (p. 1). The formation of the African Union was for the struggle for freedom and to improve the social-material life for the people of Africa. It is highly doubtful if that purpose have been achieved as Africa's foreign policy and its affair with its once colonial masters leaves much to be desired. How can this imbalance and lopsided affair be truncated or minimized to its barest minimum? This will take the study to the discourse on decolonization.

Foreign Affair Explained.
Foreign affair and foreign policy are symbiotically connected so that one cannot be discussed exclusively without making reference to the other. Foreign affair simply has to do with matters of public interest and importance happening abroad. These matters have to do with international relations as well as diplomacy, bilateral and multilateral relations affairs as well as providing support for a country's citizens who are abroad. This is important for the very reason that African nationals in the Diaspora needs some form of protection from being abused or even killed abroad because they constitute the manpower needs of Africa.

Besides, what should constitute the foreign affairs between Africa and the West especially the former colonialists must be properly delineated so that it can bring about greater benefit to Africa. Christopher Clapham (2005) corroborates this point when he asserts that the people of sub-Saharan Africa "are poor, weak and subordinate. Most of the people are poorer, weaker and more subordinate still. International politics affects these states and people in ways that often differ appreciably from the ways in which it affects the people and government of more powerful states."(p. 3). In particular, even though states are central to the understanding of international relations, 'Third World' states themselves are often very different kinds of organization from those that the conventional study of international relations tends to take for granted.

The interactions or relations of the West both with their own populations and with other parts of the international system, correspondingly differs as well. And though the international relations of the Third World, Africa included, has attracted an increasing amount of attention, much of this have operated within assumptions about the nature of

statehood and the international system which may be seriously misleading. Since foreign policy is a nation's response to the world outside its own frontiers, it follows that governments of all states must establish appropriate institutions for the conduct of relations with each other, and with international organizations.

Victor Chibundu (2004) maintains that "foreign affairs should be considered as a whole, and not in separate compartments i.e. political, economic, social, cultural and so on because they run *pari-passu.* The relationship between home and foreign affairs is organic, and should not be dealt with in isolation from one another because they are two sides of the same coin" (p. 26). There is no doubt about the necessity for African countries to examine its relation with the rest of the world and see what changes in policy and in the methods of pursing it should be made to deal with the unparalleled state of affairs bearing in mind that the good of Africa and her people should determine a member country's relations with the outside world.

Foreign policy in the contemporary world has taken a completely new shape. The dynamics that now shape relations between states are informed by more complex issues than was traditionally the case. Without exception, the foreign policy of states in today's world must consider issues of production, exchange, technology, markets, alliances, economic development, political stability and predictability, quality of governance, and prevailing leadership and its qualities. Abdulmumin Jibrin (2004) writes that "the compulsory enrolment of all nation-states in the web of international relations gives rise to the imperative for them to formulate and implement policies which will maximize their interest within the fiercely competitive global system." (p.xxviii). Though dynamic, the national interest which the foreign policies of states seek to realize begin with self-preservation, followed by independence and then what has been identified as influence, authority, status or simply 'pull' in the international community.

Decolonizing African Foreign Affairs
The formulation of foreign policy involves the setting up of goals and the choice of expedient means of attaining them, while their implementation consists in parts, of responses to external stimuli. Generally, the determination of foreign policy goals and strategies is a function of conscious calculations and rational choices. Foreign affair is an endless dialogue between the forces of continuity and those of change. For Africa to be effective in this enterprise, it has to be externally vigilant to the changes that are relentlessly at work in the world politics since policies are the drivers of international relations. Sadly, African foreign policies and by extension, foreign affairs, are not tailored towards putting Africa at an advantage over the West. This is one aspect that needs to be decolonized because it is still following the blueprint of colonial thinking. This is where philosophy comes to the rescue to reason out the aspect of Africa's foreign policy that needs to be jettisoned and the ones that needs to be reviewed or reformulated. Davidson Njoku (2011) noted that "philosophy is the abstract spirit inherent in a policy, the inert and motivating force of a policy whereas policy is the active and realizable and observable event"(p.83).

Since public policy refers to the decisions made by government on a purposive course of action taken by governmental actors in pursuing solutions to perceived problems, it means that foreign policy can have an adverse effect on Africa if her leaders do not engage the outside world with wisdom and knowledge. Foreign affair suggest collaboration where mutual benefits can be derived. What is the use of establishing a foreign affair unit with another country where no meaningful benefit can be derived? International relations can only make sense if there are mutual benefits. Africa just joins foreign associations in order to belong without anything meaningful accruing from such membership. They in turn even pay dues to such organizations just for being a member. This kind of attitude is a total waste of time and resources. Africa is not a second class continent. Thus, its member states should cease acting as slaves. The slave mentality has to be put away completely with the overhauling of Africa's foreign affairs architecture.

African foreign policy has been essentially a matter of deliberate actions of elites. With the dearth of resources as a limitation, and competing domestic concerns of nation and state building, African elites, on most occasions, have chosen to participate in external realms. Just after independence, foreign policy makers sought to resolve the choice and trade-offs between national and international identity, sovereignty and supra-nationalism, continental identity in various forms proceeded from the desire to unite disparate geographic units to pool resources in the effort to increase the leverage of the continent as a whole in the global and regional affairs of African states. In contrast, through sovereignty, national identity, and differentiation, African states sought to maximize individual political autonomy, strengthen territorial borders and guarantee unilateral advantages from privileged relations with external actors. This is how competing choices and practices of nationalism and Pan-Africanism have thrived, though uneasily in African foreign policy, a testimony to the success of elites in straddling these broad concerns

Africa's foreign policy culminating into foreign affair is not properly formulated to safeguarding and promoting its regional and continental interests in the conduct of relations with other countries especially the West bilaterally and multilaterally. This lacuna is a reflection of a country's traditional values and overall national policies coupled with her aspirations as well as self-perception. This self perception is one of the undoing of Africa and the legacy that colonialism bequeaths on the psyche of the people of Africa. Jesmine Ahmed (2020) avers that:

> The sovereign states conduct their foreign relations and interact with each other through their foreign policies and thus, foreign policies in international politics are like a charter containing national interests showing the areas of agreement and disagreement. It explains the ideas with which the state would exert its influence in a very effective way. Foreign policy of a country is formulated to safeguard and promote its national interests in the conduct of relations with

other countries, bilaterally and multilaterally (p.787).

Just as mutual relationship is very essential in the community of humans, it is not every organization or bodies that African member states should belong to especially if it does not hold benefits for them. In pre-colonial times, the kings then do not enter into mutual alliance and cooperation with foreigners unintentionally. There has to be some kind of stock-taking in order to be able to determine if the relationship will benefit a particular kingdom. National interest must be the driving force of whatever relationship Africa might want to enter into with countries of other regions. And this benefit must be spelt out in Africa's foreign policy document reflecting the core African philosophy of relationship or affairs.

Africa's foreign policy must consistently capture that unique aspect of its identity and values else the continent will continue to remain a dumping ground for the European wastes. This is because interest is at the heart of every international relationship. Nations of the world today do not just go into relationship for the fun of it but rather to gain some advantage that will be beneficial to the people. Every nation of people embodies a culture or belief systems and these must not be relegated to the background where foreign affair is concerned as it represents what that country seeks to benefit within the purview of such a collaboration or relation. As Africa enters into bilateral agreements and signs treaty in this post colonial age, its foreign policy protocol must not make the continent a beast of burden yoking with responsibilities that offers no direct link with prioritizing its national or country interest in a transnational world system that many member states are struggling to find their bearing. Africa's foreign policy must have its focus on Africa (that is to say), member African states must ensure that their relationship with other countries is peaceful and mutual. Africa must not be at loggerhead with member countries and still boast that it shares the same identity. For Victor Okoro Ukaogo, *et al,* (2020) Nigeria actually has blazed the trail in this aspect as "Nigeria saw colonialism and institutionalized racism ravaging the continent a ready-made avenue to justify her ambitions of continental leadership. It was to get this done that the Nigerian government articulated from inception to focus purely on African affairs in her foreign policy" (p.3).

