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CRITICAL PERSPECTIVES ON LANGUAGE, LITERATURE AND CULTURAL DISCOURSE

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PREFACE

For academics, publications form a core part of their profession. Their level of intellectual productivity is marked by the quality and quantity of publications. A call for papers is therefore a call to duty and an opportunity to share or test one's ideas or even showcase, as it were, one's discoveries, inventions, philosophy or, simply put, knowledge. Given the rigour expected of any serious intellectual input and output, it is always a thing of great joy to see one's paper published in a reputable journal or a book whose editors have attained credibility and relevance.

Editors also have a sense of fulfillment when contributing authors have so much confidence in them as to decide to use their (editors') platforms for conveying and purveying their own ideas or findings to a larger audience. Our joy, therefore, as editors knew no bound when we successfully edited *Perspectives on Conducting and Reporting Research in the Humanities*. The success was enormous, so much so that within a very short time all the copies of the book – over a thousand – were exhausted. Lecturers and students alike literally rushed to have their copies as they spoke about the book in very glowing terms. Many sought in vain for more copies.

Encouraged by this outstanding success and patronage, we – the editors – thought of producing a second book. This time, it would be one that deals directly with issues of language, literature, culture and discoursal acts. Contributing authors must be seasoned academics who can marry theoretical formulations and postulations with practical exemplifications in a beautifully convincing manner. They should also have clearly defined central arguments with evidence of engagement with the larger body of literature in the chosen fields. The result of our vision and aspiration is what is contained in the book you are reading.

Articles poured in their numbers, but we were very selective as we insisted in abiding by the criteria spelt out above. The authors reside in Nigeria, Ghana, the Republic of Benin, The Gambia and South Africa. The papers are as varied as the topics and the authors' backgrounds. They are rich in content, well-researched and should further stimulate debate and cross-fertilization of ideas. They range from "re-telling" old notions with refreshing reflections and insight to re-orientation of issues in language and related matters.

It has been a great pleasure working with Professors D. D. Kuupole and T. A. Alabi.

I have co-edited five other books with colleagues in the academia. Prof. D. D. Kuupole has done much more. Prof. T. A. Alabi was a prime motivator in fulfilling our dream of seeing *Perspectives on Conducting and Reporting Research in the Humanities* in print. It has been great pleasure working with these scholars of great talent. I also thank all authors for their invaluable contributions.

Professor Isaiah Bariki

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SYLLABLE STRUCTURE AND HIATUS RESOLUTION IN ÒKPÁMERÌ LANGUAGE

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Introduction

Syllable can be referred to as a unit of pronunciation having one vowel sound, with or without surrounding consonants, forming the whole or a part of a word. Katamba (1989, p.153) asserts that the syllable is at the heart of phonological representation. Speakers have an intuitive notion of how many syllables each word contains, but it is not easy for them to reflect consciously on the internal structure of syllables or to decide where one stops and the next starts based on speakers peculiarities.

In the words of Jakobson (1962, p.526), " there are languages lacking syllables with initial vowels and/or syllables with final consonants, but there are no languages devoid of syllables with initial consonants or of syllables with final vowels". In other words, all languages have syllables of the form CV.

Hiatus resolution is another aspect of syllabification on which OT sheds light. Hiatus takes place when there is a break of syllable between two syllable peaks (vowels) without an intervening consonant. For example, in the phrase (/aja ɔba/ "wife + king") in the Yoruba language, resolving vowel hiatus between the adjacent vowels (/a/ & /ɔ/) requires the deletion of one of the vowels, e.g., (/aja ɔba/→ [ajaba] "queen"). In languages that resolve hiatus, resolution can be attained by different means, such as insertion of a consonant between the two vowels, glide formation, deletion of one of the vowels, vowel coalescence, among others.

Background Information on Ọ̀kpámerì

Ọ̀kpámerì is one of the minority languages of Nigeria, and it is spoken in the Central-Southern Nigeria, precisely in Akoko-Edo Local Government Area of Edo State. Ọ̀kpámerì means "*we are one*" and about twenty-five villages in the local government speak Ọ̀kpámerì making it the highest spoken language in the local government. Ọ̀kpámerì has distinct but related dialects spreading across twenty-five

villages in the local government comprising *Ojirami, Dangbala, Ojah, Makeke, Ekpo, Bekuma, Lampese, Ìbílò, Imoga, Ike-tumo, Ikinran, Ipesi, Ugbosi, Somorika, Ugugu, Onumu, Eshava, Aiyegunle, Ayanuza, Dagbala, Ogbe, Ekor, Ugboshi-Afe, Onumu-sale,* and *Afekunu.* There is a high level of mutual intelligibility among these dialects. The dialect of Ìbílò represents the Standard Ọ̀kpámerì.

Methodology

Okpameri is a member of the Lower Cross languages in Nigeria. It is a minority language spoken in Edo State, Nigeria by a few hundreds of speakers. For the purpose of this study, a combined use of wordlist of 1500 items and a frame technique was used. By this, some items were generated with the purpose of identifying the syllable pattern of the language. The frame technique was used to decipher the pattern of the syllable at the post-lexical level. With this, a good understanding of the syllable in Okpameri was possible; which helped in the analysis as well as the observation and conclusion arrived at.

Theoretical Construct

Optimality Theory (OT) is a phonological theory introduced in the early 1990s. According to McCarthy (2004), OT first gained wide exposure from a course taught by Prince and Smolensky at the 1991 summer institute of the Linguistic Society of America. The detailed exposition of the theory is their 1993 manuscript "Optimality Theory: Constraint Interaction in Generative Grammar". Since then, OT has witnessed a lot of theoretical developments and application in other aspects of Linguistics but its first and greater influence has been in phonology. Due to the application of OT across diverse linguistic phenomena, it is a general theory of grammar.

The Basic Principles of the Theory

McCarthy and Prince (1994, p.336) present the following five basic principles of OT:

a. Universality
b. Violability
c. Ranking
d. Inclusiveness
e. Parallelism

The above principles can be summarized as follows: according to **Universality** principle, every language grammar is characterized by a set of constraints. In other words, these constraints are present in the grammar of any natural language. **Violability** states that constraints violation is allowed by the competing candidates but violation must be minimal. The **Ranking** principle illustrates the point at which languages differ from one another with respect to constraints. They differ not in the

types of constraints inherent in them, but in the hierarchical ranking of such constraints. Thus, these constraints are ranked on a language particular basis to determine the candidates with the maximal and minimal violations. **Inclusiveness** principle evaluates the competing candidates based on the constraint set made available to determine which one wins or loses out. **Parallelism** deals with the choice of the winning candidate after some evaluation carried out on the whole constraint hierarchy and the entire candidate set. The candidate that best satisfies the constraint hierarchy is therefore picked as the optimal candidate.

Constraints Employed in the Study

In Optimality theory, every constraint is universal. That is, all languages have these universal constraints in their grammars. They only differ in terms of ranking in a particular language. There are several constraints in OT and they have been extensively discussed in the literature (see Prince and Smolensky, 1993; McCarthy and Prince, 1994; Oyebade, 1997, 2008, etc). Nevertheless, the constraints adopted for the analysis of data in this study are reviewed as follows:

- a. ONS: syllables must have onset.
- b. No CODA: syllables must not have codas.
- c. PARSE: input segments must be parsed (into syllabic positions).
- d. *FILL: no insertion of C, V or ϒ(empty node)
- e. *COMPLEX: no more than one C or V may associate to any syllable position node.
- f. MAX [labial]: prohibit deletion of a vowel with the labial feature.
- g. MAX Rt: prohibits the deletion of root nodes
- h. MAX μ: prohibits the deletion of mora
- i. MAX HFv: prohibits the deletion of high front vowel

Data Presentation and Analysis
a. The Ọ̀kpámerì Syllable Structure

Syllable structure generated under Optimality Theory (Prince and Smolensky, 1993) can be accounted for by constraints interaction. The function GEN produces a candidate set of syllabic parses for each unsyllabified input (McCarthy and Prince, 2001, p.14). The output of GEN accords with the most fundamental structural principles.

The following are the selected constraints for the analysis of the basic CV syllable in Ọ̀kpámerì:

*FILL, PARSE,*CODA, ONS, FAITH (no insertion, no deletion).

The technical content of the basic syllable structure constraints above can be specified thus.

The constraint *FILL penalizes insertion (C, V or ϒ). The symbol "ϒ" represents empty node. PARSE states that input segment must be parsed (into syllabic position). *CODA states that syllables must not have codas. ONS requires

that a syllable node (σ) has an Ons node. Following Caroline and Ruben (2003), two constraints are joined together here under the cover term FAITH. The one against epenthesis/insertion (DEP) and the one against deletion (MAX).

Analysis 1: CV syllables with initial syllable (.V.)

Ọ̀kpámerì	Gloss
/ìkàmà/	Head
/èmìnàrɛ/	Food
/ʊkʊradʒɛ/	Groundnut
/ʊgbalava/	Bow (weapon)

Tableau 1

*FILL >>*CODA>> PARSE>> ONS

Input: /ikama/	*FILL	*CODA	PARSE	ONS
a. ik.a.ma		*!		**
b. .i.kam.a		*!		**
c. .ɣi.ka.ma	*!			
d. .ɣi.kam.ɣa	*!*			
☞e. .i.ka.ma		*!		

In Tableau 1, the constraint *FILL is the highest ranked while ONS is the lowest ranked. Candidates (c) and (d) are knocked out of contention. That is, disqualified from the competition for violating the most highly ranked constraint. Candidate (a) and (b) are also knocked out of contention for fatally violating the highly ranked constraint *CODA. Candidate (e) emerge as the optimal candidate (winner) for satisfying all the constraint except the lowest ranked constraint ONS.

Tableau 2

*FILL >> *CODA >> PARSE>> ONS

Input:/eminarɛ/	*FILL	*CODA	PARSE	ONS
☞a. .e.mi.na.rɛ				*
b. .em.i.na.rɛ		*!		**
c..□e.mi.na.rɛ	*!			

Three possible outputs are generated in Tableau 2 in which one must emerge as the optimal structural description. Candidate (c) is knocked out of contention for fatally violating the most highly-ranked constraint. Candidate (b) is also disqualified for fatally violating the constraint *CODA and also violating ONS, the lowest ranked constraint. Candidate (a) emerged as the optimal structural description for satisfying all constraints except the lowest constraint ONS.

Tableau 3
*FILL >> *CODA >> PARSE>> ONS

Input: / ʊkʊradʒɛ /	*FILL	*CODA	PARSE	ONS
☞a. .ʊ.kʊ.ra.dʒɛ				*
b. .ʊk.ʊ.ra.dʒɛ		*!		**
c. .ʊ.kʊ.radʒ.ɛ		*!		**
d..ɣʊ.kʊ.ra.dʒɛ	*!			

In Tableau 3, candidate (d) is knocked out of contention for violating the most highly ranked constraints. Candidate (b) and (c) are also disqualified for violating the constraint *CODA fatally. Candidate (a) emerge as the optimal candidate for satisfying all constraint except the lowest ranked constraint ONS.

Tableau 4
*FILL >> *CODA >> PARSE>> ONS

Input: / ugbalava /	*FILL	*CODA	PARSE	ONS
☞a. .u.gba.la.va				*
b. .u.gbal.a.va		*		**
c. .u.gba.lav.a		*		**
d. .ɣu.gba.lav.ɣa	*!*	*		
e. .ɣu.gbal.ɣa.va	*!*	*		

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From the possible outputs generated in tableau (4), candidates (e) and (d) are knocked out of contention for violating the undominated constraint *FILL. Candidate (b) and (c) are also removed from the competing candidates for violating the highly ranked constraint *CODA and the lowest ranked constraint ONS. Looking at the tableau, it is no doubt that candidate (a) is the optimal candidate since it satisfies all the constraint except the lowly ranked constraint ONS.

Analysis 2: CV syllables without initial syllable (.V.)

Ọ̀kpámerì	Gloss
/mimikazĩ/	show (something)
/gbizima/	dance
/gbanijɛ̃/	eighteen
/tʊkʊlʊ/	short (of stick)
/vazilemi/	lose (something)

Tableau 5

ONS >> *CODA >> PARSE >> FAITH

Input: /mimikazĩ/	ONS	*CODA	PARSE	FAITH
a. .mi.mi.kaz.in	*!	**		*
b. .mim.i.kaz.in	*!*	*		*
c. .mi.mi.ka.zin		*		*
☞d. .mi.mi.ka.zĩ				

In Tableau 5, it is obvious that candidate (c) is the optimal candidate; since it satisfies all the conflicting constraints.

Tableau 6

ONS >> *CODA >> *FILL

Input: / gbizima /	ONS	*CODA	*FILL
a. gbiz.i.ma	*!	*	
b. gbi.zim.a	*!	*	
c. gbi.zi□.ma		*	*!
d. gbi.zim.□a		*	*!
☞e. gbi.zi.ma			

In Tableau 6, candidate (e) satisfies all the conflicting constraints thus, making it the most fundamental structural description with respect to the input /gbizima/.

Tableau 7

*CODA >> FAITH

Input: /gbanijɛ/	*CODA	FAITH
a. gba.ni.jɛn	*!	*
☞ b. gba.ni.jɛ̃		

In Tableau 7, candidate (b) becomes the optimal candidate for satisfying the two conflicting constraints.

Tableau 8

ONS >> *CODA>> PARSE

Input: /tʊkʊlʊ/	ONS	*CODA	PARSE
a. .tʊ.kʊl.ʊ	*	*	
b. .tʊk.ʊ.lʊ	*	*	
☞c. .tʊ.kʊ.lʊ			

In Tableau (8), candidate (c) is the optimal candidate, being the only candidate that satisfies all the constraints.

Tableau 9

*CODA >> ONS >> *FILL

Input: /vazilemi/	*CODA	ONS	*FILL
a. va.zil.e.mi	*	*!	
b. vaz.i.le.mi	*	*!	
c. va.zil.□e.mi	*		*!
d. vaz.□i.le.mi	*		*!
☞ e. v a.zi.le.mi			

In Tableau 9, candidate (e) is the optimal candidate, being the only candidate that satisfies all the conflicting constraints.

b.   Hiatus Resolution in Ọ̀kpámerì

Hiatus is the phonetic result of the immediate adjacency of vocalic syllable peaks. That is, two vowels sound occurring in adjacent syllables with no intervening consonant. In languages that resolve hiatus, resolution can be attained by different means, such as insertion of a consonant between the two vowels (epenthesis), deletion of one of the vowels, glide formation, vowel coalescence, secondary articulation, etc. Let us consider some examples of how hiatus is resolved in Ọ̀kpámerì.

(**i**)   **Secondary Articulation (Labialization)**

In Ọ̀kpámerì, whenever a vowel is preceded by high back vowel /ʊ/ in adjacent syllable, labialization will occur in other to resolve hiatus. Consider the examples below:

- a.   /kʊ-eze/   [kʷeze]
     'close'   'close'
- b.   /kʊ-ekɔlɔzɔ/   [kʷekɔlɔzɔ]
     'open (door)'   'open (door)'
- c.   /kʊ-ikpo/   [kʷikpo]
     'kneel'   'kneel'

The following constraints are selected to determine the optimal candidate:
ONS, *COMPLEX, MAX [labial], MAX Rt, MAX µ

The constraint ONS requires that a syllable node (σ) has an Ons node. The constraint *COMPLEX prohibits the occurrence of clusters. MAX [labial] prohibit deletion of a vowel with the labial feature, e.g. / ʊ /. That is, such feature should be maximized (preserved) in the output. MAX Rt and MAX µ prohibit the deletion of a root node and a mora, respectively.

Tableau 10
ONS >> *COMPLEX >> MAX [labial] >> MAX Rt>> MAX µ

Input: /kʊ$_1$-e$_2$.ze/	ONS	*COMPLEX	MAX[labial]	MAX Rt	MAX µ
a. .kʊ$_1$.e$_2$.ze	*!				
b. .kwe$_2$.ze		*!			*
c. .ke$_2$.ze			*!	*	*
☞ d. .kʷe$_2$.ze				*	*

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In Tableau 10, candidate (a), which does not resolve hiatus, fatally violates the highest ranked and undominated constraint ONSET. Candidate (b) which forms a glide is disqualified for violating the highly ranked *COMPLEX. The constraint *COMPLEX prohibits the occurrence of clusters. The candidate also violates MAX μ. Candidate (c) elides vowel /ʊ/ and does not preserve the labial features of V_1. This is ruled out by the constraint MAX [labial]. In addition, it violates the lowly ranked MAX Rt and MAX μ. Candidate (d) which employs secondary articulation, wins. It violates the lowly ranked MAX Rt and MAX μ. This prohibits the deletion of a root node and a mora, respectively.