Evaluation
Nigeria has established herself as a strong advocate and reliable defender of Africa's concerns and interest at the United Nations especially on the question of decolonization and the struggle against apartheid and this is what a united Africa should represent. Also on decolonization, it has been a cardinal aspect of Nigeria's foreign policy to assist, within the limit of its resources, in the decolonization process in Africa. Nigeria's role was central to the struggle against apartheid. The institutionalized form of racism in South Africa was declared a crime against humanity and gross violation of universal declaration of human rights and an assault on the dignity of the black man. But how has South Africa reciprocated the kind gesture of Nigeria towards her liberation? When the nation carried out her xenophobic campaign, did it remember the African virtue of communalism or Ubuntu? Did she

remember that Nigeria is an African country and deserves to be in a harmonious relationship with her? When Nigerians were being haunted and killed in South Africa, what signal did it send to other nations of the world with regards to the supposed unity that Africa boast of especially in the light of decolonization from Western hegemony? Nigeria also played a vital role towards political stability in other African states especially Sierra Leone and Liberia. Why did Nigeria as a country have to play such Pan-African role in its foreign policy quest with the huge sacrifice that comes with it for a people that have a very short memory or even at the expense of its own corporate survival?

Africa's foreign policy and affairs must be homegrown and home-based. It must contain measures for a harmonious and peaceful co-existence and progress with every African member state. It must capture areas of mutual benefits for every African member state with regards to bilateral or multilateral relations. For instance, being a signatory of the African Continental Free Trade Agreement is one of the ways to advance mutual relationship between member nations. The basic aim of that agreement is to deepen economic integration of the African continent by creating a single market with free movement of people, goods and businesses. This development is intended to replace existing agreements of regional blocs by comprising Africa into a single market.

There has to be a new paradigm of relationship between African countries for developmental purposes within the purview of technical assistance, transfer of resources and goods within the continent in order to promote growth and development while combating poverty and insecurity. Stephen F. Burges (2020) argues that the 1980s economic crisis in Africa has led to democratization of African states in the 1990s "with the aim of accountability and good governance as a way to attract foreign aid and investment and produce economic growth and jobs. This led to institutional innovation in the creation of "the New Partnership for African Development (NEPAD) and African Peer Review Mechanism (APRM)" (p.99).

Conclusion

Africa ought to review its current foreign policy as well as its affair with those it has had a bilateral relationship with in order to ascertain if the benefit is still there or not. After all, there are several countries in Asia who do not have any bilateral or multilateral relationships with the supposed super powers but who are still surviving and pulling through despite the numerous economic sanctions some of them have had to contend. Relationship is good only to the degree to which it is beneficial to the parties involved. Africa has the population and the market and it must be able to harness those potentials to helping herself first before looking out to the others for assistance so that she won't enter into partnerships and relationship that are not beneficial. This is why the heads of government in African member states must put up with critical thinking when formulating a foreign policy lest they make a shipwreck of the entire process through shallow thinking. Chukwuemeka Ojione Ojieh (2006) writing around this line of thinking avers that "it is the influence which the decision makers' personal traits have on foreign policy decision-making that has become the foreign policy analysis

model, generally known as the personality factors or idiosyncratic variables in foreign policy decision-making. This approach to the study of foreign policy decision-making borrows from political psychology" (p.198).

African philosophy of foreign affair must be carved out of the knowledge garnered over the years especially from the long road to colonial freedom and independence. It must be such that should benefit the continent and her people without equivocation. It should not be construed without a definite goal in mind, or a case of just following the bandwagon for prestige and vain pride. Just as the contemporary world holds various opportunities for the continent, Africa must be circumspect and intentional in her foreign policy and affair. This she must do without leaving out the ingredients of the African culture or identity which of course must inform the background or foundation. Isolating just one example of how Africa is rich and wealthy, Ese C. Ujara and Jide Ibietan (2005) observe:

> Nigeria as a country possesses vast resources at her disposal ranging from human, geographical and material and mineral resources that can be useful in the implementation of the reciprocity principle. To this end, it is expected that Nigeria engage vigorously this principle in the pursuit of national interest and in foreign policy implementation. The inability of the country to maximize the use of these resources has accounted for its recent ineptitude in diplomatic engagement, causing it to be referred to as a "toothless bulldog" (p.52).

This call or task is the same for other African countries to rise up to the occasion and maximize the benefit of foreign policy and affair for the interest of Africa first and its individual member states.

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A Study of Hedging in Selected Journal Articles in the University Of Maiduguri

By

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Abstract

Hedging is a feature of academic writing that allows writers to present facts or opinions convincingly but tentatively, leaving room for other perspectives and opinions. This study attempts to investigate hedging in four articles selected from four academic journals in the University of Maiduguri, Maiduguri, Borno State, Nigeria. Instances of hedging used are identified and classified based on Salager Meyer's taxonomy of hedging. The data analysed reveals that out of the five types of hedges suggested by Salager Meyer, *shields, emotionally charged intensifiers and approximators* accounted for more than 90% of hedges used in the selected articles. The other two types, *compound hedges and expression of author's personal doubt and direct involvement* are found to be the least used types of hedging in the study. The results of the study also indicate that science and engineering based articles have the highest instances of hedging use than articles from the other disciplines. This indicates the greater need to be cautious of making claims in sciences since research is mainly based on quantitative or experimental data compared to articles from the arts and the humanities, which are mainly qualitative.

Keywords: Hedging, Academic, Writing, Journal, Articles, Rhetorical Section

Introduction

Hedging has been defined as a linguistic means of indicating either a lack of complete commitment to the truth value of an accompanying proposition, or a desire not to express that commitment categorically (Hyland, 1998). This definition basically implies that hedging is the use of words or expressions that allows a writer to make a statement without implying that the said statement is absolutely right or the panacea to a problem. This explanation means that hedging can allow a writer to bring forth new ideas and establish oneself as a possible authority on a topic while leaving room for other writer's perspectives and voices. This style improves the relationship between a writer and the reader by cementing the

interactive nature of academic writing (Swales, 1990). Thus, it can be observed that academic writing is interactive in the sense that it allows a writer to present facts convincingly. This is the main aim of writing research articles – to present research findings and convince readers of the veracity of such.

Research article (henceforth, RA) is one of the elements in academic writing identified by researchers alongside seminar papers, thesis, book chapters (Stubb, 1996; Salager-Meyer 1994). Research article comprises many parts including abstract, introduction, methodology, discussion and conclusion. These parts among others make up the structure of an academic writing, which according to Salager-Meyer (1994) is referred to as rhetorical sections. Therefore, hedging as a rhetorical device can be considered as a very relevant and useful communicative strategy in written discourse that is necessary to help one become effective in one's communication (Geist, 1992). Thus, academic writers and novice writers need to be acquainted with the knowledge of hedging techniques and their usages in order to present facts or claims cautiously, tentatively, diplomatically and modestly in order to meet the expectations of their discourse communities (Hyland, 1995; Salager-Meyer, 1997).

In all higher institutions of learning and research, lecturers and researchers are often required to write journal articles for publications both locally and internationally. This is considered essential because it is such research writings that facilitate their career progression and contribute to the knowledge base of the society. In order to do that professionally, it has been observed that writers should be cautious of how to make claims and conclusions in their works. However, many academic writers encounter some difficulties on how best to present facts and opinions with doubts and uncertainties as concluded by many studies. As such, many writers often end up writing RAs which are not efficiently hedged and somehow present facts and claims in an authoritative manner. Many research works are rejected by reputable publishers and criticised by scholars for illogical or hasty authoritative presentation of claims and conclusions in their work. In addition, recent works on hedging have not been encountered in the study area. Thus, this study finds it pertinent to examine hedging in the writings of selected journal articles to ascertain this proposition.

The objectives of this paper are to identify instances of hedging used in the selected journal articles, classify the identified hedging devices used in the journal articles and discuss the effects of the use or non-use of hedging in the articles. There are various models or approaches to the study of hedging that researchers in the field of linguistics, especially those concerned with academic writing adopt in their attempts to identify and classify hedging and its use. Such models include Prince *et al*. (1982), Mauranen (1997), Hyland (1998, 2000), Salager-Meyer (1994), Vande Kopple (2002), and Crompton (1997) among others. Many other scholars such as Bonyadi, *et al* (2012), Rezanejad, Lari, and Mosalli (2015), Rabab'ah & Abu Runman (2015) made use of either one type of the models or adopt an eclectic approach.

All these work in different ways to bring the hedging effect to different kinds of language use. Thus, while shields include the use of epistemic, performative and modal

verbs such as "revealed", "recommends", "seems to", among others, in indicating possibilities and weakening strength of propositions, *approximators* include the use of adverbs such as "occasionally", "somewhat" "approximately" and so on in expressing approximation and cautious consideration of facts and ideas presented.

Other forms of hedging such as emotionally charged intensifiers use words such as "extremely difficult/interesting", in projecting the author's reactions; compound hedges use a juxtaposition of several hedges which could be double, triple or quadruple such as "could be suggested", "would seem likely" to also indicate probability. In other forms such as author's personal doubt and direct involvement, personalised statements such as "I believe" are used in expressing an author's personal doubt and direct involvement in propositions or conclusions presented.

Literature Review
The terms "hedging" and "hedges" in academic writing have been defined by many scholars from different perspectives. The variety of definitions seems to have evolved due to the interest scholars have on the topic. For instance, Lakoff (1973) defines hedges as "words whose job is to make things fuzzy". This definition implies that words are used in weakening or clarifying a proposition. Lakoff (1973), Hinkel (2005) define hedges as linguistic devices that try to decrease a writer's level of commitment towards the extent of the truth value of propositions, thereby indicating hesitation or uncertainty and also show politeness and indirectness towards the reader. This definition emphasises on the function of tentativeness of hedges which concurs with the idea of using hedges to make things fuzzy. It is pertinent to distinguish between hedges and hedging before going further. The former refers to the linguistic devices and the latter means the act of using these devices in spoken and written discourse; and they are used interchangeably by scholars (Galti, 2016). This means that once one uses hedges, one is hedging.

Another explanation of hedging is that hedges are linguistic devices used to diminish the writer's degree of liability (Hübler, 1983). This means that a tentative language brings about credible claims of writers and reduces the chances of rejecting their claims by readers. In relation to this, Hyland (1994) maintains that through hedges, writers' propositions are increased and strengthened to be credible. Furthermore, Hyland (1998:33) describes hedges as: "any linguistic means used to indicate either a lack of complete commitment to the truth value of an accompanying proposition, or a desire not to express that commitment categorically". This means that through the use of hedges, a writer can present a proposition as an opinion rather than fact. Both definitions of Hyland and Hinkel can be categorised into two: the first part emphasises that hedges serve as "face saving devices" and the second part of each of their definitions points to the fact that any instance of hedging is "unique in itself". By face saving, it means that perchance the findings of a writer are proved not to be true, the author will not be castigated among his discourse community because his use of hedges would have decreased the writer's commitment to such claims. Focusing on the uniqueness of hedges, Hinkel's definition highlights a positive meta-discourse relationship while Hyland's aligns with Hubler's position and abandons the impact on the reader.

Generally, hedges are used in academic writing as one of the elements that distinguish it from other forms of writings. As a result, scholars develop interest in its development. As such, Hyland (1996) opines that hedging has become a subject of interest and research to many linguists all over the world. This interest is due to the fact that hedges are an integral part of English for Academic Purposes (EAP) which has gained prominence over the years. Academic writers use some lexical items with the intention of presenting their research findings and claims cautiously and modestly in order to leave room to audience or readers for negotiation (Tran & Duong, 2013).

There are a number of scholars that have used different methodologies to come up with different findings pertaining to the use of hedging in academic writing. For instance, Mele (2007) studies hedging as a strategy in academic writing that has been a muted issue in the writing process. The study focuses on the use of hedging in presentation of propositions by writers. The data consist of two published articles and two extracts from "Witchcraft" and "Master-Slave Relationship in Hegel's Dialectics". In analysing the data, the hedging devices in the texts were identified, categorised and their effectiveness in modulating propositions presented by the writers analysed. The findings reveal that hedging is an important feature of writing that elicits the belief of writers on opinions even when they are not absolutely certain. The writer also maintains that hedging saves writers' faces from blames and criticisms when certain propositions of writers are proved not to be true. The results also show that hedging strategies are partly used in concealing some aspects of writing that are influenced by societal and attitudinal challenges. That study is also similar to this present study because one of the objectives of this research is to describe the effects of use or non-use of hedging in the selected articles for the study. However, this present study stands out because it analyses the use of hedging in academic journal articles within the study area.

The use of hedging in students' seminar abstracts is investigated by Galti (2016). The abstracts were written by Teaching English as Second Language (TESL) postgraduate students of Universiti Teknologi Malaysia (UTM). A corpus of nine selected abstracts was analysed in order to investigate the use of hedges. The hedges were identified and classified based on Salager-Meyer's model of taxonomy of hedging and their frequency and percentage of usage computed. The findings revealed that the postgraduate students seem to be using the five taxonomy of hedging in their abstracts, except for the author's reaction type. This finding agrees with that of Tran and Duong (2013) that the abstract should be written professionally to avoid criticism. This present work is similar to Galti (2016) as it also adopts Salager-Meyer's model of taxonomy of hedging in classifying the hedges identified in this study. However, unlike Galti's work which concentrates on abstracts only, this present work encompasses all the rhetorical sections of RAs such as introduction, methodology, results, discussions and conclusion.

In another study, Ekoc (2011) carried out an analysis of Turkish M.A. students' use of lexical hedging strategies in theses abstracts in the fields of English Language Teaching, Chemistry, Biology, International Relations and Political Science. The data for the study consisted of 40 M.A. theses abstracts in the selected fields of study, each which comprises

between 200 - 250 words. The theses were randomly chosen from 2005 – 2007 which were submitted to 13 different universities as part of fulfilment of M.A. programmes. In analysing the data, Koutsantoni (2006)'s taxonomy of hedges and list of items expressing doubt and uncertainty provided by Hyland (2000) were used in classifying the hedges extracted from the four corpora. The results reveal that the use of hedging is an important aspect of academic discourses, in this case abstracts. The findings also reveal that the high frequency of use of hedging can be a marker of novice writers but the absence of these strategies in students' academic writing may result in inadequate writing. The methodology adopted in that study is similar to the present research as it also selects the journal articles for analysis at random. However, unlike Ekoc's research which concentrates on only abstracts of M.A. theses and the frequency of use of hedging in them, this study concentrates on all rhetorical sections of RAs with focus on the effects created by use of hedging.

In a cross-cultural study on hedging, Bonyadi; Gholami and Nasiri (2012) compares and contrast the frequency and types of hedges in discussion sections of environmental sciences RAs written by English research writers, Iranian research writers who write in English and Iranian research writers who write in Farsi. The data for the study was obtained from 60 RAs in the targeted field selected from leading journals (20 for each group) from 2005-2009. The use of hedges were analysed based on Salager-Meyer (1994) taxonomy. The results indicate that there are no significant differences between English and Iranian authors' writings. However, the findings further reveal significant differences between English and Farsi written articles. This discrepancy can be attributed to the nature of Farsi language which might consider less hedged texts as highly validated ones. This study is relevant to the present research since it also adopts the Salager-Meyer taxonomy of hedging in analysing the data of the study and deals with some articles written by ESL writers.

This paper, as with some of the reviewed studies, examines hedging in selected journal articles in the University of Maiduguri with focus on the different sections of RAs such as abstract, introduction, methodology, results, discussion and conclusion. However, unlike the other reviewed works, it focuses on almost all the rhetorical sections of RAs and analyses articles written by only non-native ESL writers. A number of multidisciplinary journal articles across different faculties in the study area are examined in this paper with a view to explaining the effects created by the use or non-use of hedging in the articles.

Methodology
The data for the study is obtained from journals published by faculties in the University of Maiduguri. Four RAs are selected randomly from the selected journals in the University of Maiduguri, comprising of one article from each of the four faculty journals, namely *LIWURAM Journal of the Humanities (LJH)*, *Maiduguri Journal of Educational Studies* (*MAJES*), *Arid Zone Journal of Engineering*, *Technology and Environment (AZOJETE)* and *Research Journal of Science (RJS)* published between 2017 and 2019 from the faculties of Arts, Education, Engineering and Science respectively.

In analysing and interpreting the data for this paper, hedges in each of the selected articles are identified, highlighted and classified based on the five types of hedges suggested

by Salager-Meyer (1994). The hedging devices identified are analysed and their effectiveness in the articles interpreted based on their functions.