Tableau 11

ONS >> *COMPLEX >> MAX [labial] >> MAX Rt>> MAX μ

Input: /ku$_1$-e$_2$.kɔ.lɔ.zɔ/	ONS	*COMPLEX	MAX(Labial)	MAX Rt	MAX μ
☞ a. kʷe$_2$.kɔ.lɔ.zɔ				*	*
b. ku$_1$.e$_2$.kɔ.lɔ.zɔ	*!				
c. kwe$_2$.kɔ.lɔ.zɔ		*!			*
d. ke$_2$.kɔ.lɔ.zɔ			*!	*	*

In Tableau 11, candidates (b), (c), and (d) are knocked out of contention for fatally violating the undomitable constraint ONS and the highly ranked constraints *COMPLEX and MAX (labial) respectively. Thus, candidate (a) emerges as the optimal candidate with a minimal violation of the conflicting constraints.

Tableau 12

ONS >> *COMPLEX >> MAX [labial] >> MAX Rt>> MAX μ

Input: / ku$_1$-i$_2$.kpo /	ONS	*COMPLEX	MAX (labial)	MAX Rt	MAXμ
a. ku$_1$.i$_2$.kpo	*!				
b. kwi$_2$.kpo		*!			*
☞c. kʷi$_2$.kpo				*	*
d. ki$_2$.kpo			*!	*	*

In Tableau 12, candidates (a) and (b) fatally violate the undominated constraint ONS and the highly ranked constraint *COMPLEX respectively, rendering other constraints redundant in the competition. Thus, they are knocked out of contention. Also, candidate (d) is knocked out of contention for fatally violating the highly ranked constraint MAX (labial). Candidate (c), being the only candidate with the least level of violation, emerges as the optimal candidate.

(ii)   Elision
In Òkpámerì, whenever vowel (i or ʋ) is preceded by any other vowels across word boundary, vowel /i/ or /ʋ/ is retained while the preceding vowel is deleted to avoid hiatus.
Consider the following examples:

a. /gbe-izili/   [gbizili]
    'kill goat'   'kill goat'
b. /lɛwɛ-ʋgbado/   [lɛwʋgbado]
    'swallow maize'   'swallow maize'
c. /kɛnɛ-isʋa/   [kɛnisʋa]
    'sell clothe'   'sell clothe'

The following constraints are selected to determine the optimal candidate:
ONS, MAX Rt, MAX μ, MAX HFv
The constraint MAX HFv is introduced to avoid the deletion of high front vowel.

Tableau 13
ONS >> MAX Rt>> MAX μ

Input: /lɛ.wɛ$_1$.ʋ$_2$.gba.do/	ONS	MAX Rt	MAX μ
a. lɛ.wɛ$_1$.ʋ$_2$.gba.do	*!		
☞ b. lɛ.wʋ$_2$.gba.do			

In Tableau 13, candidate (a) is disqualified from the competition for fatally violating the undominated constraint ONS, while candidate (b) satisfies the same constraint. Therefore, candidate (b) emerges as the winner since candidate (a) is already knocked out of contention.

Tableau 14

ONS >> MAX HFv>> MAX Rt>> MAX μ

Input: /gbe$_1$-i$_2$.zi.li/	ONS	MAX HFv	MAX Rt	MAX μ
a. .gbe$_1$.i$_2$.zi.li	*!			
b. gbe$_1$.zi.li		*!	*	*
☞ c. gbi$_2$.zi.li			*	*

In Tableau 14, candidate (a) is knocked out of contention for fatally violating the undominated constraint ONS. Candidate (b) is also disqualified for fatally violating the highly ranked constraint MAX HFv which bans the deletion of high front vowel. This constraint also violates MAX Rt and MAX μ which bans the deletion of root node and mora respectively. There is a tie between candidates (b) and (c). Therefore, for us to know the optimal candidate between the two, the constraint MAX HFv is introduced to disqualify one of the candidates. Candidate (c) emerges as the optimal candidate since it violates only the lowly ranked constraint MAX Rt and MAX μ.

Tableau 15

ONS, *COMPLEX, MAX HFv, MAX Rt, MAX μ

Input: / kɛ.nɛ$_1$-i$_2$.su$_3$-a$_4$ /	ONS	*COMPLEX	MAX HFv	MAX Rt	MAX μ
a. kɛ.nɛ$_1$.i$_2$.su$_3$.a$_4$	*!*				
b. kɛ.nɛ$_1$.su$_3$.a$_4$	*!		*	*	*
c. kɛ.ni$_2$.su$_3$.a$_4$	*!			*	*
d. kɛ.ni$_2$.swa$_4$		*!		*	*
☞e. kɛ.ni$_2$.s^{w}a$_4$				*	*

The OT analysis in Tableau 15 is quite different from the previous ones under hiatus resolution. Elision and Labialization are used simultaneously as strategy to resolve hiatus. Thus, resulting to resolution between V$_1$ and V$_2$ and between V$_3$ and V$_4$, Candidates (a), (b), and (c) are knocked out of contention for fatally violating the highest ranked constraint ONS. Candidate (d) is also disqualified for fatally violating

the highly ranked constraint *COMPLEX. Candidate (e) is the optimal candidate, being the only candidate with minimal violation.

Discussion of Findings

The syllable structure of Ọ̀kpámerì is made up of mono-syllabic, bi-syllabic, tri-syllabic and poly-syllabic. These terms are used to qualify words having one, two, three and several syllables respectively. Ọ̀kpámerì operates CV syllable typology. The following constraints are selected for the analysis of the basic CV syllable in Ọ̀kpámerì: *FILL, PARSE, *CODA, ONS, FAITH (no insertion, no deletion). Ọ̀kpámerì syllable structure is divided into two: CV syllables with initial syllable (.V.) and CV syllables without initial syllable (.V.). The constraint *FILL is ranked highest while ONS is ranked lowest in the first analysis. Meanwhile, the constraints are ranked based on the competing candidates generated in the second analysis.

Ọ̀kpámerì resolves hiatus through two strategies: Labialization and Elision. Whenever a vowel is preceded by high back vowel / ʊ / in adjacent syllable, labialization will occur in order to resolve hiatus. Whenever vowel (I or ʊ) is preceded by any other vowels across word boundary, vowel / i / or / ʊ / is retained while the preceding vowel is deleted to avoid hiatus. The following constraints are selected to capture hiatus resolution in Ọ̀kpámerì: ONS,*COMPLEX, MAX (labial), MAX Rt, and MAX µ. The constraints ONS and MAXµ are ranked highest and lowest respectively while other constraints are ranked based on the available competing candidates in the process of resolving hiatus. Constraint MAX HFv was introduced to avoid the deletion of high front vowel.

Conclusion

This study has carried out an OT analysis of Ọ̀kpámerì syllable structure and hiatus resolution. The description of Ọ̀kpámerì syllable structure in this study agrees with the view of Jakobson (1962, p.526) that all languages have the syllables of the form CV. Thus, it follows that CV can never be prohibited under the basic syllable theory. Following Prince and Smolensky (1993), it is established that syllable structure generated under Optimality Theory can be accounted for by constraint interaction. Thus, constraints are selected and ranked from highest to lowest for the analysis of the basic CV syllable and hiatus resolution in Ọ̀kpámerì. Labialization and Elision are adopted as strategies for resolving hiatus in the language.

Finally, the development of OT shows that many phonological rules were born out of the desire by language to maintain some phonological constraints. Therefore, OT emerged out of the need to pay much attention to the phonological constraints which are natural and language universal. Thus, OT is not a theory of representation (formulation of rules) but a theory of interactions of grammatical principles (constraint interaction).

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ENGLISH SPEECH VARIATION AMONG STUDENTS OF KWARA STATE UNIVERSITY, MALETE

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Introduction

The nomenclature, Nigerian English, is a common phenomenon among language scholars, home and abroad. This non-native variety of English has been variously classified into sub-regional varieties—Yoruba English, Hausa English, and Igbo English; with the typology based on educational and or occupational parameters; and described at all levels of linguistic appraisal by various scholars. At the level of speech appreciation, there are numerous varieties which could be grouped into basilect, mesolect and acrolect. It has been established that at the mesolectal level, there exists the variety of English regarded as the Popular Nigerian English (PNE). What is 'Popular' is that which is used by a larger portion of the society. This variety has been classified and described at the segmental and suprasegmental levels (Walsh 1967; Banjo 1971, 1993, 1996; Jibril 1979, 1982, 2000; Akere 1982; Adesanoye 1973; Odumuh 1987; Bamgbose 1982, 1995, 1998; Jowitt 1991, 2003, 2004; Igboanusi 2002, 2006; Blench 2005; Wunder et al. 2010; Josiah & Babatunde 2011; Olaniyi & Olajide 2013; Josiah & Akpan 2016; among others).

According to these scholars, Popular Nigerian English (PNE) refers to the regional variety of English spoken by the educated Nigerians which has common features irrespective of the mother-tongue. Education serves as the basic parameter for defining the Popular Nigerian English (PNE) followed by its similar characteristics across geographical regions and then its functions in all facets of life—commerce, religion, education, entertainment, administration, literature, law, science and technology, intra-cultural and cross-cultural communication, media, and so on.

The evidence and establishment of the national variety of English, Nigerian English, have therefore rendered the RP which is the standard spoken variety invaluable in the Nigerian environment. It is most appropriate to carry out proficiency evaluation based on what is obtainable as the standard in our immediate environment

rather than looking outward to proffer solutions to internal linguistic problems. The foregoing assumptions and scholarly propositions triggered the researcher's interest to embark on a study of the speech patterns of selected undergraduate students to investigate and verify whether undergraduate students are representatives of proficiency in the Popular Nigerian English continuum based on their educational exposure; all in a bid to examine the implication of Popular Nigerian English on language pedagogy.

Socio-Cognitive Theory

Bandura's (1971) social cognitive theory originated from the Social Learning Theory. It is a behavioural approach which gives scientific explanations to attitudinal perception in the education, media, neuroscience and communication domains, to mention but a few. This explains the interdisciplinary nature of this theory. The basic idea of the Social Cognitive theory is that individuals are prompted to learn in response to various drivers, cues, responses, and rewards, one of which is social motivation. A more recent, and direct, antecedent of this theory is Social Learning Theory (Bandura, 1971, 2009 & 2012). Social Learning Theory posits that people learn through the social processes of observing, imitating, and modelling the behaviours of others.

The basic assumption of the Social Cognitive approach is modelling, that is, people learn by observing others. Generally, cognitive modeling involves modelled demonstrations, together with verbal descriptions of the model's thoughts and actions. Modelling is a general term that refers to behavioural, cognitive, and affective changes deriving from observing one or more models. The characteristics of models are an important factor in determining the degree to which attention is paid to the model by the learner. The response of the learner to the modelling behaviour is largely determined by three sets of factors—the particular attributes of the model, such as relevance and credibility for the observer; the prestige of the model; and the satisfaction already present in the situation where the behaviour is being modelled.

To Jekins, Hall and Raeside (2018, p.3), a causal model labelled 'triadic reciprocal causation' highlights the three sets of factors that interplay, interact, and bear influence in social interaction. These are cognitive and other personal factors such as values, goals and beliefs; environmental factors; and behavioural factors. Personal factors, for example, determine how individuals model and reinforce actions observed in others. This in turn, determines the behaviours that individuals exhibit in the situation of learning.

The social cognitive theory has been adopted or adapted in diverse areas of research. This justifies its interdisciplinary nature. This theory has been chosen to be adapted for the analysis of the data for this study based on its significance to language learning and social communication. Pronunciation issue is the focus of this study. Therefore, the tenets of the Social Cognitive Theory identified above shall be applied for the data analysis.

The Trichotomy of Sound Patterns

Blevins (2006, 2016) propounded the theory of Evolutionary Phonology. This theory takes an insight from the earliest theories of phonology, most especially Chomsky and Halle's (1968) Generative Phonology and Optimality Theory. The basic principle of Evolutionary Phonology is the explanation on the recurrence and scarcity of specific sound patterns across existing human languages. Blevins further classified the recurrent and rare sound patterns based on three parameters—inventories, distributions and alternations. Blevins maintains that at the segmental and suprasegmental levels, all existing spoken human languages have both consonant and vowel phonemes; majority of the languages with three vowels have /i, u and a/; a language that has click consonants should have all other consonants; and all languages have five level tones.

Blevins further adds that the phoneme inventories for the rare sound patterns include eggressive, voiced, lateralised, apico-alveolar/sub-laminal double-flap in Piraha/Palter; the Palantla Chinantee sound patterns have oral/semi-nasalised/ nasalised vowel contrast; the Bvi Kikhan dialect of Agul has pharyngeal epiglottal fricative contrast; while the Kukuya dialect of Teke has contrastive labiodental nasals. In her assumption regarding sound distributions, Blevins claimed that languages with voicing contrasts usually have the contrast before vowel sounds; languages with voicing contrast does not have it at word final positions; long vowels are preferably stressed than short ones in most languages; and all existing spoken languages give preference to long vowels than short ones.

Contrarily, in her explanation of the distribution of rare sound patterns, she avers that the Georgian Language can have above six to eight consonant clusters at word-initial position; the Taba Language have the germinate /h:/ at the word initial position; in Eastern Arrernte, all words start with the vowel sounds; while in Ket language, there is lexical tone on mono and disyllables and that every syllable is stressed.

Regarding recurrent sound alternations, Blevins opines that most languages have /k/ pronounced as [tʃ], when succeeded by /i/; most languages have /n/ realised as [m] when succeeded by /p/, /pʰ/ or /b/; most languages have the voiced stops /b/,/d/, /g/, etc. realised as voiceless at word final positions; and most languages do not have two high tones in a word. However, regarding rare sound alternation, Blevins believes that there is rhotic vowel harmony in Yurok language; the phonotactic possibility in the Acient Greek Language include: {t, tʰ, d}>s/_m; in the Somalian language, the voiceless plosives, /t/ and /k/ are realised as voiced in the word final position; while there is a shift from the mid tone to low tone after voiced obstruents, sonorants, glottal stop and implosives in Zina Kotoko language.

Bandura's Social Cognitive Theory has a close relationship with Blevins' explanation of the reasons behind the synchronic explanations as regards sound change, chance and choice. The interconnectivity of these theories is considered

relevant to the analysis of the data under investigation. This dictates the adoption of a blend of the two theories in this study in a bid to achieving detailed characterisation of the speech of the undergraduates.

Methodology

The data for this study comprised fifteen tape-recorded speech samples of selected 400 level undergraduate students of the Department of English, Kwara State University, Malete, which were collected through participatory observation. Sixty-two deviant words (based on mispronunciation) were selected randomly for analysis both perceptually and acoustically. The choice of the instrument and methods of data collection and selection was to justify the validity of the data as the awareness of the studied population may hinder collection of authentic data. To generate objective results, the Praat software application was used for data analysis. Not only this, Bandura's (2009, 2012) Social Cognitive model and Blevins' (2006, 2016) trichotomy of Sound Patterns—Inventories, Distribution and Alternation were adopted to complement the analytical procedures in this study.