Analysis
Use of Shield as Hedging Strategy
Shield is used as a way of weakening the strength of propositions presented. Such hedges are usually employed to shift responsibilities from the writer to abstract entities, showing possibilities and suggestive tendencies. Instances of the use of shield in the selected articles can be seen below:

Table 1: Instances of Shields in AZOJETE, LJH, MAJES AND RJS

JA 1 (AZOJETE)	
(A)… The result <u>shows</u> a general reduction in the compositions of gases.	S
(B) The simulated temperature gradient also <u>indicated</u> that rich fuel combustion zone was greater for rice husk	S
(C) It <u>appears</u>, that hot wall impact is responsible for the internal conduction and chemical reaction of the reacting species	S
JA 2 (LJH)	
(A) In Adamawa in the 20 th century, there is no large specialized group of whole sellers like the one that exist in Kano and Borno. Perhaps this<u>may be</u> as a result of the not so large quantities of kola brought to Adamawa.	S
(B) The imposition of colonial rule on any subject people <u>leads</u> to the disruption of activities in all spheres of their lives,	S
(C) Heinrich Barth, who explored the Central Sudan on behalf of the British government, was the first European to visit Yola in 1852. His eye witness accounts <u>revealed</u> that Adamawa has the potentials of being a big market.	S
JA 3 (MAJES)	
(A) …questionnaire was used in eliciting information on the factors which <u>seems to</u> have affected effective utilization of these social media in Mathematics teaching and learning…	S
(B) The main purpose of the study is <u>to examine</u> the predicting factors that affect social media networking sites utilization in mathematics teaching and learning…	S
(C) Table1 <u>shows</u> the population and sample size distribution of respondents.	S

JA 4 (RJS)	
i. Figure 1 <u>shows</u> the geological map of the study area and its boundary S with the upper Benue trough	S
ii. The keri-kerri formation <u>appears</u> to have been derived from cretaceousS sedimentary rocks where relief was *much more* subdued that the topology at the time of deposition of Bima formation.	S
iii. The data obtained from the elemental analysis <u>reveals</u> that the elementsS have not yet reached the onset of oil generation…	S

Examining the instances of the use of shields as hedging technique reveals that verbs such as 'to show', 'to serve', 'to suggest', 'to indicate', 'and to appear' and 'could' are used in the selected journal articles. The following verbs were identified in some instances: **revealed, recommends, seems to, said to, might, examines shows, could be, discovers, may be, leads, to examine, intended to, appears, likely, and concluded.** These are epistemic, performative and modal verbs used to convey hedging. They are used in weakening the strength of explanations or propositions, shifting responsibility for actions from the writer or speaker to the objects of discourse. They are also used in indicating possibilities which makes them hedges. For example, **Example 1 (JA 1A):** The result <u>shows</u> a general reduction in the compositions of gases.

In the example above, the writer presents the research outcome (a general reduction in the compositions of gases) attributing that outcome to "the result using the epistemic verb 'shows' which conveys to the reader that though the information presented might be factual, the writer is not committed to defending its veracity. This informs the reader that the writer is not in a haste to draw conclusions but rather presented facts in a guarded manner. Thus, the writer shows no commitment to the truth value of the proposition presented and therefore, the strength of the proposition is weakened by this use of hedging. Shields are usually employed to shift responsibilities from the writer to abstract entities, showing possibilities and suggestive tendencies. This kind of hedging can be seen in the other articles and one can note that the general trend in this case is to have epistemic verbs with actions attributed to abstract research terminologies such as findings, results, and study among others. Another instance of the use of shield as a hedging strategy can be seen in example 2 below:

Example 2 (JA 3A): …questionnaire was used in eliciting information on the factors which <u>seems to</u> have affected effective utilisation of these social media in Mathematics teaching and learning…

In the above example, the hedging device "seems to" is used by the writer to indicate probability. That is, it shows that the writer is not being certain or categorical on the factors reported to have affected effective utilisation of social media in Mathematics… The effect of the hedging use here apart from indication of probability is the saving of the writer's face from criticisms especially if he had not hedged in the first place as shown below:

…questionnaire was used in eliciting information on the factors which have affected

effective utilisation of these social media in Mathematics teaching and learning…

Use of Approximators as Hedging Strategy

Approximators are usually used when exact figures are unavailable or when the state of knowledge could not allow the writer to be more precise. They are also used to express mindfulness and careful consideration of facts and ideas. The use of such hedging devices saves the face of the writer when any of the propositions presented is proved not to be true. Instances of the use of Approximators in the selected articles are presented below:

Table 2: Instances of Approximators in AZOJETE, LJH, MAJES AND RJS

JA 1 (AZOJETE)	
(A) The gasification of multiple biomass <u>usually</u> requires a complex set of facilities for experimental set up in order to determine the optimum operating conditions for maximum gas yield	APX
(B) <u>Recent</u> modeling effort focused on the thermo -chemical equilibrium gasification model that describes the application of one biomass fuel alone (Sharma and Sheath, 2016).	APX
(C) Figure 6a appears to have an even control of temperature distribution at the region where temperature measured <u>approximately</u> 335k.	APX
JA 2 (LJH)	
(A) They were also ideal for intercropping with millet and sorghum, although intercropping <u>often</u> reduced (sic)yields of grain when compared to single stands (Buchanan, 1971)	APX
(B) The retailing of kola does not <u>always</u> require great capital as the various Wholesalers have servants to whom they give out the nuts for the purpose of retailing.	APX
(C) ...coupled with the imposition of colonial rule was the introduction of currency in exchange, hitherto, that is by 1900, there was no generally accepted currency<u>Most</u> exchanges were conducted on barter system.	APX
JA 3 (MAJES)	
(A) <u>Many</u> (APX) studies related to social networking sites for educational development rally round on students motivation…	APX
(B) Karl (2007) and Klein (2008) reported that " <u>almost</u> 60% of students who use social networking sites used it for education Karlin purpose…"	APX
(C) They further reiterated that many and perhaps <u>most</u> tertiary institutions remain slow coach on issues related to social networking adoption in facilitating teaching and learning encounter.	APX

JA 4 (RJS)	
(A) According to Burke (1976), during the Neogene and quaternary about0.5 Km of sediments cover an area <u>roughly</u> 500 Km in diameter…	APX
(B) The study area is <u>approximately</u> one- tenth of the surface area of the Chad Basin.	APX
(C) Most matured source rocks are <u>mostly</u> found in deeper part of the basins, though this study was carried out at the fringe of the basin where the occurrence of most facies is at shallow depths.	APX

Examining the instances of the use of Approximators as hedging technique reveals that many approximators were used by the writers as hedges in the selected journal articles. Approximators used in the selected articles include: **most, many, often, about, a large number of, slightly, linearly, recently, approximately, generally, roughly, usually among many others.** For example, **Example 1 (JA 1A):** Figure 6 appears to have an even control of temperature distribution at the region where temperature measured <u>approximately</u> 335k".

The use of the hedge 'approximately' in the example above could save the writer's face if the temperature is found to be less or more than 335k. Therefore, it could be said that the hedge approximately had performed the function of face saving by weakening the strength of the proposition presented. The process of hedging using Approximators can also be seen in example 2 below**:**

Example 2 (JA 3B): Karl (2007) and Klein (2008) reported that "<u>almost</u> 60% of students who use social networking sites used it for educational purpose…"

In the example above, the hedging device 'almost' is used in modulating the proposition presented and thus weakened its strength. Here the writer is indicating his uncertainty to the exact percentage of students using social networking sites for educational purposes. As such, the writer avoided committing himself to the truth value of the proposition by not specifying the exact percentage. In effect, the use of hedging had weakened the strength of the propositions and left a room for others' perspectives and opinions. This kind of hedging can be seen in the other articles and one can note that the general trend in this case is the use of adverbs in modulating propositions when exact figures are unavailable or when the state of knowledge could not allow the writer to be more precise.

Use of Emotionally Charged Intensifiers as Hedging Strategy
Emotionally charged intensifiers includes comment words usually adverbs or adjectives used to project the author's reactions such as "extremely difficult/interesting", "dishearteningly weak" "amazingly", "of particular importance", "especially", "unexpectedly" among others by strengthening propositions presented. Instances of Emotionally Charged Intensifiers in the selected articles are presented in Table 3 below:

Table 3: Instances of Emotionally Charged Intensifiers in AZOJETE, LJH, MAJES AND RJS

JA 1 (AZOJETE)	
(A) No – slip condition on wall surfaces, and the gasifier chamber is <u>perfectly</u> insulated.	EC I
(B) All carbons in solids are <u>completely</u> converted to syngas…	EC I
(C) The study has <u>successfully</u> applied a CFD tool to numerically optimize fixed bed drown draft gastifier.	EC I
JA 2 (LJH)	
(A) The attainment of independence further accelerated the construction of road network in Adamawa <u>especially</u> tarred roads.	EC I
(B) The <u>principal</u> groundnut producing area was the Kano district, but it was also grown substantially in the Adamawa area.	EC I
(C) Two expatriate firms, and <u>especially</u> Bargies, came to play a significant role in the buying and selling of groundnut in Adamawa region.	EC I
JA 3 (MAJES)	
(A) It has been reported by the National Centre for Education Statistics (NCES) that educational technology use<u>especially</u> social networking sites in teacher education programs suffers a lot of neglect…	EC I
(B) The study intended to investigate factors that hindered effective utilisation of social media networking sites integration and adoption <u>particularly</u> in the intake of mathematics instruction among senior secondary schools students in North-East, Nigeria.	EC I
(C) The findings revealed that energy/power supply shortage; lack of effective; reliable and strong band with signals, high internet tariff, personal computers affordability and inadequate computer literacy <u>significantly</u> contributed towards lack of effectiv e utilization of social media networking sites.	EC I

JA 4 (RJS)	
(A) The discovery of such oil field has <u>great</u> significance in the rapid development of the petroleum industries of many nations and otherwise remote areas <u>all over the world</u> following the pioneer work of (Knebel and Rodriguez-Eraso, 1956).	ECI
(B) The <u>main</u> aim of this research is to carry out a detail geological mapping at the boundary of two basins and thereby indicating facies relationship.	ECI
(C) …source rock extracts have higher values under appropriate conditions than crude oils. The concentration of Fe ranged from 1.289 to 264ppm with an average of 144.12ppm. The values are <u>generally</u> higher than all crude oils reported in the Niger Delta by many researchers and New Zealand by (Frankberger, 1994)	ECI

Examining the instances of the use of emotionally charged intensifiers as hedging technique reveals that some words are used as hedges in the selected journal articles. The ECI type of hedging employed by the authors in the selected articles include hedging devices such as **significant, most abundant, especially, usually, subsequently, perfectly, completely, successfully, basically, essentially, implicitly, traditionally** among many others. For example: **Example 1 (JA 1C)**: The study has <u>successfully</u> applied a CFD tool to numerically optimize fixed bed drown draft gastifier.

In example 1 above, the writer showed that the study did not only apply a CFD tool to…. but the tool was applied successfully. This instance shows the author's reaction towards the application of CFD tool in the experiment which makes the author perceived the application as successful. That is, he is convinced of the successful application of the CFD tool in the study. Another example can be seen below:

Example 2 (JA 3A): It has been reported by the National Centre for Education Statistics (NCES) that educational technology use <u>especially</u> social networking sites in teacher education programs suffers a lot of neglect…

In example 2 above, the hedging word 'especially' is used by the writer to strengthen the proposition presented. Here, the writer's use of 'especially' strengthens the proposition presented that educational technology use suffers neglect but social networking sites in teacher education programme suffers the most. The effect created by the use of hedging here is reinforcement of truth by strengthening the proposition through the intensifier 'especially'.

Use of Compound Hedges as Hedging Strategy
Compound hedges include the use of words such as "could be suggested", "Would seem likely", "seems reasonable to assume" and "would seem somewhat likely" and so on. A compound hedge is simply a juxtaposition of several hedges which could be double, triple or

quadruple. They are also used in weakening the strengths of propositions and indicating possibilities. Compound hedges used in the selected articles include **might have resulted**, **can be considered**, **could be obtained, can be attributed,** and **could have been** among others. Instances of compound hedges in the selected journal articles can be seen below:

Table 4: Instances of Compound Hedges in AZOJETE, LJH, MAJES AND RJS

JA 1 (AZOJETE)	
(A) Figure 7c *shows* a temperature gradient in which the central portion of the reactor refusing to light up; this <u>may be attributed</u> to corn cobs packing density…	C H
(B) In addition, low temperature at the locality of exhaust gas outlet <u>can be attributed</u> to the reaction temperature distribution as observed in figure 8a…	C H
(C) Zainal et al. (2001) studied an equilibrium model based on equilibrium constants to simulate the gastification process in a downdraft gastifier and reported that the residence time of the reactants <u>can be considered</u> to be high enough to reach chemical equilibrium.	C H
JA 2 (LJH)	
(A) Groundnuts <u>could be grown</u> on virtually any size of plot. They were also ideal for intercropping with millet and sorghum, although intercropping often reduced yields of grain when compared to single stands (Buchanan, 1971)	C H
(B) In a caravan of kola therefore, <u>would be found</u> merchants and those who carry items on their heads - yangarumfa.	C H
JA 4 (RJS)	
(A) It is known that some marine organism, such as tunicates, are able to concentrate as haemovaradin and that <u>could be considered</u> to be one of the elements in petroleum derived organic matter.	C H
(B) The high concentration of Fe <u>can be attributed</u> to substitution which might have replaced other metals from the original biological matter or <u>could have been</u> incorporated from the solid or aqueous phases.	C H

Examining the instances of hedging using compound hedges in the selected articles indicate that some authors made no use of the compound hedges. They were only substantially used in some of the selected journal articles. The non-usage of this type of hedging by the other writers is probably due to unawareness or they are prone to the use of other forms of hedges. It could also be that the context does not require its usage. The use of CH involves

combination of hedges in an expression showing indirectness of the writer to the report. They are also usually used in weakening the strength of the propositions presented thereby expressing possibility and probability just as in shields. For example JA 1A: **Example 1 (JA 1A):** Figure 7c *shows* a temperature gradient in which the central portion of the reactor refusing to light up; this may be attributed to corn cobs packing density…

In example 1 above, the writer used the underlined hedging device to modulate the proposition presented in order to indicate possibility. The effect created by the use of hedging shows modest presentation of claims and indirectness of the writer towards the proposition presented. When the hedge is removed, the proposition will be categorical and thus, attract criticisms as shown below:

Figure 7c *shows* a temperature gradient in which the central portion of the reactor refusing to light up, this is due to corn cobs packing density…

Another process of hedging using CH is shown in example 2 below:

Example 2 (JA 2A): Groundnuts could be grown on virtually any size of plot. They were also ideal for intercropping with millet and sorghum, although intercropping often reduced yields of grain when compared to single stands (Buchanan, 1971)

Just like the previous example, the writer used the underlined hedging device to modulate the proposition presented in order to indicate possibility. The effect created by the use of hedging also shows modest presentation of claims and indirectness of the writer towards the proposition presented. When the hedge is removed, the proposition will be categorical and thus, attract criticisms as shown below:

Groundnuts grow on virtually any size of plot. They were also ideal for intercropping with millet and sorghum, although intercropping often reduced yields of grain when compared to single stands (Buchanan, 1971).

Another process of hedging using the CH can be seen in example 3 below:

Example 3 (JA 4A): It is known that some marine organism, such as tunicates, are able to concentrate as haemovaradin and that could be considered to be one of the elements in petroleum derived organic matter.

The use of the above hedging device suggests that the reader is being appealed to feel the responsibility of the writer and accept the content of the proposition presented as justifiable. The effect of hedging use indicates that importance is attached to the proposition presented. Hence, hedging is used in legitimizing probably unjustifiable claims. Another process of hedging using the CH can be seen in example 3 below:

Use of Expression of author's personal doubt and direct involvement as Hedging Strategy

This includes the use of: "I believe", "to our knowledge", "it is our view that", "from the knowledge of the researcher" which express author's personal doubt and direct involvement. Table 5 below shows the instance of its usage in a selected article:

Table 5: Instance of Expression of author's personal doubt and direct involvement in AZOJETE

JA 1 AZOJETE)	
(A) No literature <u>to the best of my knowledge</u> reported a model set to give estimates of actual composition of products obtainable from pyrolysis of beech wood.	EAD

Examining the instances of hedging process using EAD type of hedges indicate that only one author made use of the EAD type of hedges in an instance of a journal article as shown above. As seen above, this type of hedge is used by authors to express their personal doubt and direct involvement in claims. These hedges also save one's face from blames or criticisms. That is, if the proposition or claim is proved not to be true by others, but since the writer has hedged such claim, then the hedges had performed the function of face saving. For example,

Example 1 (JA 1A): No literature <u>to the best of my knowledge</u> reported a model set to give estimates of actual composition of products obtainable from pyrolysis of beech wood**.**

Here, the underlined EAD hedge may serve the hedging function of face saving if peradventure a literature is found by another author to have "reported a model set to give estimates.

Findings/Results

Based on the identification and analysis of use of hedging in the selected journal articles, it can be said that all the types of hedges suggested by Salager Meyer are found to be present in the selected journal articles. These can be seen in Table 6 below:

Table 6: Summary of Hedging Types Used in the Selected Articles

The table below gives a summary of the hedging types used in the four selected journal articles with one article selected from each of the four academic journals. Their total number of occurrences and percentage of usage is also shown below:

JOURNAL ARTICLES	TYPES OF HEDGING					TOTAL HEDGES PER ARTICLE
	S	**APX**	**ECI**	**CH**	**EAD**	
JA 1 AZOJETE	37	12	18	3	1	71
JA 2 LJH	14	12	9	2	0	37
JA 3 MAJES	27	14	16	0	0	57
JA 4 RJS	37	17	17	4	0	75
TOTAL	115	55	60	9	1	240
PERCENTAGES	47.91%	22.91%	25%	3.75%	0.41%	TOTAL = 100%

The common hedge type used by the writers appear to be the Shield (S) type which recorded **115** instances representing **47.91%** of the total hedges used in the selected articles. It can therefore be said that the writers in the study area tried in employing the effective use of hedging in their writings by modulating their propositions through the use of Shields. This might be to leave room for others' perspectives and opinions in order to avoid future blames and criticisms on their findings and opinions. As such, it could be said that the writers used more instances of hedging in their writings in order to indicate probabilities, possibilities, and suggestive tendencies as well as shifting of responsibilities; to soften criticisms and save their faces from blames within their discourse community and beyond.