Data Analysis

The data for this study as earlier mentioned were speeches of undergraduate students and the model for evaluation of the speech samples is the Standard Nigerian English. Phonemic elision and substitution, and some other features are evident in the speech samples of the undergraduate students under investigation. These are illustrated in the table as follows:

Table 1: A Juxtaposition of the Standard Nigerian English (SNE) and Popular Nigerian English (PNE) Deviants in the Speech Patterns of the Undergraduate Students

Datum	Sample	SNE	PNE	Deviant Features
1	i. can't	/kænt/	[kæn]	Final consonant /t/ omission
	ii. mention	/mɛnʃn/	[mɛnʃæ**n**] [mɛn**s**æ**n**]	Nasalised vowel insertion/ consonant substitution
	iii. beyond	/bɪɔnd/	[bɪ**j**ɔnd]	Palatalisation
	iv. Africa	/æfrɪkə/	**[æfrɪka:]**	Final vowel elongation
2	i. northern	/nɔːðn/	[nɔːdæn]	Consonant substitution and nasalised vowel insertion
	ii. there	/ðɛa/	[ðɪa]	Vowel substitution
	iii. system	/sɪstəm/	[sɪstɛm]	Vowel substitution
	iv. education	/ɛdʒʊkeɪʃn/	[ɛdʊkeɪʃn] [ɛdʊkeɪʃæn]	Consonant substitution and nasalised vowel insertion
	v. brutal	/bruːtl/	[bruːta:]	Vowel epenthesis and elongation, consonant /l/ omission
3	i. requesting	/rɪkwɛstɪŋ/	[rɪkwɛstɪn]	Consonant substitution
	ii. ordering	/ɔːdərɪŋ/	[ɔːdrɪn]	Vowel omission and consonant substitution
4	i. wanted	/wɔntɪd/	[wɔntɛd]	Vowel substitution
	ii. become	/bɪkʌm/	[bɪkɔm]	Vowel substitution
	iii. astronaut	/æstrənɔːt/	[æstrəʊnɔːt]	Vowel substitution
	iv. wonderful	/wʌndəfʊl/	[wɔnda:fuː]	Vowel substitution and elongation, consonant /l/ omission
	v. What	/hwɔt/	[wɔt]	Glottal /h/ elimination
5	i. beautiful	/bjuːtfl/ /bjuːtəfʊl/	[bjuːtɪfuː]	Vowel epenthesis, substitution and elongation; consonant /l/ omission
	ii. three	/θriː/	[triː]	Consonant substitution
	iii. words	/wɜːdz/	[wɔːds]	Vowel and consonant substitution
	iv. yourself	/jɔːsɛlf/	[jɔːsɛf]	/l/ omission
	v. actually	/æktʃʊəlɪ/	[a;tʃʊəlɪ]	Vowel substitution and consonant omission
	vi. than	/ðæn/	[dan]	Consonant and vowel substitution
	vii. just	/dʒʌst/	[dʒɔst]	Vowel substitution
	viii. through	/ θruː/	[truː]	Consonant substitution
6	i. knowledge	/nɔlɪdʒ/	[nɔːlɛdʒ]	Vowel substitution
	ii. about	/əbaut/	[abaut]	Vowel substitution
	iii. unity	/juːnətɪ]	[juːnɪtɪ]	Vowel substitution

7	i. benefited	/bɛnɪfɪtɪd/	[bɛnɛfɪtɛd]	Vowel substitution
	ii. particular	/pətɪkjələ/	[pa:tɪkula:]	Vowel substitution and palatal elision
	iii. alot	/əlɔt/	[alɔt]	Vowel substitution
	iv. example	/ɪgza:mpl//ɪkza:mpl/	[ɛgzampu:]	Vowel substitution, final /l/ omission and vowel elongation
	v. hundred	/hʌndrəd/	[ɔndrɛd]	Glottal /h/ elimination, nasalisation and vowel substitution
	vi. advert	/ædvɜ:t/	[adva:t]	Vowel substitution
8	i. ourselves	/aʊəsɛlvz/	[awasɛfs]	Labialization and /l/ omission
	ii. pressures	/prɛʒəz/	[prɛjɔz]	Palatalisation and vowel substitution
	iii. parents	/pɛərənts/	[peɪrɛnts]	Vowel substitution
9	i. materials	/mətɪərɪəlz/	[matɛɪrɪals]	Vowel and consonant substitution
	ii. comprehensive	/kɔmprɪhɛntsɪv/	[kɔmprɛnsɪv]	Glottal /h/ and /t/ omission
10	i. apply	/əplaɪ/	[aplaɪ]	Vowel substitution
	ii. theory	/θɪərɪ/	[tɪɔrɪ]	Vowel and consonant substitution
	iii. explain	/ɪkspleɪn/	[ɛkspleɪn]	Vowel substitution
11	i. saying	/seɪ~ɪŋ/	[seɪjɪn]	Palatalisation and consonant substitution
	ii. lecturers	/lɛktʃərəz/	[lɛktʃɔ:ras]	Vowel and consonant substitution
	iii. trying	/traɪ~ ɪŋ/	[tra:jɪn]	Palatalisation and consonant substitution
	iv. practical	/præktɪkl/	[pra:tika:]	Vowel substitution, /k/ and /l/ omission and vowel elongation
	v. aspects	/æspɛkts/	[æspɛt]	Consonant omission
12	i. applied	/əplaɪd/	[aplaɪ]	Vowel substitution and final consonant omission
	ii. linguistics	/lɪŋgwɪstɪks/	[lɪngɪstɪks]	Nasal substitution and /w/ labial omission
	iii. during	/djʊərɪŋ/	[du:rɪn] [dɔ:rɪn]	Palatal omission, vowel and nasal consonant substitution
	iv. period	/pɪrɪəd/	[pi:rɪɔd]	Vowel substitution
	v. linguistics	/lɪŋgwɪstɪks/	[lɪngwɪstɪk]	Consonant substitution and final consonant omission
	vi. only	/əʊnlɪ/	[ʌnlɪ]	Vowel substitution and nasalisation

13	i. dropped	/drɔpt/	[drɔːpd]	Vowel and consonant substitution
14	i. journalism	/dʒɜːnəlɪzm/	[dʒɔːnaːlɪzm]	Vowel substitution
	ii. here	/hɪə/	[ɛə]	Glottal /h/ elimination and vowel substitution
	iii. demand	/dɪmaːnd/	[dɪm**an**d]	Nasalisation
	iv. lecturers	/lɛktʃərə/	[lɛkʃɔː**raː**]	Sound substitution/vowel elongation
	v. much	/mʌtʃ/	[mɔtʃ]	Vowel substitution
15	i. foundation	/faʊndeɪʃn/	[**fan**deʃ**an**]	Nasalisation and vowel substitution
	ii. people	/piːpl/	[piːpuː	Substitution, /l/ omission and vowel elongation

From the table above, there are evidences of phoneme omission with or without replacements. For instance, the SNE /kænt/, /bruːtl/ and /ɔːdərɪŋ/ have [kæn], [bruːtaː] and [ɔːdrɪn/ as their PNE equivalents. These are illustrations of omission without substitution. However, the Superstrates— /æfrɪkə/, /ðɛa/, /sɪstɪm/, and /ɛdʒʊkeɪʃn/ have [æfrɪkaː], [ðɪə], [sɪstɛm] and [ɛdʊkeɪʃan] as their Substrates, representing examples of phonemic omissions with replacements. In some instances, the syllabic nasal /n/ is substituted with the nasalised vowel [an]. For instance,

SNE	PNE
/mɛnʃn/-	[mɛnʃan] or [mɛnsan]
/nɔːðn/-	[nɔːdan]
/ɛdʒʊkeɪʃn/-	[ɛdʊkeɪʃan] [ɛdʊkeɪs**an**]

The illustrations above reflect the possibilities that are obtainable in the mother-tongue of the speakers, especially among those of the South-western origin in Nigeria. In the case of the second example, [nɔːdan], the common occurrence is the realisation of [a] and [n] separately, thereby having a pronunciation that simply reflects the orthography, 'an'. Also, on the table, it is noticeable that most of the phoneme substitutes are sporadic variants occasioned by absence of some sound patterns in the indigenous languages of the studied population. Among the occasional variants of /ə/ in PNE as evident in the speeches of the undergraduates are /a/, /ɔ/, əʊ/, and /ɛ/ in such examples as apply, hundred, astronaut and system respectively.

Phonemic Distribution in the Speech Patterns of the Undergraduate Students
Going by Blevins' taxonomy of Phoneme Distribution, the marked phonotactics that are identified in the samples are exemplified as follows:

i.   **Consonant Clusters**
By the SBE standard, the phonotactics are represented as CVC with the possibilities of between zero to three (C[0-3]) onset; the existence of the vowel nucleus, V which could be one of the monophthong, diphthong or triphthong vowels and

between zero to four consonants (C^{0-4}) which constitute the coda. The SBE syllable phonotactics also accommodates the possibility of syllabic consonants. This possibility is also applicable to the SNE acrolects based on the submissions of previous scholars (Ugorji, 2010; Ubong and Babatunde 2011; Jowitt, 2016, and so on). By extension, though the possibility of consonant clusters is also evident in the PNE syllable structure, it is attested with marked variations. The most prominent of these variations is obtainable in syllables which constituents are CC-syl, especially in disyllabic or polysyllabic words, where the CC-syl structure occurs in the last syllable. These last syllables occur in rare cases but most recurrently separated by vowel insertion. Let us consider the following:

SNE	PNE
/ mɛn~ʃn/	[mɛn~ʃan] [mɛn~san]
/ɛ~dʒʊ~keɪ~ʃn/	[ɛ~dʊ~keɪ~ʃn] [ɛ~dʊ~keɪ~ʃan]

ii.   **Syllabic Elision/ Reduction**

Apart from the cluster variation in the final syllables as a remarkable distinction between the SNE and PNE, in the samples collected for this study, a prominent area of disparity in the superstrate and the substrate is syllabic elision and reduction. Some SNE syllables are elided in the PNE realisations for ease of pronunciation. These syllables are not only removed, some of their properties are bequeathed to the succeeding syllables. For example,

SNE	PNE
/ɔ:~də~rɪŋ/	[ɔ:~drɪn]
/aʊə~sɛlvz/	[awa~sɛfs]
/kɔm~prɪ~hɛnt~sɪv/	[kɔm~prɛn~sɪv]
/seɪ~ɪŋ/	[seɪ~jɪn]

Phonemic Alternations in the Speech Patterns of the Undergraduate Students

Blevins (2006, 2016), in her description of the sound alternation, places emphasis on the possible allophonic variations and phonological processes across different languages. In the speech samples of the undergraduate students, there are instances of vowel epenthesis, vowel elongation at the word final position, palatalisation, /l/ omission at word boundary, labialisation, glottal /h/ elimination and reduction.

Vowel Elongation

SNE	PNE
/æfrɪkə/	[æfrɪka:]
/bru:tl/	[bru:ta:]
/ɪgza:mpl//ɪkza:mpl/	[ɛgzampu:]

Palatalisation

SNE	PNE
/bɪ~ɔnd/	[bɪ~**jɔnd**]
/prɛ~ʒəz/	[prɛ~**jɔz**]
/seɪ~ɪŋ/	[seɪ~**j**ɪn]

/l/ omission

SNE	PNE
/jɔːsɛlf/	[jɔːsɛf]
/wʌndəfʊl/	[wɔndaːfuː]
/bruːtl/	[bruːtaː]
/bjuːtfl/ /bjuːtəfʊl/	[bjuːtɪfuː]
/aʊəsɛlvz/	[awasɛfs]

Labialisation

SNE	PNE
/aʊəsɛlvz/	[awasɛfs]

Glottal /h/ elimination

SNE	PNE
/**h**ʌn~drəd/	[ɔn~drɛd]
/kɔm~prɪ~**h**ɛnt~sɪv/	[kɔm~prɛn~sɪv]
/**h**ɪə/	[ɛə]

An Acoustic Analysis of the Speech Samples

To determine the pitch variation and differences in the duration at which words are realised by different respondents, the speech samples of the undergraduates are represented in the spectrograph as follows:
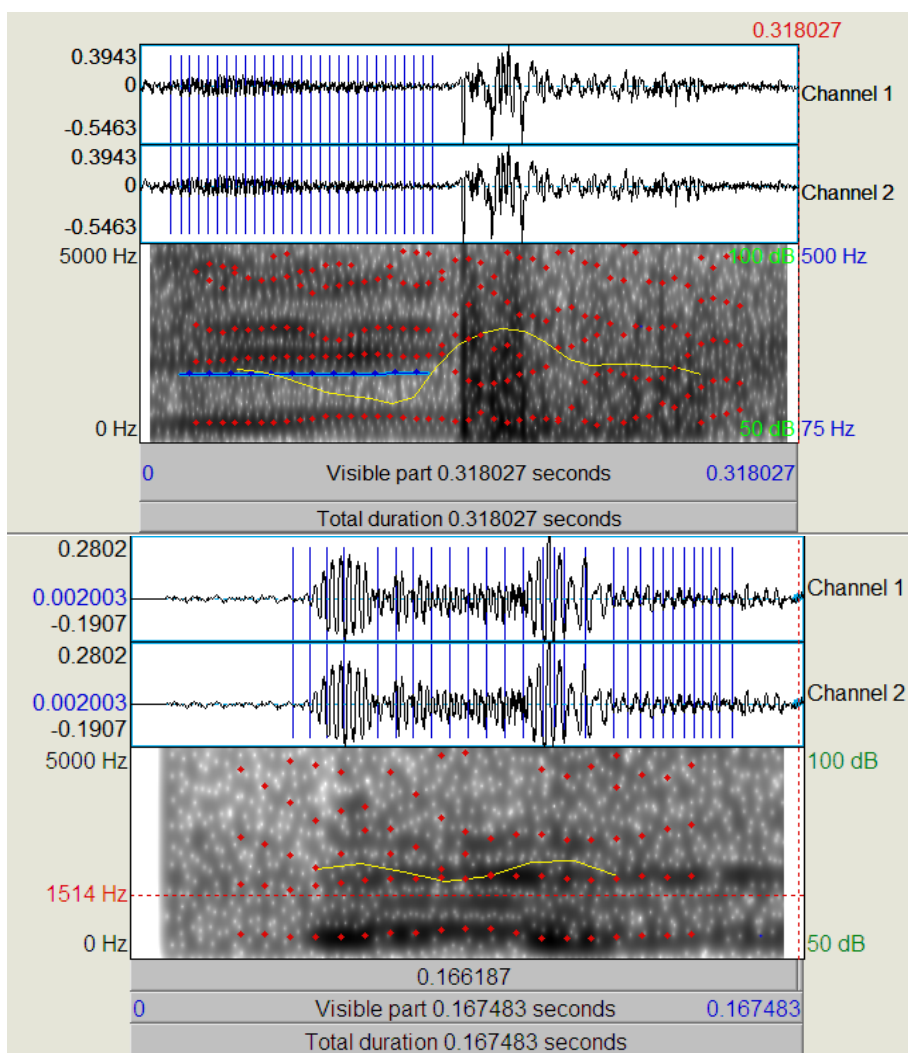
Figure 1: A Juxtaposition of the Realisations of MATERIAL in Data 9 and 10

Figure 1 above indicates the variation in pitch and duration of the word, MATERIAL. The pitch in datum 9 indicates a fall-rise and then a sloppy fall. However, in datum 10, the pitch indicates rise-fall in a repeated manner. Considering the duration as indicated on the spectrograph, datum 9 is realised within the duration of 0.318027 seconds while the duration in datum 10 is 0.167483. The disparity in the duration correlates with the variations in the pitch.
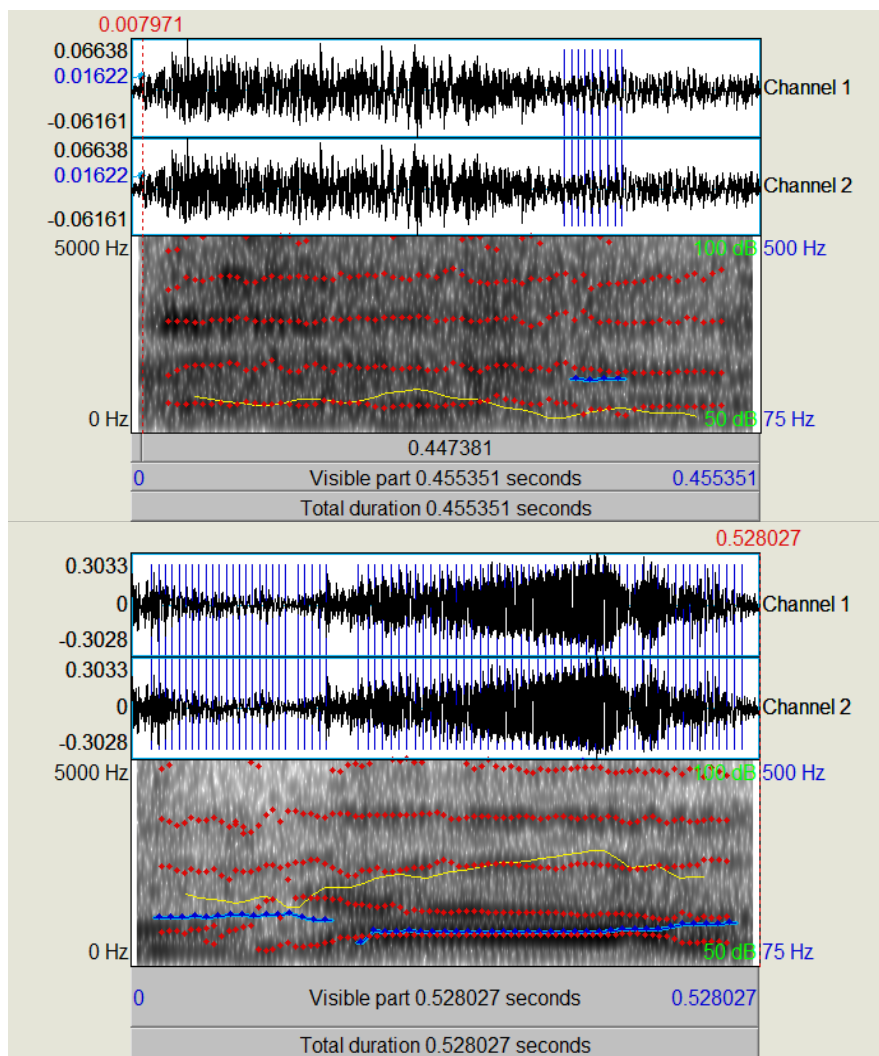
Figure 2: A Juxtaposition of the Realisations of THREE in Datum 5 and Datum 7