It can also be noted that the second common type of hedging used in the study is the Emotionally Charged Intensifiers (ECI) which recorded **60** instances representing **25%** of the total hedges. Therefore, based on the analysis of the instances of ECI hedges in the selected articles, some of the authors seem to use the ECI in indicating their conviction to the reports presented which in effect tends to reinforce truth of a proposition. This shows that some writers within the study area appear to be acquainted on the effective use of ECI as a hedging strategy in academic writing to be used in reinforcing truth.

The ECI is then followed by the Approximators (APX) in terms of usage which was recorded in **55** instances that accounted for **22.91%** of the total hedges. Considering the percentage used, the writers seem to be partially using the APX type of hedges in indicating their levels of uncertainties and imprecision in the presentation of their propositions.

The Compound hedges which were identified in **9** instances accounted for only **3.75%** of the total percentage of hedges used in the articles. Therefore, it can be said that writers in the study area seem not to be much aware on the use of CH types of hedges in presenting their propositions which might affect their style of academic writing. Though, CH shared common functions with S, but most writers are aware about S than CH according to the findings.

The least used type of hedging is the Expression of author's doubt and direct involvement (EAD) which is recorded in **an instance** that accounted for only **0.41%** of the total hedges. The writers could have used the 'EAD' type as a tactical way of expressing their doubts and direct involvements in the propositions presented. As such, it can be said that the writers seem not to be using hedging to cloud their doubt and direct involvement in writing as the use of EAD was only recorded in one article out of the selected four articles. Probably, this is due to the fact that there exist a significant difference between native and non-native writers in the use of various kinds of hedges. The EAD type may also be rare due to the premise that some authors seem not to be familiar with all kinds of hedges and the importance of combining different types of hedging devices in academic writing.

Based on the analysis of the summary of hedges according to individual articles, it can be noted that **JA4** recorded 75 instances of hedging use which stands as the highest among the articles selected. This is followed by **JA1** which recorded 71 instances. It is interesting to note that **JA4** and **JA1** are articles selected from the journals of faculties of Sciences and Engineering respectively in the study area. However, the article, **JA2,** from the journal of Humanities from the faculty of Arts seem to have recorded the least number of hedges among the selected articles with 38 instances of hedging use.

Conclusion

Based on the findings, the use of hedging is found to have created certain effects in the presentation of facts and claims by the writers. The different types of hedging employed by the writers in presenting facts or their claims for instance indicate possibility, indirectness, probabilities, and in fact, strengthened and weakened many propositions which hitherto could have been presented with strong conviction which may open more rooms for criticism or give grounds for refutation of claims made by the writers. By implication, the effective use of hedging is considered a means of weakening potential criticisms of propositions since the hedges tend to make their presentations tentative.

It can thus be concluded that hedging in the journal articles analysed in this study has shown the effects created by the use or non-use of hedging in academic writings of many disciplines. Though there seems to be a substantial level of unawareness among English as a second language writers on how best to combine different types of hedging in their writings, it can be concluded that hedging is used in all the selected articles across all the disciplines and hence considered as a universal aspect of texts that bolsters the interactive nature of academic writing.

Recommendations:

This study is important to lecturers, academic writers and seminar tutors who often guide students to develop skills in academic writing. It is also important to postgraduate students and novice writers. However, in order to bring up to speed writers who are somehow not aware of the technicality of using hedging in their writings, the following recommendations were made by the researcher:

1. Lecturers and seminar tutors should often update their knowledge of academic writing skills which includes hedging through workshops, symposiums, conferences and research.
2. Hedging as a writing technique should be emphasised in academic writing courses and trainings for both graduate and undergraduate students and other researchers to enhance how they present opinions and facts in theses, dissertations, RAs and other forms of writing.

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Man and Morality at the end of
Life in African Philosophy

By

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Abstract
Ethics, as a theoretical study of human conduct raises questions on how man ought to behave in a given society, and on the meaning of concepts such as right, wrong, good, bad, duty and much more. Although ethics as a discipline raises questions on how man ought to live in the world, it is even more interesting that in Africa, morality not only accompanies man at every passage of life, but confronts him even at death, and it is believed that the way a man lived on earth follows him to the great beyond. The aim of the paper therefore, is to examine the place of morality at the end of the life of man in African philosophy, and the implication on social relations in the traditional African (Yoruba) society. In the traditional society, a man known to have lived an immoral life would not be accorded the full rites of burial, because the character of each person was always a subject of moral evaluation, which could be judged good or bad. (Ayantayo, 2018) However, it is worrisome that the death of political crooks, young people and fraudsters is celebrated with much pump and pageantry in the contemporary society. The reason for such celebrations is not far-fetched, Africans have ceased from beaming the searchlight of morality on the character of persons, and instead, the wealth, poise, oratory prowess or charisma of persons is the yardstick of being good or bad. The paper will articulate the necessity for moral and structural reorientation. The philosophical tool of critical analysis is employed.

Keywords: Ethics, Morality, Death, Man, Moral evaluation, Reorientation, After-Life

Introduction
There are many turning points in the life of men and women in Africa, which are usually welcomed with religious ceremonies and rituals. These points start with birth, puberty, and then marriage rites. However, there is a final turning point in the life of a man on this earth, which is death (*Ikú*). The issue of death is still a mystery that man keeps trying to unravel. The important question is: does death indicate the total end of man? To put it differently, does death annihilate? Human beings in general, and the Yoruba in particular, believe that no matter how long a man lives on earth, sooner or later, he will die. They believe that this

terrestrial space man occupies as a temporary abode that each person will vacate at one time or the other. They usually say that:

Ènìyàn ki se okuta	No man is a stone

The implication of the statement is that the life of man does not endure as long as that of a stone.
Also, they often say in their melody that:

Oja ni ile aye je fun wa	The world is a market place
Bo ti wu kop e to a o re 'le	No matter how long the stay, man shall eventually return home
Ba ba pe lo 'ko, ta ba pe la'jo	If we tarried at the farm, and tarried on a journey
A o fa 'bo sile dan dan ni.	Eventually we shall return home.

Although, Africans, especially the Yoruba believe that the world is a market place that everyone comes to, to buy and sell, death is viewed as an inevitable end to man's activities in the world. Death is a debt owed, and must be paid by every living individual. So, often they use proverbs and pity sayings such as the ones above as a constant reminder of this fact. Again, they believe that throughout our activities in the world, we must live a moral life, because we must account for the kind of life lived at the end of one's life. This account that is given, starts from this world by the kind of burial ceremony conducted on behalf of the deceased, and also in the afterlife, where one is believed to be confronted with detailed description of one's activities on earth. (Akanle and Olutayo, 2012)

Death – A Conceptualisation
Death as a concept raises the question of what becomes of man after his temporal existence in the physical world. The eschatological question raised is not restricted to any religion or race, but cuts across religious, ethnic, and socio-cultural walls. While some hold that there is an after-life after death, others believe that after death man ceases to exist. The latter submission made Steven Luper to submit that "If death means annihilation, then for most of us, most of the time dying would be a very bad thing" (2009:3) Death is a juncture where the present earthly existence of a man or phenomenon comes to an end. Filiz Peach (2008) describes death as an unfathomable event, an inexplicable situation, and that many aspect of it remain inaccessible to the human mind. For Godwin Sogolo, most human beings do not conceive of death as some distance phenomenon, they are aware it can occur anytime, while at the same time hope it does not creep in unexpectedly. Apparent in Yoruba oral literature and some *Ifa* Corpus, such as *Ejiogbe* is the belief that death is not the end of life. It is regarded as a hunter that hunts man every day and every time, many people are afraid of dying, and as a result sought for means to overcome it because of the anguish and sorrow which it unannounced visit usually brings to the relatives of its victim. Death is a feared phenomenon by both the old and young, male and female, however, it is a welcome relief to those who are burdened (Salami, 2002), that is why we hear some Yoruba people say that: *iku ya ju esin* (it is better to die than to face shame or reproach). Those who utter this statement

are prone to suicide, if close attention is not paid to them. Death can equally be described as a universal, natural, persistence, and unavoidable, inescapable and undeniable fact of life. It is an indication of the physical separation of other individuals. (Ekore and Lanre-Abass 2016).