Figure 2 shows the pitch variation as well as the differences in the duration in which the word, THREE is realised by two different respondents. In datum 5, the pitch reflects a slight fall-rise in an undulating manner. Similarly, datum 7 indicates a fall-rise, then a rise in the pitch of the voice in an undulating manner and a fall in the same manner. The duration for the realisation of datum five is lesser than that of datum 7 even though at a very close range. Datum five has the duration of 0.447381 seconds while the duration for the realisation of datum 7 is 0.528027.
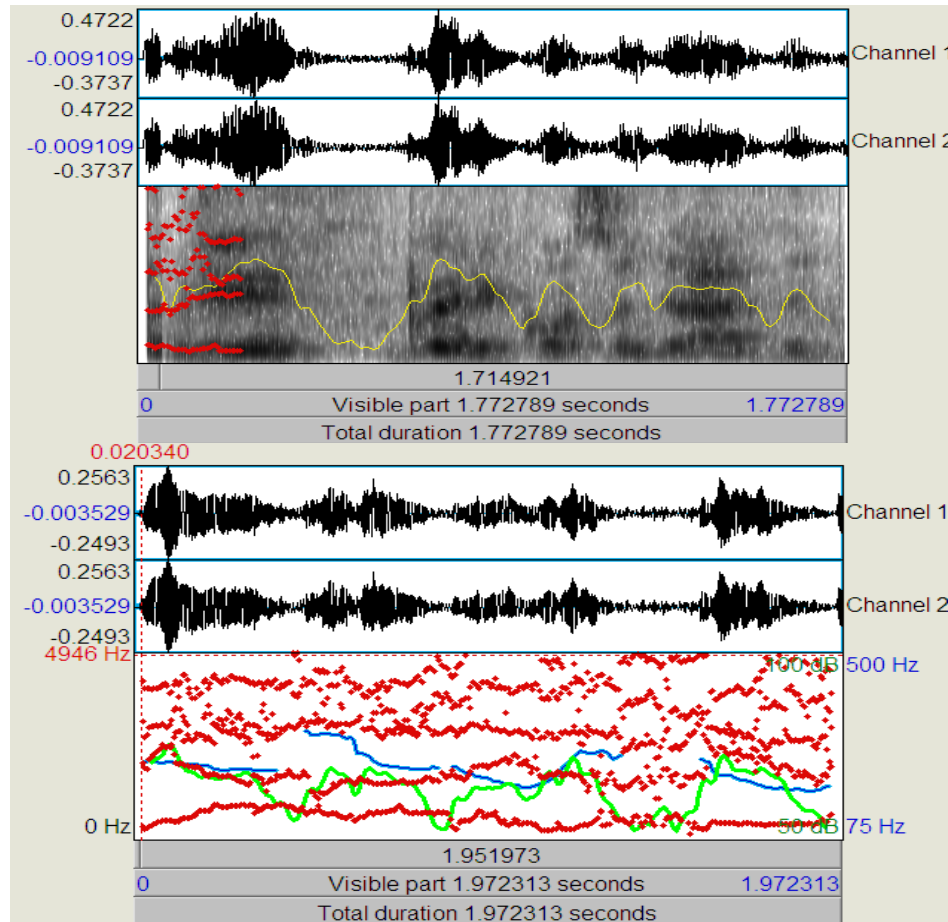
Figure 3: A Juxtaposition of the Realisations of LECTURER in Data 14 and 16

Figure 3 presents the distinction in the pitch movement as well as speech duration in datum 14 and 16 respectively. In the former, there exists a fall-rise pitch in close succession. The pitch of the voice in the realisation of the trisyllabic word, LECTURER is undulating, whereas, the latter has an irregular pitch pattern. There also exists a remarkable difference in the duration in which the word is realised as represented in the spectrographs of the two items. The duration for the realisation of datum 14 is 1.772789 seconds while that of datum 16 is 1.951973 seconds.

Cognitive Impacts on the Speech Patterns of the Undergraduate Students

It has been discovered that variations in the speech patterns of the undergraduate students are inevitable based on affective factors such as emotional state, and goal, which are initiators of the occasional variants identified by previous researchers. Based on Badura's (2009, 2012) assumptions regarding cognitive response in social interaction, it has been observed that two factors are responsible for the variation in speech patterns of the undergraduates. Firstly, the students' renditions are triggered by their emotional or cognitive states. Second is the physical context that the undergraduates find themselves.

From the survey carried out, the data for this study were collected during classroom presentations. The students were tasked to present the topics which were earlier given to them as take-home assignments. Physically, the context reflects a classroom situation which gives the students the impression that they are in an educational domain. With the teacher's presence as well as other students, there is a high level of consciousness of the individual presenter. Apart from the impression the students (presenters) want to create in the minds of the teacher as well as their colleagues, the presenters are also after specific goals (scores). All these put together reflect that the cognitive state of these student-presenters is anxiety, which has effect on what they utter verbally. Even though there is a model, Standard Nigerian English (SNE), which attracts the undergraduates' aspiration and another which they represent Popular Nigerian English (PNE), the emotive sense of the students at the point of presentation overrides the students' aspirations and status.

Discussions

Going by what is obtainable in the speech samples of the undergraduate students, the Standard Nigerian English and Popular Nigerian English are juxtaposed as follows.

Table 2: A Juxtaposition of the Consonant Inventories of the Standard Nigerian English and Popular Nigerian English

SNE	p	T	k	b	d	g	s	z	f	v	ʃ	ʒ	ð	θ	ʧ		ʤ	h	m	n	ŋ
PNE	p	T	k	b	d	g	s	z	f	v	ʃ	ʃ	d	t	ʧ		dj	?	m	n	n>

SNE	l	R	w	j
PNE	l	R	w	y>

Key: > indicates a near variety of the superstrate.

?   indicates contextual variants of /h/

Researchers' contribution (2020), an adaptation of Ugorji (2010)

As it has been proven that the phonemes of Nigerian English at the acrolectal level are similar to the Standard British English, the table above presents the consonant phonemes of the SNE and its PNE equivalents as discovered from the analysis of the speech samples. The plosives of the SNE correspond with the PNE

acrolect, likewise the voiceless palato alveolar affricate, the voiceless alveolar/ labio-dental fricatives, bilabial/alveolar nasals and the approximants with the exception of the palatal approximant. The areas of disparity in the SNE and the PNE include the voiced /voiceless interdentals, voiced palato-alveolar affricate, glottal fricative, voiced velar nasal and the palatal. It is important to note that the symbol – **?** – is used in place of the /h/ variants, most of which are vowels /ɪ/, /ɔ/ or /ɛ/ depending on the context.

Table 3: A Juxtaposition of the Vowel Inventories of the Standard Nigerian English and Popular Nigerian English

SNE	æ	aː	ɛ	ɜː	ɔ	ɔː	ʊ	uː	ɪ	iː	ʌ	ə	eɪ	ɔɪ	aɪ	aʊ	əʊ	ɪə
PNE	a	ɑ	e	e>	ɔ	ɔ>	u	U	ɪ	ɪ	a	ɛ	e	ɔɪ	aɪ	aw	o	e

SNE	Eə	ʊə	aʊə	aɪə	eɪə	əʊə
PNE	Ea	uo	awa	aja	eja	owa

Key: > indicates a near variety of the superstrate.
Researchers' contribution (2020), an adaptation of Ugorji (2010)

The monophthong, diphthong and triphthong vowels of the SNE and PNE are presented in the table above. The table reveals that at the acrolectal level, four of the twenty-four SNE and PNE vowel phonemes have complete semblance; two of the twelve monophthongs and two of the eight diphthongs. Others are allophones of the SNE vowel phonemes. It is important to note that the symbol, >, indicates a variation which is greater than the PNE allophones but not equivalent to the SNE phonemes.

It has been deducible from the foregoing that there is more likeness in the SNE and PNE consonants than vowels. This could be related to the limited number of vowels in most of the Nigerian languages. Obviously, although not resilient, there are disparities between the SNE and the PNE acrolects. These variations may be as a result of Jowitt's (2016) claim that "tension between the two standardising forces" could trigger variation. Apart from this, the variation could be as a result of what Jibril (1986), Jowitt (2008), Ugorji (2010), Olaniyi and Olajide (2013), etc. have associated with differences in the social variables—age, gender, status, geographical origin and ethnic background.

Conclusion

This study has examined variations in the speeches of selected undergraduate students through an adaptation of a phonological theory and a psycholinguistic theory. Even though scholars have identified the acrolectal accent which is the Standard Nigerian English with the highest level of education, the speech patterns of the university undergraduates investigated in this study share more characteristics with the Popular Nigerian English than the standard form. The analysis done so far has also revealed that the variation in the speech of the undergraduates are not only

influenced by their sociolinguistic backgrounds but also affected by emotional dispositions of the students, which are driven by the social and physical contexts. Based on these, the deductions from the work is that Nigerians, irrespective of the level of education and training, without a long-term exposure to the native environment, either through the residential capacity or other possible means, cannot attain the standard as a result of contextual factors, except with self-discipline and commitment.

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3

THE WORD AND THE WORDSMITH: THE MORPHOLOGY OF OLU OBAFEMI'S
NAIRA HAS NO GENDER

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Introduction

That language is the most important endowment that human beings have is not a subject of controversy. This is because it is the only faculty that sets them apart and the only medium that makes them human, without which there could be no civilisation (Trask, 1995). The importance of language is quite easy to underestimate but the dearth of it in the society can hardly be imagined, a world without words. It is possible to say man is language and language is man and the affinity between the two, in many ramifications, has informed the neologism of "manguage" (Adedimeji, 2005a, p.192; 2006). While it is inconceivable of having a world without words or man without language, it has also been noted that man does not live by bread alone but lives by what He (2003, p.428) calls "languaging". Across times and climes, language has been creatively and dynamically deplored to the articulation of ideas and the projection of ideals within the society.

Conceived as "a system of signs and representations, arranged by codes and articulated through various discourses" (Watson and Hill, 1993, p.170) or "the totality of utterances that can be made in a speech community" (Chomsky, 1986, p.16) language, that "system of conventional signs all aspects of whose structure serve the sovereign function of meaning" (Cruse, 1990, p.140), has exerted a lot of influence on the society such that today's world is the information age, an age in which development relies on the use of language in generating and transmitting information.

If language is considered an onion bulb, the layers are words and if language is compared to a building, the blocks with which it is constructed are words. The ability to use words effectively has often been a mark of excellence such that *bene dicendi* (the art of speaking well) has been studied right from the classical times and *bene letters* (the art of writing well) is a skill that is sought after in virtually all schools and institutions. According to Birk and Birk (1959, p.3), mere words can make and prevent wars, create understanding or inflame prejudice, form constitutions and destroy them, sell shoddy or superior products or ideas, justify man's worst

actions or express his highest ideals." One of the uniqueness of human beings is that they are the only creatures that use words intentionally and habitually.

The Word and the Wordsmith

As "there is no substitute for words" as maintained by Boulton (1960, p.8), several attempts have been made at conceptualising "word" which is considered as "one of the most difficult units to define in modern linguistic terms" (Tomori, 1977, p.16) with Trask (1995, p.46) explaining at length "the difficulty of defining words". Both Lyons (1974) and Tomori (1977) examine "word" from phonological, orthographic, morphological, etc. perspectives giving such definitions as " a word is composed of sounds" (Lyons, 1974, p.53), a word consists of items "separated from one another by spaces" (Lyons, 1974, p.170),"a word is a segment of speech which can be isolated for independent utterance in its own right" or " a letter or a group of letters of the alphabet written between two mandatory spaces in the horizontal plane" (Tomori, 1977, p.16) Thus, the word can be defined as a sound or group of sounds that forms an independent unit of language. It is also the representation of sounds as "letters or symbols, usually with a space on either side" (*The Oxford Advanced Learners Dictionary*, 1976).

While Odebunmi (2001, p.23) defines a word as "a letter, a morpheme or a connected sequence of letters or morphemes, physically separated from another such letter or morpheme or sequence of letters or morphemes but with sensitivity to it in meaning terms", to Adedimeji (2005b, p. 2) a word is simply "a unit of meaning" adding that "every word must give a sense prompted by general/ conventional or specific/ contextual determinism." Words in the English language are in the eight classes, traditionally known as parts of speech and words, structurally are known to be simple, complex and compound.

A skilled user words and a great man of letters, Olu Obafemi is considered a wordsmith who moulds and smiths words to achieve his purpose, which centres around "the aspiration to remould a more humane society from amidst the twisted inheritance of misplaced and misused power: the ruthless power of the gun and even more the callous power of cash" (Cook, 2000, p.46). A morphological reading of Olu Obafemi's *Naira Has No Gender,* acclaimed to be a "cleverly wrought play" (Bamikunle, 2000, p.110),is intended to explore and exploit the various morphological processes underpinning the work with a view to achieving the functional and aesthetic dimension of his artistic intervention in contemporary discourse.

Olu Obafemi is reputed to have an uncanny expressive ability. His power through the written and spoken word "to inspire people and call up their inner reserves" has been applauded to be legendary (Maiye, 2000, p.16). Born on April 4, 1950 in Akutupa-Bunu in present day Kogi State, Olu Obafemi was educated at Ahmadu Bello University, University of Sheffield and the University of Leeds, from which he bagged his Ph.D in Dramatic Literature in 1981. Apart from being a

scholar, Olu Obafemi is a playwright, a critic, a social commentator, a columnist, an administrator and a unionist. His wordsmithing career had yielded several plays, numerous academic papers and uncountable articles in various newspapers in Nigeria. One of Olu Obafemi's is play *Naira Has No Gender,* the language of which Banham (2000, p.26) says he is increasingly engaged with.

Naira Has No Gender, premiered in March 1990 in the Workshop Theatre at the University of Leeds, has been performed a number of times across the world including recently (September 2009) at Tennessee Technological University, Cookeville, Tennessee, United States. Developed in what Banham considers "three fascinatingly different registers of speech" which underpin Obafemi's linguistic resourcefulness, *Naira Has No Gender* "explores the changing cultural identity amid two conflicting forces in modern Africa: economic development and social justice" (Eisen, 2009).

Naira Has no Gender portrays the story of two young people, Otunla and Aina, whose wish is threatened by financial constraints. Though well educated but relatively poor, Otunla resolves not to lose his love to the corrupt and affluent Chief Awedanu, a competitor. Aina even staunchly refuses the readiness of Chief Awedanu's son, Dokun, who is not impressed by his father's corrupt and flamboyant lifestyle, to offset her wedding costs. The play ultimately moralises the power of love and commitment to social justice over the mundane crave for material wealth.

According to Eisen (2009), Olu Obafemi through a single play "showcases the special features of traditional African performance, explores the difficult social problems of modern Nigeria and gives a humorous , spirited and hopeful glimpse of how a new generation can create a better world." This he succeeds in doing essentially through the medium of his "linguistic brush strokes" which further recommends the work for a linguistic study of this nature.

The Morphology of *Naira Has No Gender*

Though there are many levels of linguistic description, morphology is crucial because it is the study of word formation processes and words are the building bricks of language or its basic component parts (Pryse, 1984, p.1). Morphology is the level of language analysis which deals with the internal arrangement of words and their inflections. It seeks to analyse, describe and classify meaningful grammatical units and how these units (morphemes: the smallest meaningful units of grammatical analysis) are organised in the process of word formation (Adedimeji and Alabi 2003, p.30). In other words, morphology is a branch of linguistics which preoccupies itself with "the internal patterning of words" (Wales, 2001, p.260).

Word formation or morphological processes include affixation, compounding, reduplication acronymy, borrowing, pidgin, neologism conversion, blending, and clipping. It is linguistically insightful to examine the range and dimension of Olu Obafemi's morphological engagements through which his linguistic repertoire and creative inventiveness are focused: The following sub-sections present the definitions

of various morphological processes and the exemplification of their density or recurrence in the play under study.

1.   Affixation

Affixation is the process of word formation by prefixation, infixation and suffixation. Through this process, lexical and grammatical information is added to the sense of the root. Wales (2001, p.12) asserts that an affix "is used in LEXICOLOGY for a MORPHEME or form which can be added to the base or root of a word, usually at the beginning (i.e. PREFIX) or end (i.e. SUFFIX), to make new words: e.g. pre-war; kindness". She further states that Affixation or DERIVATION is a valuable and productive means of word formation in English, for deriving words from other parts of speech. Leech (1969, p.43) explains that the "most common processes of word-formation are affixation (the addition of a prefix or suffix to an item already in the language), and compounding (the joining together of two or more items to make a single compound one)" Examples are:

1.   unemployed p.9, p.14
2.   ripened p.9, 35
3.   basically p.9
4.   symbolized p.9
5.   roguish p.10
6.   accusingly p.14
7.   millionaires p.14 (times)
8.   qualifications p.14
9.   connections
10. unimpressed p.15
11. achievements p.15
12. contractors p.15
13. aspirations p.16
14. symbolically p.19
15. overthrown p.23
16. pregnancies p.23
17. contractors p.24
18. personality p.15
19. constituency p.26
20. shameless p.27
21. disapproves p.28
22. education p.30
23. idealists p.21
24. proposals p.31
25. persuasively p.33
26. contradictions p.33
27. footprints p.34

28. fraudulently p.34
29. hardworking p.35
30. labourers p.35
31. determination p.37
32. replenishment p.40
33. treadlings p.40
34. unnoticed pp.42, 50
35. sharpened p.42
36. unwedded p.44
37. mediators p.44
38. recirculation p.50
39. collectively p.50
40. thoughtfully p.51
41. celebrations p. 52
42. personality p.53
43. unrelieving p.53
44. disbelieving p.53
45. moralizing p.54
46. triumphantly p.54
47. imperfections p.56
48. fertilizers p.56

2.   Compounding

Compounding involves the combination of two or more words. The combined forms can be with a hyphen or without it. Three types of compounds are identifiable: solid, hyphenated or two-word forms. Solid compounds are classroom, grandchild, graveyard, etc. Hyphenated compounds are court-martial, frame-up, half-truth while two-word compounds are funny bone, gold plate, white house, etc. (Adedimeji & Alabi, 2003). According to Fromkin and Rodman (1993, p.53), "there is almost no limit on the kinds of combinations that occur in English". They also point out that "one of the interesting things about a compound is that you cannot always tell by the words it contains what the compound means." The meaning of a compound is not always the sum of the meanings of its parts as a blackboard may be green or white. To Wales (2001, p.74) compounding is "a productive means of word formation in English" and instances of compounds in the text are as follows:

1.   streamside p.9
2.   courtship p.9
3.   fauna-river p.9
4.   dragon-flies p.9
5.   underskirt p.9
6.   spoil-sport p.10
7.   palm-oil p.11

8. air-thin p.11
9. wholesome p.12
10. twenty-one p.12
11. plaything p.12
12. honeymoon p.13 (2ce), p.14
13. wedding ring p.12
14. bridal team p.12
15. flower girls p.12
16. family planning p.13
17. flower flakes p.14
18. Baby Benz p.14
19. spotless-white p.14
20. grandfather p.15
21. praise-singer p.15
22. school days p.15
23. marriage certificate p.17
24. wedding gown p.17
25. wedding rings p.17
26. wedding reception p.17
27. bush-rat p.17
28. good night p.17
29. day-break p.17
30. extra-posh p.17
31. self-satisfaction p.19
32. weight-pulling p.20
33. weight-throwing p.20
34. story – teller p.20
35. export-import p.21
36. self-confidence p.21
37. mock-praise p.23
38. love-cry
39. multi-million
40. hero-worship p.26
41. money-bagging p.26
42. mout-mout p.28
43. troublemakers p.29
44. textbook p.32
45. father-in-law p.34
46. fruit-laden p.35
47. rural-Irrigation-funds-shall-continue-to-be-diverted-happily-ever-after-amen p.36
48. shadow boxing p.37

49. world wise p.37
50. lifetime p.39
51. trance-like p.40
52. self-exposure p.40
53. machine guns p.41
54. raid-operation p.41
55. bare-breast p.42
56. after-meal p.42
57. near-nakedness p.43
58. able-bodied p.43
59. full-grown p.44
60. heart failure p.47, 48 (repeated 5 times)
61. full-time p.47
62. speed-bound p.48
63. sleek hound p.49
64. weather-beaten p.49
65. story-teller p.52
66. praise-singers p.52
67. brief-cases p.52
68. hard drugs p.53
69. underground p.54
70. do-gooders p.56
71. godfathers p.56
72. palm-wine p.56.

With the preponderance of affixation and compounding, the submission of Leech (1969, p.43) that the "most common processes of word-formation are affixation (the addition of a prefix or suffix to an item already in the language), and compounding (the joining together of two or more items to make a single compound one)" is further validated by Olu Obafemi.

3.   Reduplication

Reduplication is the process of repetition of words, a form of compounding. Reduplicatives are either partial or total. In partial reduplication, the two forms are slightly different from each other as only a letter or two changes while in total reduplication the form is repeated (Adedimeji and Alabi, 2003). While Akmajian et al (2004, p.21) contend that reduplication is when "a specific part of the singular form is reduplicated (repeated) to construct the plural form," Lehmann (1976, p.128) reveals that reduplication "is a special kind of affixation" that "involves the repetition of all or part of the base". He considers reduplication as "widespread in English deviation", which Fromklin and Rodman (1993, p.70) believe "occurs in a number of languages". Reduplicatives in *Naira Has No Gender* are:

1. pay pay pay p.11
2. cry-cry p.14
3. well well p.21
4. big big p.22
5. true true p.22
6. quick quick p.25.26
7. bye bye p.26
8. plenty plenty p. 28
9. tall tall p.22
10. gently gently p.53

4.   Acronymy

Acronymy is the process of forming a new word from the combination of the first letters of a group of words. Acronyms are thus "words derived from the initials of several words. Such words are pronounced as the spelling indicates" (Fromkin and Rodman, 1993, p.56). The only instance of acronymy in the text is in the use of IMF on page 12, repeated on page 20.

5.   Borrowing

Borrowing involves taking lexical items from one language to operate within the structure of another. Borrowed words are known as loan words which are made to adapt to the phonological structure, more or less, of the borrower (English) language (Alabi and Adedimeji, 2003, p.44). Lehmann (1976, p.248) considers borrowed words as "items adopted by speakers of one language from those of another." Otherwise considered as lexical transfer, the tendency to loan words from Nigerian languages into the English medium also characterises the morphology of Obafemi in *Naira Has No Gender.* Examples include the following:

1. Sakole fee p.11
2. Palemo rate p.11
3. Igbarun fee p.11
4. Aso ebi p.12
5. Bata rhythms p.17
6. Gaba daya p.22
7. Kabukabu bus p.22
8. Dogo turanci p.22
9. Na wasa p.23
10. Ka wai p.23
11. Gaskiya p.25
12. Olodumare p.26
13. Yeye p.30
14. Oba p.39
15. Sha-ka-bu-la p.p41

16. Etu gunpowder p.41
17. Chineke p.42
18. Oyan p.48
19. Ashee p.51

6. Pidgin

Pidgin languages have evolved throughout the world as a result of language contact. Essentially, the need for communication between the natives and the European traders in the early centuries of European expansion accounted for different pidgins. The Nigerian Pidgin, for instance, as Jowitt (1991, p.13) contends, undoubtedly originated and developed "its 'standard' forms during the period of 300 years that elapsed between the sixteenth and nineteenth centuries." It served as a language of trade between the Englishmen and Nigerians. As it is the language of the masses rather than the elite, Nigerian writers make use of Pidgin forms in their works to depict character, evoke humour, evince style because it is fast becoming indispensable "for an understanding of Nigerian affairs and for practical communication in Nigeria" (Faraclas, 1996) . Instances of the Nigerian Pidgin in *Naira* are as follows:

1. siddon, dey p.12
2. na, wetin p.12
3. na p.12
4. belle p.19
5. don p.19
6. nack p.19
7. dat p.19
8. dey p.19
9. sabi p.19
10. gree pp.19, 20 and 21
11. kontura p.19
12. wetin p.19
13. wayo p.20
14. crooze p.20
15. kain p.21
16. sef p.21
17. tay p.22
18. n aim p.22
19. comot p.23
20. everywhere p.23
21. waka p.23
22. troway p.24
23. sabi p.25
24. he *wire* me? p. 26

25. the ting p.26
26. tanda.p26
27. sam sam p.27
28. efery p.28
29. chop p.28

7.   Neologism

According to Leech (1969, p.42), neologism is the invention of new "words" (i.e. items of vocabulary)" He adds that it is one of the more obvious ways in which a creative writer may exceed the normal resources of the language". Wales (2001, p.268) considers neologism as "newly invented words" while Akmajian et al (2004) consider neologisms as ways of creating new words which can be through acronyms, alphabetic abbreviations, clipping, blends, generified words, etc. Examples of this in *Naira* are

1. demoncrazy (p.23)
2. telephone message (p.26)
3. cough out (p.33)

8.   Blending

Fromkin and Rodman (1993, p.56) assert that "blends are compounds that are "less than" compounds." It is a process by which two words are brought together to form a new word. It is a process that involves collapsing one form into the other. Akmajian (2004, p.62) says that "new words can be formed from existing ones by various blending processes: for example, motel (from motor hotel), infomercial (from information and commercial) cafetorium (from cafeteria and auditorium), netiquette (from network etiquette), bit (from binary and digit)". A blend is therefore a word formed from the parts of two others (Wales, 2001, p.43). The only instance of blending identified in *Naira* is in the pidginisation of *Krislem* (p.23) which is derived from Christian and Moslem.

9.   Clipping

Clipping is the morphological process of word shortening to the effect that words retain their original meanings (Adedimeji & Alabi, 2003, p.41). Fromkin and Rodman (1993, p.58) remark that clipping is involved in such words as "telly", the British word for television, "prof". For professor, "piano" for pianoforte, and gym for gymnasium which are now used as whole words. In *Naira,* at least two clips are used: kilo on page 13 and acada on page 25.

Findings and Concluding Remarks

The following table presents the summary of the distribution of some 185 morphologically significant words in *Naira* and their distribution across the nine relevant morphological processes underpinning the text.

S/N	Morphological Process	Frequency	Percentage
1.	Compounding	72	39
2.	Affixation	48	26
3.	Pidgin	29	15.7
4.	Borrowing	19	10.3
5.	Reduplication	10	5.4
6.	Neologism	3	1.6
7.	Clipping	2	1.0
8.	Acronym	1	0.5
9.	Blending	1	0.5
	Total	185	100

It is apparent from the foregoing that the use of compounding or compound words (the solid, hyphenated and two-word forms) is pre-dominant in Olu Obafemi's dramaturgy, *Naira* as a case study. The implication of this is that apart from being productive, Obafemi's academic background overtly makes his word choice elegant and verbose, rather than ordinary and simple. The tendency towards being verbose with compound and complex word forms is at the same time countered, hence attenuated, with the preponderance of Pidgin and loan words/borrowings from the Nigerian linguistic corpus. It appears forcefully that an academic, who is at the same time a literary artist, is confronted by the dilemma of the elevated propensity of scholarly discourse and the plain effectiveness of the language of mass mobilisation. That Olu Obafemi is able to strike a balance between not writing in ordinary language, and at the same time carrying the audience, the masses, along is a testimony of his literary artistry. This is the empirical basis of the fascination that *Naira* portends to critics who are fascinated by its language (Banham, 2000; Bamikunle, 2000; Eisen, 2009).

The morphological dimension, through which nine morphological processes are evoked in a short play of about fifty pages, excluding the front matter and the appendix, out of about ten processes in total, indicates Obafemi's lexical profundity and linguistic resourcefulness. The combination of the totality of morphological properties informs the compelling force of *Naira* which has probably received more critical/ scholarly attention than most of his other works. This is because the text is a harmonious interplay between the high and the low, the elite and the masses, the educated and the not so-educated ultimately making it accessible to an average reader.

It is noteworthy that several linguistic approaches have been deployed to the analysis of Nigerian literature, with examples including grapho-phonological (Kolawole, 1988), lexico-semantic (Babatunde, 1977; Adedimeji and Ojuade, 2009), syntactic (Kolawole, 2002; Oha, 2003; Alabi, 2009), semantic (Mbisike, 2002;

Adedimeji, 2003), pragmatic (Adegbite, 2005; Odebunmi, 2006; Osisanwo, 2006; Adeniji, 2009), stylistic (Olujide, 2000), semiotic (Alabi, 2000) among several others. However, little or no attention has been given to the deployment of morphology to textual analysis, or focus on morphology at all, despite "the word being the basis of all human communication" (Tinuoye, 1991, p.1), a situation Tinuoye further considers as "unfortunate".

This study has attempted to fill the vacuum in the linguistic analysis of literary texts through the application of the morphological framework to textual analysis, using Olu Obafemi's *Naira*. The consideration of Olu Obafemi as a wordsmith partly hinges on his deployment of various morphological processes in creating his art. While affixation is general and other morphological processes are represented, it is found that *Naira* relies heavily on compounding as the dominant morphological process on which the work is built. It is thus evident that what Osundare (1983, p.28) finds of Soyinka's use of compound as a means of boosting "the baffling compactness" of the drama also applies to Olu Obafemi. That Olu Obafemi and Wole Soyinka then share many things in common (they are both scholars, dramatists, critics, social commentators, theatre activists, academics, etc) now come to be appreciated on the platform of compounding compactness. This compactness as generally indentified by Eisen (2009) (i.e. one compact theatre piece).

Apart from the compactness of Olu Obafemi's dramaturgy, this study also finds that the playwright is a masses-oriented writer which informs his heavy reliance on borrowed words from the indigenous Nigerian languages. That Olu Obafemi is perhaps a nationalist informs his drawing his linguistic repertoire from the three major Nigerian languages the lexemes of which he infuses in his art. This populist leaning, an offshoot of his Marxist and radical ideological praxis, is a property of word choice and word use accounting for the preponderance of Pidgin forms in the work.

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4

LEXICO-SEMANTIC FOREGROUNDING IN OBITUARY ANNOUNCEMENTS IN SELECTED NIGERIAN NEWSPAPERS

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Introduction

Communication is vital to the growth and development of the human society. People cannot do without expressing their feelings, their needs, wants, aspirations, yearnings, actions and inactions. In addition, people relate the happenings within their domains to others. The act of conveying such events rests on communication. Communication ensures the smooth running of a society. It is difficult to comprehend the existence of man in the absence of communication. In a nutshell, the hub on which the human society revolves is communication.

A fundamental tool that man employs to communicate with others is language. Language is a concept that lends itself to different definitions, descriptions and explanations. Sapir (1963, p.8) in Ogunsiji (2013, p.23) defines language as a purely human and non-instinctive method of communicating ideas, emotions and desires by means of symbols. From this definition, it is clear that language is basically a human affair and it is mainly used for communication.