Apart from the Biblical understanding of the origin of death as we have it in the story of Adam and Eve in the Garden of Eden (Genesis 3:1-end), there is no philosophical treatise where the origin of the phenomenon is articulated. There are only conjectures about its beginning. For example, in Yoruba folklore it is believed that *iku* began to kill when he was terribly offended. The Ifa corpus *Odun Oyeku meji* that hinted this runs thus:

Won pa Iya iku	*Iku's* mother was killed
S'oja Ejigbo-Mekun	In *Ejigbo-Mekun* market
Iku gbo n'le	*Iku* heard it in the house
Iku han bi'agon il'oye	*Iku* screeched like the barren of *Iloye*
Iku han bi eyin arawo	*Iku* ran out like the *arawo's* egg
O foka se kese	He made cobras his spurs
O fere se bata	He made boas his shoes
O fakerere soja	He made scorpions his girdle
Iku ta Ori igba	*Iku* fell upon the locust bean tree
Igba gbiri a nle	The locust bean tree fell prone to the ground
Iku ta Ori eegun	*Iku* fell upon the white silk cotton tree
Eegun gbiri a nle	The white silk cotton fell prone to the
ground	

We cannot accept the assertion that *iku* (death) began to kill people when his mother was killed. To accept this is fallacious as we could be accused of committing the fallacy of false cause, for there is an apparent contradiction in the story. If *iku* began to kill to avenge the death of his mother, then the question about the source of death remained unanswered.

According to Ekore and Lanre-Abass (2015) Africans ordinarily do not encourage the contemplation of death or any discussion about their own death or their loved ones. The assertion that Africans do not encourage the contemplation of death is wrong. This is also contrary to the submission of the authors when they claim that some people tell their children where they wanted to be buried and how they would want the ceremony to be conducted. If the contemplation of death about one or ones loved ones is a taboo as the writers inferred, we would not have ideals, pithy sayings or any philosophical understanding about death among Africans, especially the Yoruba. But, we have ideals, proverbs and sayings about death in Africa, such as:

A waiye iku ko si	life is not interminable
Eni ba mo ojo iku mo ojo owo	the person (trader) who knows the day of patronage knows the day of death
Iku o dojo, arun o dosu	Death does not inform of its imminence, disease does not name its day of coming

Gbogbo wa lo je iku ngbese We are all indebted to death

   Then we may say it is unauthentic for anyone to conclude that Africans do not encourage any discussion about death. We can only say that Africans do not encourage the contemplation, discussion or act of taking one's own life that is, committing suicide, mercy killing and the likes. In Africa, life does not end with death. Becoming an ancestor after death is a desirable goal of every individual, an accomplishment which cannot be achieved if an individual does not die a "right death" (Nwokoha, 2020; Baloyi, 2014; Ikore & Lanre-Abass, 2015). Dying a right death implies dying at a ripe old age. A person who dies through suicide, mercy killing (euthanasia) or advance care directives (a person's oral or written instructions about him or her future medical care if he or she becomes unable to communicate) is not considered to have died a good death. Individual Western philosophers have also conceptualised death in different manner. For the purpose of this paper, we shall highlight Heidegger and the Epicureans ideas about death.

Heidegger's Philosophy on Death

According to Heidegger, death is not the end of *Dasein*, Being-towards-the-end indicates the mode which an existing human being can be, and humans die alone as death cannot be shared with others. Death stares us in the face as something impending and we can fear this impeding death or be anxious about it. We can conceive death as actual, an event, or as a possibility. We can run away from death by way of falling or we can exist authentically. Man can anticipate death and exist authentically or expect death and exist in-authentically. We have no constraint towards death. We are free to understand that we are capable of not-being and being (Heidegger, 2001). In order to understand Heidegger on the concept of death, it is important to understand the many other concepts he used such as Being-at-an-end, Ownmost, Theyself, authentic self, and freedom towards death and so on.

Epicureans on Death

For Epicurus, death is nothing to us when we exist Death is not, and when death exists, we are not. All perceptions and cognizance ends with death and therefore in death there exists neither pleasure nor pain. According to the Epicureans, fear of death arises from the belief that in death there is awareness" their slogan is "I was, I am not, I do not care". (https://www.goggle.com/epicureansondeath)

Process of death

As we have process for doing almost all things in life, such as process of childbirth, growing, marrying, cultivating our farmlands, harvesting and even processing food, there is also a process to death which comes in two forms. The first is dying, that is, a death that is expected or natural. The second is, a sudden, unexpected or unnatural death. Usually, the former is regarded as good death or death of the aged, whereas the latter is often times regarded as bad death, or the death of the young. Expected or natural death comes as a result of old age, when people have the premonition that their demise is forthcoming Many often ask that their children and close relatives be around them. The dying person often gives his/her "valedictory" speech to his people. In his/her valedictory speech, the dying person tells

his/her children or relatives what they must do and what things to abstain from; The kind of burial that should be accorded him/her, where he/she has properties, those owing him/her, what they owe, those s/he is indebted to (Akanle and Olutayo, 2012).

The Yoruba also make a distinction between good death and bad death, natural death and unnatural death thus: when a person lives to a ripe old age, and dies, the Yoruba people consider the demise of the person as good death. The death of an old person is celebrated with much rejoicing, and the funeral rites is done with much embellishment, although there are times when an old person dies and he or she is given a burial ceremony that is only fitting for *omo ise nu* (the stillborn). There are many reasons for this; it could be because such a one is a member of a lodge (place where members of secret societies meet, such as Ogboni and Oro fraternity in Yoruba society) that has not contributed positively in the community If such an old person lived an irresponsible life when he/she was young, for example, a woman who at the least provocation or challenge moved from one man's house to another, beget many children who are not united while the woman was alive could be buried like a stillborn when she is dead.

Deaths that are considered bad are not usually given full funeral rites. The death of a child for instance is considered a bad death hence the parents and relations are expected to lament the death and dispose of the corpse as soon as possible. Deaths caused by the gods such as that of thunder (*Sango*), small-pox (*Sonponna*) and iron (*Ogun*) are considered to be bad deaths, and are conceived to be capital punishment from Olódùmare, and should not be mourned. Deaths of young persons are also considered bad. However, a young woman or man who lived an ideal life and has offspring is given a befitting burial ceremony.

Ethics

Ethics is the branch of philosophy that is also known as moral philosophy, which articulates how one man should and not conduct himself in the society. It refers to sets of principles by which men live. Ethics or moral philosophy is defined as the field of study which embroils ordering, shielding, and recommending notions of right and wrong behaviour. Here, we may talk about professional ethics, the authority invoked for good conduct and moral judgement among the Yoruba is; the will of *Olódùmare* (The Supreme Being), the pattern of nature, and the rule of reason, at any given period. (Alofun, 2021). Ethics or moral philosophy is generally divided into three subject areas, namely: meta-ethics, prescriptive or normative ethics and applied ethics. Meta-ethics is the aspect of philosophy which scrutinizes how ethical principles are derived and what they mean. Normative ethics embroils the quest for an ultimate test of proper behaviour. A classical instance of the normative ethics is the Golden Rule that prescribes that we ought to do to others, what we would want them to do to us. Applied ethics is the sub-division of ethics that entails the analysis of specific, contentious ethical problems, such as the problem of abortion, animal rights, and euthanasia. (Fieser, 2019; Keshi, 2019; see McCloskey, 1969)

Some of the fundamental theories of ethics are Consequentialism and deontologism. Consequentialism is the ethical theory that holds that the consequence or effect of an action determines its rightness or wrongness. For the consequentialists, a good action is the one whose result favours those affect by it. If a student has to lie to submit his term paper after the

deadline, it is the consequence of the action that determines its rightness or wrongness. According to deontologism, the meaning of rightness of an action is dependent or inherent in the action itself, and not on the effect produced by the action. For example, in the moral statement "Thou shall not kill", killing is not declared a wrong or bad action because of the effect it produces, termination of another person's life or pains brought onto the relatives of the person killed, but, the fact that the act is bad in itself. It is not an act that anyone would desire to be made a universal law. (Ayantayo, 2019; Alofun, 2021)

In another sense, ethics describes a general pattern or way of life. Here, we make reference to such ideas as Christian ethics, Buddhist ethics or Muslim ethics. When we talk about each of these senses of ethics, we are referring to the principles which prescribe the behaviour of adherents of each faith, for example, the Christian rules of conduct that are found in the Ten Commandment.