A cardinal aspect of language that is difficult to overlook is culture. Language and culture are inseparable. Adetugbo (1992) in Ogunsiji (2013, p.25) stresses that "the centrality of language to culture is universally acknowledged." This means that all over the world, it is not contestable that culture is an appendage to language. Andah (1982, p.4) in Ogunsiji (2013, p.25) affirms that "culture embraces all the material and non-material expressions of a people as well as the processes with which the expressions are communicated." When we talk about culture, it refers to the identity of a people. Culture depicts what a group of people stands for. Simply put, culture typifies the way and life of a people. Across the world, there are manifestations of diverse aspects of culture. These include wedding, naming of newly born babies, conferment of chieftaincy titles on persons that are remarkable in one way or another, housewarming, burial, etc. The aforementioned constitute a flurry of activities in the human world and they also symbolise the culture that people cherish. Apart from these, they are events that take place on a regular basis.

A striking socio-cultural practice in Africa, especially in Nigeria, is the way the dead are buried. It is commonplace that when people die, they are not just buried.

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Their interments are accompanied with pomp and pageantry. The essence of doing such could be adduced to the eventful and exemplary lives which the deceased lived. To ensure that a burial ceremony is successful, relatives, families, friends, colleagues, well-wishers, business associates and other concerned individuals are informed on the impending burial activities. The act of conveying the demise of a person is referred to as obituary announcement.

The concept of obituary has been defined by different scholars. Fernandez (2006, p.104) in Adepoju (n.d. p.2) opines that the concept of "obituary" originated from a Latin word "obitus" which denotes "departure", a mild substitute for death. An obituary announcement refers to a notice which is often made public on the passage of a person. To Lawal, Babatunde and Kawu (1999), a sponsor of an obituary wants to express a deep sense of loss and grief, which he/she wants his/her readers to comprehend and acknowledge. Similarly, Egbe (1996, p. 153) observes that an obituary is an essential "notice that an important person/figure (for the family at least) has died" He stresses that it is a popular practice among people, especially members of a family, well-wishers, friends, etc. to give a public announcement.

An official source by which people have access to information, particularly on happenings within or outside their domains is the newspaper. Cheyney (1992) in Umaru, Hamza and Sharndama (2013, p.2) states that a newspaper supplies up-to-date information on local, state/provincial, national and world affairs. Umaru, Hamza and Sharndama (2013, p.2) acknowledge that newspapers are among the most accessible texts available to the vast majority of people. Egbe (1996) classifies the basic functions of newspapers as information, education and entertainment. In Nigeria, newspapers are published in English and indigenous languages. However, majority of the newspapers are published in English (Awonusi, 2009).

A newspaper relays different types of reports. One of such reports is obituary announcement. As it is observed by Igene (2007, p.9), obituary announcements or death notices involve circulation of information about recent deaths. They differ from memorials or tributes that are paid to deceased generally. She states further that obituary announcements are of different types; some are transmitted by the broadcast media such as the radio and the television while some are relayed through the print media which comprises magazines, posters, newspapers, billboards and mobile billboards. Considering the role of newspapers as an informative channel, this study focuses on obituary announcements in English-medium newspapers in South-Western Nigeria.

Statement of the Problem

Several research works have been carried out on obituary announcements in Nigeria from diverse perspectives. Some of the research works bordered on sociological, religious, communicative and linguistic aspects. For example, Nwoye (1992) studied obituary announcements as communicative events in Nigerian English. Lawal, Babatunde and Kawu (1999) investigated the rhetorical features in

obituary announcements in Nigerian newspapers. Igene (2007) did a semiotic study of the Nigerian newspaper obituary announcements. Aremu (2011) carried out a research on socio-pragmatics of obituary announcements in English in Nigeria. Banji (2016) researched on a functional analysis of the construction of identities in death discourse, using a pragmatic approach.

Despite the magnitude of research works that have been carried out on the linguistic front, the lexico-semantic aspect on obituary announcement is yet to be examined. It is in the light of this that this chapter reports an investigation of lexico-semantic foregrounding in the obituary announcements in Nigerian newspapers. This is imperative because English-medium Nigerian newspapers are an admixture of English and Nigerian languages.

Theoretical and Conceptual Frameworks

In this section, attention will be given to Hallidayan Systemic Functional Linguistics (SFL), lexico-semantics, Adegbija's (1989) Lexico-semantic Variation in Nigerian English, Bamiro's (1994) Lexico-semantic variation in Nigeria and foregrounding. These are theoretical and conceptual insights that are germane to this study.

Systemic Functional Linguistics (SFL) is a theory that was developed by Halliday (Fontaine, 2013). Systemic Functional Linguistics, henceforth, SFL, as its name implies centres on the function and system of language. It is function-based because language is used in enacting diverse activities by human beings. The system aspect of the theory has to do with the way in which the functions are organised to generate meaning.

Taking into consideration the linguistic orientation of stylistics, SFL will be employed as the analytical tool for this study. The significance of the theory lies in its explication of context of situation. The context/environment in which a text operates is crucial to its comprehension and interpretation. SFL is very useful in that it takes into cognisance the dynamism that is associated with a second language. This aptly applies to English in a non-native environment or second language situation like Nigeria.

Lexico-semantics depicts the relationship that exists between words and their meanings. Meanings do not exist in isolation; they are connected to words. Citing Bemigho and Olateju (2007), Osisanwo (2012, p.124) states that "When we study how lexical items are used to express meanings that are situation bound, we study the language theory which is termed "lexico-semantics." Words are functional on the basis of meaning. When we come across a word, the meaning it evokes easily comes to mind. Meaning is crucial to both the speaker as well as the hearer.

One of the basic things that one needs to know about language is that it is not static. A study of the human languages reveals that they have undergone tremendous changes. Such changes are indicative of time and people. Akmajian et al. (2002, p.259) in Upah (2015, p.268) note that:

> No human language is fixed, uniform or unveiling: all languages show internal variation. Actual usage varies from group to group, and speaker to speaker, in terms of the pronunciation of the language, the choice of words and the meaning of those words, even the use of syntactic construction.

It is clear from the view above that language is fluid. In as much as language is used by people and such people are faced with diverse situations and circumstances, the human language is bound to change. The dynamism that characterises language is a reflection of what people do with language and how they use it. The dynamism of language does not imply that it is not conventional. There are rules and regulations that guide what people do with language.

An aspect of stylistics that is worthy of discussion is foregrounding. Short (1996, p.11) avers that users of a language can move away from the norm of the language or its conventional use. When certain aspects of language are used contrarily to their norms, they are easily noticeable. This is what is known in linguistic parlance as foregrounding. As it is observed by Alabi (2007), foregrounding is an aesthetic exploitation of the potentials a language or language genre possesses. Through foregrounding, creativity and dynamism which are some of the hallmarks of a language are showcased and highlighted.

English in Nigeria has undergone tremendous transformation. The transformation is what has been tagged Nigerian English, henceforth NE in this paper. NE is a concept that is very difficult to define. However, it could be described as the features of indigenous languages which manifest when Nigerians use English. It is also important to state that English has impacted on Nigerian languages. The submission of Bamgbose (1995) is that both English and Nigerian languages have influenced one another. Not minding the perspective from which it is viewed, NE should not be seen as an aberration, but a healthy acculturation of English in the linguistic ecology of Nigeria.

Since the emergence of NE, scholars have studied its various aspects such as morphology, syntax, phonetics and phonology, lexis and semantics. Adegbija's (1999) and Bamiro's (1994) investigations on NE are useful parameters for understanding foregrounded expressions in English-based Nigerian newspapers and other texts. Adegbija (1989) identifies five parameters in characterising the varieties of Nigerian English. These are analogy, language transfer, acronym, semantic shift/extension and neologism/coinage.

Analogy occurs when new words are formed on the basis of partial likeness or agreement with existing words in a source or English. Language transfer is translation equivalents and semantic transfer. It could be a reflection of mother tongue influence or interference through which lexical items are replaced literally from indigenous languages into English. Adegbija sub-divides it into four: transfer of meaning, transfer of culture, transfer of context and transfer of Nigerian Pidgin

features. Acronym is a new word that is formed from the initial letters of a new set of other words. Shift refers to the semantic range of some lexical items in British English that has been restricted, shifted or extended in NE while coinage is the invention of totally new lexical terms.

Bamiro (1994) on his own part classifies NE into ten linguistic categories. These are loanshift, semantic under-differentiation, acronyms, lexico-semantic duplication and redundancy, ellipsis, conversion, clipping, translation, analogical creations and coinages. A cursory examination of Bamiro's classification indicates some areas of similarity with Adegbija's classification. Loanshift and semantic under-differentiation are instances of language transfer. Lexico-semantic duplication and redundancy deal with repetition of lexical items and the use of superfluous modifier for the sake of emphasis. Ellipsis is a lexical innovation that has to do with deletion or downgrading of the headword in a nominal group. Conversion is the deliberate transfer of a word from one part of speech to another without a change in its form, while clipping is the process of removing one or more syllables from words or phrases to change them into short form and whole words in themselves. However, it is pertinent to state that though these categories or classifications by both Adegbija and Bamiro are characteristic of texts produced by Nigerians, not all of them are applicable to this study.

Methodology

The data for the study are sourced from three reputable English-medium Nigerian newspapers. They are gathered through convenient sampling method, based on the availability of the newspapers. The data that are collected relate to diverse levels of linguistic organisation. However, owing to time and space constraints, emphasis is placed on the lexico-semantic features. Eight obituary announcements were chosen in each of the newspapers; namely, *The Guardian*, *The Punch* and the *Nigerian Tribune,* totalling twenty four. They are national dailies and they are reputed as leading newspapers on many counts. In addition, they are not only sources of language learning but also have national coverage in terms of scope of information, circulation and credible news reportage. In this paper, some of the data that are used are labelled as excerpts. Thus, the excerpts are employed for ease of identification of the data in the obituary announcements in the newspapers.

Data Analysis

Language Transfer
Transfer of Meaning/Semantic Transfer

It is a lexico-semantic feature that reflects that the meaning of a word is slightly different from what it conventionally means in English. It is also an act of extending the semantic scope of certain expressions that are brought into English. In other words, such a word is not the true reflection of what it denotes in English. An

area where semantic transfer manifests in the use of English in Nigeria is kingship terms (Okoro, 2009, pp. 175-176). The excerpts below illustrate this position.

Excerpt 1: With gratitude to God for a life well spent, we announce the passing away to glory of our *Mother, Sister, Grandmother* and *Great Grandmother* (*The Punch*, Wednesday, October 18, 2017, p.47)

Excerpt 2: With immense sadness but submission to the will of the Lord to reclaim that which is His own, we announce the transition into glory of our *Husband, Father*, *Grandfather*, *Brother* and *Uncle*. (*The Punch*, Thursday, August 3, 2017, p. 2)

The African setting is an atmosphere where the spirit of togetherness is imbibed. Hence people do not operate independently but as a group. The convivial nature of the Nigerian environment also affords her peoples the grounds to view themselves as one. As Jowitt (1991) rightly observes, there is no disparity among Nigerian people. Even when they are not related by blood, they see themselves as one indivisible entity. This accounts for the existence of a wide range of application of such kingship terms. In fact, Okoro (2009, p.176) affirms that some kingship terms are scarcely used by Nigerians in English. Such terms include nephew, niece, second cousin, great-uncle, great aunt, step-father, step-mother, and so on.

A belief that is popular among Africans, especially Nigerians has to do with the cause of a person's death. There is the notion that the death of a person can be induced in two ways: natural and artificial. Natural death is a type of death that is believed to have originated from God and this, perhaps, informs why the introduction of most obituary announcements begins with appreciation to God or a Supreme Being, who is believed to have the power over life and death. Artificial death is a type of death that is believed to be induced by other factors apart from God. The excerpts below justify this view.

Excerpt 3: Oh my dearest Papa With my tears, I am sending you away For six good years, I took you from *hospital to hospital* Till the last minute at 3: 55 pm, when you gave up the ghost. We love you but God loves you most (*The Guardian*, Tuesday, February 7, 2017, p. xiv)

Excerpt 4: With heavy hearts and total submission to the will of God, the Management and Staff of Tertiary Education Trust Fund (TETFund), announce the passing unto eternal glory of our colleague and friend, Late Mr. Bassey Morrison Umoh, Deputy Director, Academic Staff Training & Development, on Wednesday, 23rd August, 2017, *after a brief illness* (*The Guardian*, Friday, September 8, 2017, p. 47)

Excerpt 5: With heavy hearts but with total submission to the unquestionable will of the Almighty Allah, we announce the passing of our colleague and brother MR. HAYATU BARAU State Officer, Gombe Aged 48 years Who passed away *after a brief illness* (*The Guardian*, Tuesday, February 7, 2017, p. XVI)) (Italics in the excerpts mine for focusing)

A cursory look at the excerpts above depicts illness as the cause of the deaths of the deceased. The sponsors of the obituary announcements seem to state that but for the occurrence of illness, their loved ones would not have died. However, what is also foregrounded in Excerpts 4 and 5 is the use of the preposition "after." Since illness has been identified as the causation, it is meaningless to state that the deceased died after the illness. It is clear from all indications that the deceased took ill and did not recover from the illness. Therefore, *after* is foregrounded. Perhaps, this development could be linked to a transfer of meaning from a second language (indigenous language) into English.

Also of significance is the premium that is placed on the location where deaths occur. Although in the sampled newspapers, much data do not exist in terms of the locations where the deaths occurred. But what could be said is that sponsors of obituary announcements sometimes draw attention to the location where their deceased died. These examples illustrate foregrounding strategy of according meaning to locations where deaths occur. An instance is cited as follows: … who passed on to the Lord in far away China (*The Guardian*, Wednesday, March 1, 2017, p.4); … DIED AT REDDINGTON HOSPITAL (*The Guardian*, Tuesday, February 7, 2017 p. xiv)

In the first example, the announcers of the obituary informed the readers that he did not die in Nigeria. There are some inferences that one could draw from the use of location here. It is possible that the deceased was taken outside the country for better medical attention and they expended a lot of money in the process. It could also be that he lived there and died there. In the second example, the sad development took place in Nigeria. In most of the obituary announcements used for the study, the exact hospital(s) where the deceased sought medical treatment and died were not stated. Nonetheless, mention of a high-brow hospital like Reddington in Nigeria is a veiled attestation to the quality of medical treatment that was given to the deceased by his relatives. In addition, it tends to imply that the deceased and by extension his family were of a noble background and affluence.

Transfer of Context

As a result of its existence in a non-native setting, English has become responsive to new contexts. Such contexts are socio-cultural and religious in nature. The intention to drive home certain expressions that are peculiar to indigenous languages but are inevitable in communication necessitates the subjection of English to accommodate these contexts. Perhaps, to lessen the painful effect of death notices on the recipients, some words that are commonplace have been infused with mild expressions. The following excerpts exemplify this standpoint.

Excerpt 6: With a heavy heart and yet gratitude to God for a well fulfilled life, we the Committee of Friends and Colleagues hereby announce the sudden departure of our friend and colleague CHIEF (ENGR.) OLUFEMI

JAMES EKEMODE who *slept* in the Lord on Thursday, 22nd December, 2016 (*The Guardian*, Wednesday, February 8, 2017, p. vii)

Excerpt 7: With gratitude in our hearts to God Almighty, we announce the passing of our father, and grandfather EVANGELIST ELKENAH AKINSINDE AGED 64 Who *slept* in the Lord on 15th August, 2017 (*Nigerian Tribune*, Wednesday, August 30, 2017, p. 12)

Excerpt 8: With gratitude to God for a life well-spent, the families of Momoh and Obomighie of Fugar, Etsako Central Local Government of Edo state, announce the transition unto glory of our mother and Matriarch, Chief Mrs Elizabeth Olere Momoh who *joined* the saints triumphant on Thursday, 14th September, 2017 (*The Punch*, Monday, October 9, 2017, p. 62)

Excerpt 9: With gratitude to God, the Management and Staff of the Bank of Industry announce the passing of a former Chairman, … Who rested in the Lord on 19th of May, 2017 (*Nigerian Tribune*, Friday, 25 August, 2017, p. 39)

In Excerpts 6, 7, 8 and 9, the words *slept, joined* and *rested* were used to establish socio-cultural and religious contexts. The word *sleep* denotes a state of inactivity. It could also refer to an act that is done at a specific time of the day by a majority of people, especially in the night. The word *join* is an indication of an act of being in the company of a people or being a member of a particular body, a task that is expected of a human being. *Rest* has to do with a kind of relaxation that a person engages in, especially after a tedious assignment or job has been embarked upon or concluded. These expressions are sociologically induced and they are employed to mitigate the unpleasant reality of death.