In the strict or technical sense, ethics is the philosophical inquiry into rules of conduct. It is the philosophical study of the right and wrong modes of behaviour, the nature and meaning of moral predicates and judgements. In this view, ethics is taken to mean a theoretical study, and the objects which are studied are theories of morality (Bankole, 2005) According to Godwin Sogolo (2004), broadly speaking, ethics is defined as the study of values, rules and justification. Ethics is the critical examination of morality. It critically examines moral principles and concepts with a view to understanding what these principles and concepts mean and imply. Ethics is concerned with issues of good and bad, right and wrong, duty and obligation and moral responsibility. It comprehensively and systematically investigates human conduct. Ethics is important in human society because it directs attention not only to human conduct as morality does, but to values in a universal manner. (Omoregbe, 2004; Alofun, 2013) It is important to state here that like many philosophical concepts, ethics has no generally accepted definition. The orientation of a scholar could often define or determine how the concept is defined. For instance, the classical philosophers featured ethics as the branch of philosophy that imparts how to live a life of virtue, whereas for the logical positivists, ethics is just a way of clearing linguistic muddles inherent in moral discourses.

Morality and Death

In this paper, ethics is defined as that instrument of philosophy that analytically beam its searchlight into human conduct, and values in general. Therefore, we would be interested in extrapolating the values inherent in death in African philosophy, specifically among the Yoruba of Nigeria, because of the writer's "intuitive perception" of the Yoruba language. As it is in ethics that moral judgments are between good and bad, also, Yoruba people make moral judgments about death too. They say some deaths are bad whereas some are considered good, and like actions, people who are believed to have died good deaths are accorded expected and respected funeral rites. This is because these ones are believed to have lived meaningful lives while on earth. Therefore, their demise should be celebrated with much fun and pageantry, while those viewed to have died bad deaths are not accorded respected funeral rites. The remains of such is quickly disposed, especially those who died of leprosy, suicide, falling from the palm tree, (the palm tree is considered to be a very good tree, because every part of the tree is productive, so, if someone falls from such a tree, the

person cannot but be evil), death of a woman in pregnancy/child birth. (Salami, 2002)

Again, for the Yoruba death is considered from religious and cultural perspectives. When a person dies the kind of death conceived as bad, he/she cannot attain ancestorhood, and cannot be reincarnated (Alofun, 2021). In addition, the funeral of people who die bad deaths are not attended by ordinary everyday persons, but by people who are authorities in the kind of rituals that will accompany death of such sort. For instance, when a person is killed by the god of thunder (Sango), such a person is buried by the priest of Sango called *Mogba*. The burial takes place at the site where he/she was struck down or in the evil forest. The property of such a person is not inherited by anyone, but disposed according to the dictates of the oracle. Therefore, the people of the land conduct themselves with the consciousness that each action is being recorded by the divine; that is why they say that: *oju oluwa wo ohun gbogbo* (the eye of the divine beholds all things) and the result of whatever they do in their secret place will come to the fore, whether as the point of death or after death that is why the Yoruba say: *Igbehin lo ju, ehin asebaje esan ma nbo* (the consequence of an action outweighs the action itself, evil doers will receive the reward of their actions).

In addition, morality to the Yoruba is not only about how you ought to live, what you ought to do and not do, what is morally acceptable or unacceptable to relate with others, but it dictates the consequence of the final rites of life accorded an individual, and the abode of such in the afterlife. Therefore, people conduct themselves uprightly with the sense that "whatever they sow they will reap", if they sow evil, they will reap evil, and if they sow what is good that is what they will reap. However, it is sad and upsetting to witness that in the contemporary society there seems to be no sanction for evil conduct. Why do we see political crooks/thugs' death being celebrated with much pump and pageantries? Why do majority of our people shower encomiums on morally deficit individuals in the society? A not too long example is the assassination of one of such people on the day of the Oyo State governorship election in 2019. The man was gunned down in broad daylight and was rushed to the hospital, but died in the dawn of the second day. He was given an elaborate burial ceremony, and a great majority of the populace started praise singing him, but, the tiny whispers of the few also echoed the biblical injunction that "they that live by the sword (guns), die by the sword (guns)" (Matthew 26:52). The said man was a political thug, who lived by the guns, and when nemesis caught up with him, he died by the gun in broad daylight, even though the majority of the citizenry pretended to forget the past of the said man.

Another example is that of a 200 level University yahoo-boy (internet fraudster) who died in a ghastly automobile accident on his way from a clubbing event. When the news about his death broke out, his friends and cronies unleashed mayhem on the particular University campus, and later had candle light procession in his honour, because according to them *eni ire lo* (a good person is gone). It was later investigation that revealed that he was an internet fraudster and that he was the owner of the car that he had the accident with. And that both parents were computer operators on the same campus, and unknown to them, their young child was a lavish spender at parties and clubbing events.

Evaluation

From the forgoing, we can deduce that in the Yoruba traditional society, the character of man is usually scrutinised under moral microscope, with the conclusion that a man with p, q, r (let p, q, r, stand for love, loyalty, discipline, endurance, patience, hard work, self-control, obedience, compassion , and so on) character is good, and the one with x, y, z (let x, y, z stand for rashness, unfaithfulness, arrogance, insincerity, stinginess, self-centeredness and so on), is bad. Once moral judgement is passed on a person, the person is perceived as either good or bad. More so, at death, the man judged to be a bad person would never be accorded full burial rites, even if he died at an advanced age. When a person is judged to be morally deficient, at death the same judgement is passed on his remains, and as such he is not accorded full rites of burial. People would refer to the corpse/funeral of such a person as *oku ika* (remains of the wicked). Whereas, a person morally judged to be good is accorded full funeral rites, even if the children of such person do not have the financial capacity to foot the burial bills, families, relatives and well-wishers rally round for support. However, nowadays, as a result of the deficiency in moral proficiency, we see that many people who should not be accorded full rites of burial are been accorded such. The reason been that many are judged to be good, not because of their moral proficient, but for their wealth, oral prowess, connection to people in power and so on. This has dire consequences on our wellbeing in the society.

Conclusion

The examples above shows that the sense of morality experienced in the traditional society is waning in contemporary society as there is an erosion of a deep sense of moral reasoning in the 21st century Okpalike (2015) avers that African moral community has been lost in the quagmire of foreign ideologies which have plagued the continent since the 19th centuries ..Consequently, while democracy cannot be sustained in most African state, the dividend of democracy goes into the pockets of a very few individuals, who are elected and appointed public office holders who loot the treasury and later use the proceeds of their ill-gotten wealth to oppress the working populace. (Alofun, 2013) Recently, the print media publish an intelligence report exposing the humongous looting by the Accountant General of the Federation, Ahmed Idris and some other people at the corridor of power in Nigeria. Democracy has been turned into money politics in Nigeria. The scandalous amount placed on the sale of nomination forms and expression of interest to contest for any political office by the ruling party in Nigeria attests to the fact that democracy is now the game of the richest. Thomas Jefferson, the third president of America says: "… Democracy will cease to exist when you take away from those who are willing to work and give to those who would not", (https://www.goodreads.com. https://www.businessinsider.com.) One may conclude too that democracy has ceased in Nigeria, because ruling has been taken away from those who are willing to work and given to those who are willing to throw pittance around during electioneering period, and loot the treasuries with abandoned recklessness. By and large, with all the acquisitiveness of man and acts of defiance, when death comes calling, it is impossible to defy it.

In like manner, the dearth of moral consciousness in the contemporary society has

made room for wide spread diseases and poverty, which the ruling class has made no concerted effort to eradicate or eliminate. Rocket technologies initiations die because they are not funded by the government. Large industries and megastores are constructed, maintained and sustained in Africa with foreign interventions. (Okpalihe, 2015)

Finally, for African community to evolve from the moral quagmire it has sunk into there must be a reconstruction or reorientation of her moral ideas, institutions and environment. It requires a significant structural transformation within the country, which must include reorganization and reorientation of the entire social system. A practical starting point of reorientation would be to educate the citizens on the value of moral concepts/attitudes such as social justice, honesty, transparency and love. These concepts are almost bygones in the dictionary of most Nigerians, especially the teeming youthful populace. Again, the devaluation of political positions and offices could help in producing significant structural and attitudinal transformation in the country. (Saheed and Alofun, 2010) The National Salaries, Incomes and Wages Commission (NSIWC) should be saddled with the function of determining the take home of all political office holders, right from the President to the least Federal worker, based on the level of academic qualification of individuals. Another practical step is for every offender to be punished. Also, as a nation, we must avoid electing or selecting people into public offices based on nepotism or favouritism, merit must count rather than ethnic considerations. Political leaders must consider the moral implications of pardoning criminals who have unleashed injurious practices on individuals and/or the state, in general. There must be radical rearrangements in installations, social and administrative structure as well as reorientation in popular attitudes, customs and beliefs. (Ogunkola and Egwaikhide 2001).

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