An examination of the aforementioned expressions reveals that they are rooted in socio-cultural and religious contexts. For instance, John 11:11 reveals that Jesus describes the death of His bosom friend, Lazarus as a sleep when He says "Our friend Lazarus sleepeth; but I go, that I may awake him out of sleep." In the same way, *rest* is a tacit reference to death. Christian faithful hold the belief that when a person dies, he has gone into a deserved rest. Revelation 14:13 equates rest with death.

Transfer of Culture

It is difficult to divorce language from culture because the former is the carrier of the latter. In most of the obituary announcements, the announcers do not see death as a loss but as an avenue for celebration. This is reflected in the titles of the obituary announcements. For instance, the announcers in *The Punch*, Tuesday, October 10, 2017, p.42 and *Nigerian Tribune*, Wednesday, August 30, 2017, p.12 used the expression, *Celebration of Life.* Questions that one might be constrained to ask among others include: Does a dead person still have life? Are the sponsors of the obituary announcements celebrating the dead or living souls? However, one might

make out the deduction that obituary announcers choose such an expression because the deceased left behind offspring and relatives, aside from the modest achievements and legacies of the deceased that are still visible and felt. For example, it is a common belief among the Yoruba that a dead person is worth celebrating provided he or she leaves behind children that would continue with his lineage.

Another aspect of lexico-semantic foregrounding as it relates to culture is the penchant for titles. Most of the obituary announcements are replete with titles. In some instances, a reader of an obituary announcement might be at a loss as to why such titles are used. This is because they might not be familiar with their meanings. For example, in *Nigerian Tribune*, Monday, November 20, 2017, p.28, the announcer used the title "*Honourable Justice* Adegoke Amao Kolajo." Similarly, *The Guardian*, Wednesday, February 8, 2017, p.vii has the title of the deceased as "*Chief (Engr)* Olufemi James Ekemode."

The use of titles is a common practice all over the world. More often than not, they are employed to reflect distinction, especially in professional and academic circles. Besides, titles are also used in social-political and religious settings. However, the use of titles could be awkward at times and it could make the essence for which they are used pale into insignificance. Daramola (2009, pp. 251-252) observes that Nigerians are lovers of titles and are usually dissatisfied with being labelled *Mister* or *Missis*. He stresses that it a common practice in Nigeria to use lexical items like engineer and surveyor as titles and consequently as forms of address. An attestation to this is found in *The Punch*, Wednesday, August 9, 2017, p.42 where a legal lexical item *Barr.* is used as a title for the deceased. *Barr.* is an abbreviation for Barrister and it is widely used in Nigeria for lawyers.

The political sphere in Nigeria is not spared either. Once a person holds a political office, he is titled as Honourable. Even when such a person has been alleged to have committed an offence and found culpable of atrocities, he still retains the title. The penchant for titles by political office holders is common in the executive arm in Nigeria. The word "executive" is often abused in the political circle as well as in the Press. Expressions like Executive Governor, Executive Chairman are commonplace. Perhaps, the essence of using such expressions could be to dignify the offices as well as their occupants.

Acronym

It is a lexico-semantic feature that manifests in some of the obituary announcements in the newspapers. SAN, AGF and OFR are acronyms in (*The Punch*, Tuesday, October 12, 2017, p.41) while the acronyms FCA and OON are found in (*Nigerian Tribune*, Friday, November 30, 2017, p. 30). Not left out is CAC in (*Nigerian Tribune*, Monday, November 27, 2017, p.29). To understand the meaning of the aforementioned acronyms, one has to be familiar with the Nigerian environment, especially the fields in which they are used. SAN, that is, Senior Advocate of Nigeria is an acronym used in the legal profession in Nigeria and it is

awarded to people who have been considered worthy in that discipline. AGF is Attorney General of the Federation and it is used by the executive arm in Nigeria as a portfolio for the Minister of Justice. OFR, that is, Order of the Federal Republic is an honorary title that is conferred on eminent people who have been adjudged worthy of that honour by the Nigerian Government. FCA means Fellow of the Chartered Accountants and it is used by the Institute of the Chartered Accountants of Nigeria. OON is Order of the Niger and it is also an honorary title that is conferred on distinguished individuals by the Nigerian Government. CAC, that is, Christ Apostolic Church, is the name of the religious denomination within the Christendom in Nigeria.

On foregrounding of acronym, it is important to state that due to the differences that abound in language use, there could be synonymy. For example, in the administrative sphere in Nigeria, there exists a government organ that is saddled with the statutory responsibility of registering organisations. The organ is CAC and its full meaning is Corporate Affairs Commission. An acronym of this type has the tendency of creating confusion for someone who is not aware of the existence of the two. However, if the need arises for its use, effort should be made to write out its meaning in full. This will help in erasing ambiguity.

Lexico-semantic Duplication and Redundancy

Lexico-semantic duplication abounds in some of the obituary announcements. What informs this linguistic development is not easy to establish. But the inference that one could make from the repetition of a word or words could be hinged on emphasis. Sometimes, lexico-semantic duplication and redundancy are necessitated by mother tongue interference. The following excerpts illustrate lexico-semantic duplication.

Excerpt 10: With gratitude to God for a life well spent, the Board, Management and staff of WSVA GROUP commiserate with our Chairman, MR. ADEKUNLE AKANMU and the entire Akanmu Family on the peaceful *passing away* of their Mother and Grandmother LATE MRS. AJIKE GBADERO BEATRICE AKANMU JP … Who *slept* in the Lord on Friday 23rd of June, 2017 (*The Punch*, Monday, August 14, 207, p.47)

Excerpt 11: With heavy heart but total submission to the will of God, we regret to announce the *death* of our member CHIEF FRANCIS OLU IKHUMETSE … Which *sad event* occurred on 6th May, 2017 …. (*The Guardian*, Friday, May 19, 2017, p.46)

In Excerpt 10, there is an instance of partial repetition as evident in *passing away* and *slept*. Without the use of the verb in the past tense, *slept,* a reader has no difficulty comprehending the message since the concept of *death* has been mentioned. In the same vein, the expression, *sad event* that is mentioned in Excerpt 11 refers to *death* that has been previously stated in the obituary announcement.

On lexico-semantic redundancy, there are words that are used in some obituary announcements that are needless. Eliminating such words does not impair the intended message and meaning. One may assume that the sponsors wish to draw much attention to themselves at the expense of the death notice. The excerpts below are instances of redundancy.

Excerpt12: *We*, the family of Late Hon. (Chief) Mark Ogbeche Ukpo announce with a sense of loss but with gratitude to God, the home call of our husband, father, grandfather and brother … (*The Punch*, Tuesday, August 8, 2017, p. 40)

Excerpt 13: With gratitude to God for a life well spent, *we*, the families of Towolawi and Ogundipe announce the passing on to glory of our dearly beloved wife, aunt, mother and grandmother, Mrs. Alice Batili Ogundipe (*Nigerian Tribune*, Friday, July 14, 2017, p. 29)

The use of the first person plural pronoun, *we,* adds little or no meaning to the identity of the announcers. For the sake of specificity, sponsors of the obituary announcers usually state their identity by mentioning the names of their family or families. This is evident in the two excerpts above. Therefore, the pronoun, *we*, is foregrounded, as it does not operate within the convention of English. What is at best manifested is the trait of culture in a second language situation where the sponsors assert their identity beyond limit. More importantly, the use of proper nouns in identification of the sponsors is sufficiently informative.

A prominent feature of the transfer of culture is the use of cognomen in obituary announcements. In the Yoruba milieu, the use of cognomen is popular. Cognomen refers to the praise name of a family (Mabayoje, 2017). Although it is often used alongside obituary announcements on the radio and television, it enjoys less attention in obituary announcements in Nigerian newspapers. The less or little attention that cognomen or eulogy receives in newspaper obituary announcement could be premised on the need for space economy. The excerpt below reflects the use of cognomen as a socio-cultural practice.

> *Akanji iji omo oye*
> *Omo para mo le, ko oro iwosi.*
> *O ko fun ara ile, O kofun ara oko.*
> *Sun re o.*

As evident from the above, there are expressions, particularly those that border on culture, which English is incapable of conveying. Since such expressions are deep-rooted in culture, getting their equivalents in English is difficult, if not impossible. This is corroborated by the view of Chukwuma (1994) in Igboanusi (2006) that writers have no choice but to fashion the English language in a way to be able to carry the burden of the African experience.

Loanword /Borrowing

In virtually all the obituary announcements that are used for the study, there is the presence of lexical items that were transported from indigenous and foreign languages into English. Some of these lexical items have to do with culture and they reflect the conferment of traditional and religious titles. On traditional title, there is *THE LOMAFE OF OKE-OTUNBA* and the designation of its bearer *Otunba* Noah Olutola Fadyomi in (*Nigerian Tribune*, Monday, December 25, 2017, p.29). On religious title, the deceased in his lifetime was the *Baba Ijo* of St. Peters Anglican Church, Iremo, Ife. Aside this, he held the traditional title of *Balogun of Ife* (*Nigerian Tribune*, Friday, November 10, 2017, p.30).

Borrowing also manifests through the use of Arabic. For example, in *The Guardian*, Tuesday, February 7, 2017, p. xvi, INNA LILLAHI WA INNA ILAYHI RAAJI''UN (TO ALLAH WE ALL BELONG AND TO HIM IS OUR FINAL RETURN) is a verse in the Quran that is popular and is used among Muslims. The essence of its use in obituary announcements is to foreground the religious affiliation of the deceased. In addition, lexemes such as *Allah* and *Aljana Fridaus were used*. In Arabic, *Allah* is synonymous with God or a Supreme Being while *Aljana Fridaus* means Exalted Paradise. They are expressions that have become foregrounded among Muslims when obituary announcements are made in English-based discourse.

Teilanyo (2012, p.154) notes that "tendency to infuse words from the indigenous languages into sentences that are essentially English is one of the most discussed features of the vocabulary of Nigerian and African English." It is inevitable to adopt a wholesale use of English in the Nigerian environment where there is plurality of indigenous languages. The Nigerian user of English has no choice but to bring in some indigenous concepts that English has no equivalent for so that he can express himself adequately.

Coinage

It is the invention of totally new (lexical) terms. Socio-cultural relationship often engenders a situation where people are given names for traits or characteristics that they are known for. Adegbija (1989) opines that three factors account for the emergence of lexical innovation/invention. Of relevance to this study is the lexical stock in indigenous languages. A socio-cultural practice among the Yoruba is nicknaming. Sometimes, a nickname could be given to a person on account of his character, the job he does or the position he holds. Therefore, it is not amazing that even in death such names are symbols of reference.

Nicknaming is a universal phenomenon and like a name, it performs communicative function. In *The Guardian*, Wednesday, March 1, 2017, p.46, the nickname of the male deceased is *Araganga*, while that of the female deceased in *The Punch*, Monday, August 14, 2017, p. 47 is *IYA OLOWU*. Such nicknames are foregrounded in English texts such as Nigerian newspapers. It is a creation of those that are familiar with the bearers and it also requires a sound understanding of Yoruba

to unravel their meanings. It is also interesting to state that some coinages are product of English words. They are mainly words that exist in English but are distinctively combined to describe experience(s) shared by those who are familiar with their use. Their use and meaning may not necessarily be in conformity with the dictionary use and meaning. For instance, In *The Guardian*, Tuesday, February 21, 2017, p. 47, the deceased was nicknamed *The Golden Councillor.* Although the meaning of the nickname was not given, one could draw an inference from it. The adjective "golden" refers to something that is precious or of high value while the noun "councillor" is used in the political/administrative sphere for a person who holds a noble and sensitive office.

Coinage could be difficult sometimes to understand. The reason is that lexemes in indigenous languages might be complex for a person that is not versed in a language. To understand their meanings, such a person may have to depend on those who are familiar with the language and their uses. However, for coinages that consist of English words, some of them may not require much effort to understand.

Ellipsis

Ellipsis is a prominent lexico-semantic feature in the obituary announcements. In most of the obituary announcements, there is deletion of the headword in the nominal group (NG) structure. In addition to this, the auxiliary verb for the main verb is also missing. For instance, in *The Punch*, Tuesday, August 8, 2017, p. 40, the personal pronoun, *She* and the auxiliary verb, *is* are absent. The expression should have been, She is survived by: children, grandchildren, brothers, sisters, uncles, aunties, nephews, nieces, cousins, in-laws and aged mother. Similarly, in *The Punch*, Tuesday, August 8, 2017, p. 40, the headword and the auxiliary verb are missing. Thus, the expression should have been, He is survived by: wife, children, granddaughter, brothers and sisters.

Conclusion

English has come a long way in Nigeria. The long sojourn of this "global" language in the country has not in any way negated or eroded the influence of Nigerian languages on it. Perhaps, the use of English on the Nigerian soil could be adduced to its accommodation of features of indigenous languages which in turn foregrounds it. In this paper, basic features of lexico-semantic foregrounding such as transfer of meaning, transfer of culture, transfer of context, semantic duplication and redundancy, acronym, coinage, ellipsis are highlighted. They are parts of the devices that are employed to attune English to the Nigerian environment. On the infiltration of indigenous languages into English, Achebe (1966) cited in Akere (2009, p.284) says:

> The price a world language must be prepared to pay is submission to many kinds of use. The African writer should aim to use English in a way that brings out his message best without altering the language to

the extent that its value as a medium of international exchange will not be lost. He should aim at fashioning out an English, which is at once universal and able to his peculiar experience.

This powerful and penetrating submission captures the linguistic scenario in most multilingual environments and Nigeria is not an exception. It is apparent that the influence and impact of Nigerian languages on English is inevitable and a potent area of its manifestation is lexico-semantics as evidenced in obituary announcements in English-medium Nigerian newspapers.

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5

AN ANALYSIS OF INTERPERSONAL METAFUNCTION IN DONALD TRUMP'S INAUGURAL SPEECH

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Introduction

Watching celebrities, politicians and business men speak with ease on television or in public makes us to wonder whether great speakers are made or born. Some of them tend to have had formal media training or have delivered so many speeches that over time, they have become accustomed to what works for them. Politicians, for instance when speaking, not only talk but also interact with language and employ it to express interpersonal meanings. This explains Harris' (1979) assertion that words have a powerful effect in politics. Mazriu (as cited in Ayeomoni 2003) corroborating this states that language is the most important point of entry into habits of thought of a people. It empowers itself with cumulative components derived from the total experience of its people. A speech, therefore, becomes a multifaceted phenomenon that can be explored from different points of view.

The purpose of a speech, according to Ye (2010), is to express the addresser's viewpoint on things in the world, to elicit or change the audience's attitudes, to arouse and share the same proposal of the addresser. Halliday (1994, p. 68) claims that this can be achieved through the interpersonal metafunction. According to him, it is through the interpersonal metafunction that users of language establish, negotiate and assume their positions in social relationships. In the same vein, Thompson (2004 p. 30) posits that "we use language to interact with other people to establish and maintain relationship with them, to influence their behaviour, to express our own viewpoint on things in the world and to elicit or change theirs". Thus, language serves an integrative role among people of different backgrounds in terms of status, class, culture and religion.

In public speaking, most especially a political speech, language is not only used to reveal the hidden ideologies but also express the behavioural habits of a speaker in

the context of his social roles and obligations to the audience. Citing McNair (2011, p.29):

> As a general rule, the effects of political communications of whatever kind are determined not by the content of the message alone... The 'quality' of a message, the skill and sophistication of its construction, count for nothing if the audience is not receptive… successful communication of a message (political or otherwise) cannot be taken for granted, but must be *worked* for by the sender… [for analysts] to assess the effects of political communication on attitudes and behaviour…

Granted that ideational and textual strands are enmeshed in the discourse, this paper focuses on the interpersonal component of meaning in President Donald Trump's inaugural Speech with a view to establishing whether or not his language is able to effectively convey his attitude and enact his relationship with the envisaged audience.

Theoretical Framework

This study adopts the systemic functional linguistics (SFL) as its framework because it lays emphasis on sociological aspect of language. Systemic functional linguistics examines language in terms of usage through social interactions and views language as a "system of meanings" (Bloor & Bloor 2004, p. 2). SFL focuses on the semantic and functional aspects of the grammar of language with meaning and use as its central focus.

One of the most powerful aspects of the systemic approach is that language is viewed as a source for making not only one meaning at a time but also several strands of meaning simultaneously. Halliday (1994) claims that language is metafunctionally organised and argues that all languages have three metafunctions – the ideational; which indicates all ways in which we use language to represent the world, the textual; which covers all the basic structural and semantic tasks performed by units in a language and the interpersonal, the focus of this study, which covers all the ways in which we interact with people through language. Each of the strands of meaning has its own system of choices. The choices in ideational metafunction include participants, processes and circumstances. The componential choices for the textual metafunction are the Theme and the Rheme. The Theme is the first constituent of a clause while the rest part of the clause is the Rheme. Choices such as Mood, Modality and Pronouns form part of the system of choices of the interpersonal metafunction. The choices of each of the strands of meaning are as shown in the clause given as example below:

Table 1: Three Strands of Metafunctional Meaning

Metafunctions	The student	has	destroyed	the flower
Ideational	Actor	Process		Goal
Interpersonal	Subject	Finite	Predicate	Residue
	Declarative Mood			
Textual	Theme	Rheme		

The Interpersonal Metafunction

The interpersonal metafunction is presented by Wales (2001, p. 218) as a language component that is concerned with the relationship that transpires between an encoder and a decoder in a discourse situation. The text's aspects of the tenor are brought to fore in the interpersonal metafunction. In the area of interpersonal metafunction, language is used to enact personal and social relationships and language also involves interactions where the act of giving or demanding for goods and services or information is initiated or responded to (Halliday & Matthiessen, 2004). The interpersonal metafunction reveals the speaker's view in a particular situation and expresses the motives of the speaker in saying anything. For instance, Trump's inherent ideas are brought to the fore through the use of some interpersonal elements in his speech.

A speaker's personality can be revealed through his stance and what he stands for. This involves looking at whether the speaker has a neutral attitude which can be seen through the use of positive or negative language. Focus here is on speech acts. For example, whether one person tends to ask questions and the other speaker tends to answer, who chooses the topic, and how capable both the encoder and the decoder are, of evaluating the subject. In any communicative exchange, according to Thompson(2004), the most fundamental purposes are giving (and taking) or demanding (and being given) a commodity of some kind. The commodity is what he refers to ads information and goods- and- services

The principal grammatical system here, according to Halliday and Mathiessen (2004) is the MOOD network within which a choice is made between imperative and indicative. If indicative is chosen, according to them, there is a choice between declarative and interrogative. A distinction is further made in the interrogative as Yes/No interrogative and WH- interrogative. The expressions of the Mood type in a clause are as shown in figure 1 that follows:
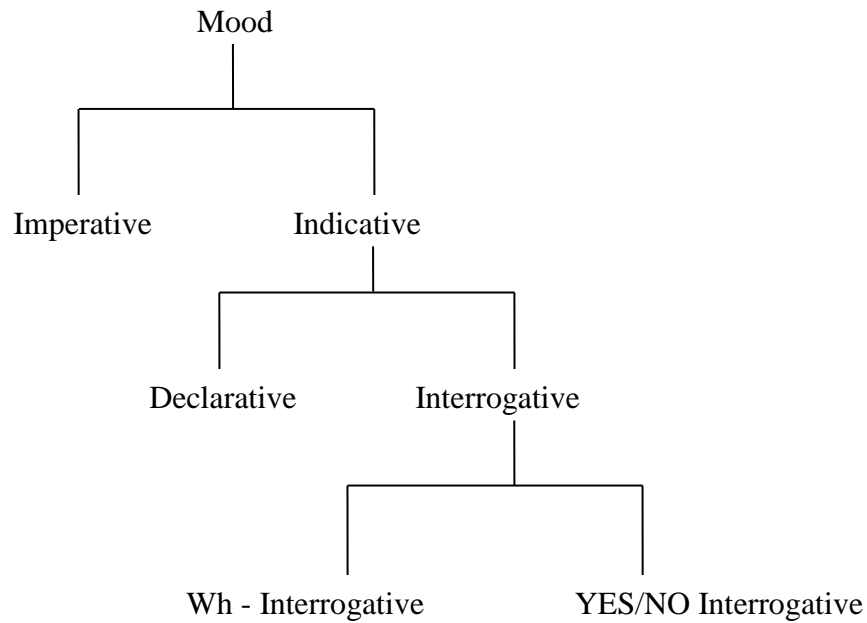
```
                    Mood
                     |
          ┌──────────┴──────────┐
     Imperative              Indicative
                                 |
                     ┌───────────┴───────────┐
                Declarative            Interrogative
                                            |
                                 ┌──────────┴──────────┐
                          Wh - Interrogative      YES/NO Interrogative
```

Fig. 1: Expressions of Mood in a Clause (Modified Form of Halliday & Matthiessen, 2004)

To keep communication going, the MOOD component cannot be expunged in carrying out the interpersonal metafunction analysis of the clause as exchange in English language. Thompson (2004) states that the Mood is made up of subject which is a nominal group and finite which is part of a verbal group. According to Quirk and Greenbaum (1973), the subject is closely related to the theme (what is being discussed) in a clause and the finite, the first functional element of the verbal group which can be achieved through two ways - the primary tense and modality, determines the Mood of a clause. They further posit that as the subject in a clause changes its position, the clause also changes from a statement to a question. The subject, according to them, may be a noun phrase or a clause as exemplified in the sentences below:

(i)   The young man has arrived.
        (noun phrase)
(ii)   That she bought a new car is no longer news.
        (a noun clause)

The Mood system of a clause enables one to easily determine and understand speech roles, whether of giving information or demanding information, that are played by both the political speakers and their audience. Other components of

interpersonal metafunctional meaning that are discussed in this study are Modality and Pronouns:

Modality

In English modality is commonly realised through modal verb operators of the finite verbs (Halliday & Matthiesssen, 2004). The attitude of a speaker towards his message is made known through the use of modality. He can express this through the use of modal verb operators such as 'may',' might',' will' and 'must' or mood adjuncts such as 'probably'. Modality is categorised into three by Halliday (1994) as low, median and high to show the degree or level of commitment of a speaker in a speech. Wang (2010, p. 259) gives examples of low modal verb operators as 'can', 'may' 'could' and 'might'. For the median, he cites such examples as 'will', 'would' and 'shall' while 'must', 'ought to', 'need to' are given as examples of the high category. Hinckel (2009) notes that high scale modal like 'must' indicate full commitment when used in discourse therefore, they may not be too ideal in inaugural speeches because they make the speaker sound over determined. According to him, his avoidance of such commitment might be deliberate to avoid personal accountability and create a leeway in case he fails to live by his promises. Modality can also make a speaker express a point of view either subjectively or objectively.

Pronouns

Pronouns, whatever the type, play interpersonal functions in the analysis of a discourse. Whitelaw, Patrick, and Herke-Couchman (as cited in Takahura 2014) classifying the personal pronouns into interactant and non-interactant reference state that texts (speeches) characterised by the interactant system represent a close interpersonal relationship while speeches characterised by non- interactant reference show a more formal distant relationship. The interactant personal pronouns, according to them, are 'I', 'we' and 'you' and the non-interactant, 'he/she' and 'they' as shown in the clauses below:

   (i)   We all bleed the same red blood of patriots.
   (ii)   You will never be ignored again.
   (iii)   I will never ever let you down.
   (iv)   He did not win the race
   (iv)   They fill their heart with the same dream.

Donald Trump's Presidential Inaugural Speech

On the 20th January, 2017, Donald Trump delivered an inaugural speech to hundreds of thousands of onlookers in Washington after taking the oath to become the 45th president of the United States of America (Washington Post). The speech strongly amplified the themes that were central to his campaign: a populist, anti-establishment message combined with a promise to transfer power "to the people".

The speech specifically sought to rally the America nation behind an "America First" populist vision.

Donald Trump, who came in under the umbrella of the Republicans, is known to be a prolific writer who has written many books on business and creation of wealth. However, he is not recognised as a great speaker unlike Abraham Lincoln, Martin Luther King Junior, Nelson Mandela and Barak Obama whose speeches have led to some reputable quotes. President Donald Trump's speech replicates another republican president, Ronald Regan's speech who came to power in 1981 as a Washington outsider promising change where he stated categorically that the government was not the solution to their problem then but the problem.

In his speech, he appreciated his predecessor President Barak Obama and his wife with accolades for aiding a smooth transition. Aligning with the Americans, he said together they will surmount all the insurmountable, rebuild their nation and restore America to its rightful position. He, however, detached himself from 'a small group' in their nation's capital, Washington D.C as if it is not part of America. He might probably be referring to the Democrats. He finally vowed to fight for the Americans with 'the breath' in his body and never to let them down. He concluded his speech by thanking the audience and asking God to bless America.

Methodology

The methodology used for the study was both descriptive and analytical. The speech was downloaded from the Washington online post. The speech was then labeled into various clauses in tandem with Halliday's (1994) position that it is at the clausal levels that meaning get materialised in miniature scale. Samples of the clauses, which were randomly selected from one hundred and eighty five (185) clauses that made up the speech, were then analysed using key elements of interpersonal metafunction like Mood, Modality and Pronouns respectively to find out the interpersonal meanings in the inaugural speech of President Donald Trump.

Analysis of Interpersonal Metafunction of President Trump's Inauguration Speech

Mood Choice

Trump's speech consists of ninety-seven sentences of various structural types ranging from simple, compound, complex to compound complex. The identifiable independent and dependent clauses in the sentences are one hundred and eighty-five (185) (see appendix). According to Eggins and Slade (1997), the position of subject and finite, the variables of mood choice, in a clause differentiates speech function which plays an important role to explain the interpersonal meaning of the clause as exchange and serves a reflection of social role and identity. In the same vein, Thompson (2004) states that the ordering of subject and finite in a clause plays an indispensable role in realising Mood choices- whether the clause is declarative, where

the subject is followed by finite (subject^finite)(^followed by),   interrogative (WH^finite) or Imperative (subject "let's"). Let us examine the clauses in table 2 that follows:

Table 2: Mood Choice in the Speech

Clause	The time for empty talk		Is	over
Interpersonal	Subject		Finite	
	Mood declarative			Residue

Clause	And now	we	Are	Looking	only to the future
Interpersonal		Subject	Finite	Predicate	
	Mood declarative			Residue	

Clause	The wealth of our middle class		has been	Ripped	from their home
Interpersonal	Subject		Finite	Predicate	
	Mood declarative			Residue	

Clause	We	've		made	other countries rich
Interpersonal	Subject	Finite		Predicate	
	Mood declarative		Residue		

Clause	America		Will	start winning	again
Interpersonal	Subject		Finite	Predicate	
	Mood declarative			Residue	

The analysis of clauses in Trump's speech regarding the order of subject and finite as shown in the sample of clauses in Table 2 has shown that subject^finite is the most common pattern to have dominated his speech meaning that all the one hundred and eighty five (185) clauses in the speech are declarative. His preference for declarative clauses is in tune with the simple behavioural attitude and strong determination of politicians in getting what they want which often make them to present their messages in a simple and straight forward manner. The prominent use of the declarative clauses in Trump's speech further reveals his seriousness in working with the Americans to solve their socio-economic and other migraine problems. The dominance of declarative mood in Trump's speech may also not be farfetched from the contextual issue in the political scene of America. The candidature of Trump was not generally applauded by people who believe that he will not be a good president based on his flagrant utterances during his campaigns. To prove them wrong, he has to be factual in declaring what he will do to sustain the socio-economic situation of his country, America.

Modality

The analysis, here, focuses on modal verb operators as another useful instrument in exploring the degree to which Trump commits himself to the validity of what he says. Modality, according to Ye (2010, p. 57), "can be used to understand the speaker's position, emotion, affirmation towards his will, revealing the speaker's estimation and uncertainty to the recognition of things". What this means in essence is that, the analysis of various types of modality in a speech can reveal the speaker's interpersonal meaning. Knowledge of the "situationally appropriate expressions of modality enables the writer or speaker to address the intended audience with skill and exhibit a professional interpersonal competence" (Hyland, 1998 p. 440). This purpose has been achieved in Trump's speech where statistically forty two (42) modal verbal operators are being identified as presented in the table below:

Table 3: Modal Commitment Scale

Low			Median			High		
Modal	Frequency	Percentage	Modal	Frequency	Percentage	Modal	Frequency	Percentage
None	-	0%	Will	39	92.9%	Must	03	7.1%

It is evident from the table above that modal verb operator of the median scale dominates the speech. Out of the total forty-two (42) modals, thirty- nine (39) are of median scale which represents 92.9 per-cent while low is of zero per-cent and high of 7.1per-cent. What it means in essence is that the use of the modal verb operator, 'will' is highly favoured in the speech. In tandem with Halliday (1994), 'will' as used in the speech performs a dual function- as a predicator of the future and as a symbol of strong mind and determination of Trump to sail through all difficulties with the Americans as revealed in the following examples:

    (i)   We <u>will</u> confront hardships but we <u>will</u> get the job done.
    (ii)   We <u>will</u> bring back our jobs
    (iii)   We <u>will</u> bring back our wealth
    (iv)   We <u>will</u> build new roads and highways and bridges and airports…

Here, President Donald Trump is reiterating emphatically his strong will together with the Americans to do the needful for a total restoration and reformation of their country, America. The use of 'must', another modal verb operator, used in Trump's speech helps to reveal Trump's courageous will and clarion call on the Americans to take the bull by the horn not minding whose ox is gored to achieve their objectives as exemplified in the following:

    (i)   Finally, we <u>must</u> think big and dream even bigger
    (ii)   We <u>must</u> speak our minds.
    (iii)   We <u>must</u> protect our borders.

President Donald Trump is, however, cautious in his use of the modal verb, 'must' which he sparingly uses and which may be deliberate to avoid losing his face

in case he is unable to perform to the people's expectations. He also probably does not want to be seen as being autocratic.

Pronouns

Aside from mood and modality, pronouns also perform paramount interpersonal functions in the analysis of a discourse. Their choice can also reveal some inherent ideas and attitudes of a speaker. Only personal pronouns and the possessive pronouns are analysed in this paper. The table below demonstrates the frequency of the personal and possessive pronouns used in Trump's speech:

Table 4: Frequency of Pronouns and Percentage

	First		Second	Third	
Personal Pronouns	I	We	You	It	They
Frequency	03	48	14	11	4
Percentage	2.02	32.2	9.3	7.4	2.7
Possessives	My	Our	Your	Its	Their
Frequency	01	43	11	03	11
Percentage	0.67	28.8	7.4	2.02	7.4

From the table 4 above, it is clear that the first person singular personal pronoun takes up 2.02per-cent and its possessive covers 0.67per-cent. The first person plural personal pronoun covers 32.2per-cent while its possessive takes up 28.8per-cent.

Here, Trump must have deliberately used this high proportion of the inclusive plural form 'we' and its possessive 'our' to make the audience believe that he is on their side and that they are together. This further greatly reduces the social proximity between his American audience and him. This is portrayed in the following sentences:

    (i)   We share one heart, one home and one glorious destiny.
    (ii)   We will reinforce old alliance and form new ones.
    (iii)   We are protected and we will always be protected.
    (iv)   We will not fail.
    (v)   Together we will make America strong again.

The use of the first singular form of the personal pronoun 'I' and its possessive, 'my' though sparingly used, is also of significance. Let us examine Trump's use of 'I' and its possessive 'my' in the following sentences:

    (i)   The oath of office I take today is an oath of allegiance to all Americans.
    (ii)   I will fight for you with every breath in my body and I will never ever let you down.

Trump cannot but use 'I' in the first sentence since he is the only one taking the oath. He is, however, quick to include the Americans in the oath by saying, "the oath is an allegiance to all Americans." Trump uses 'I' and 'my' in the second sentence to reiterate his sacrificial intentions and commitments to the plights of his audience, the Americans.

According to Nur (2015), the use of the second personal pronoun 'you' and its possessive 'your' elicits a 'dialogic' style. This is exactly what Trump's use of 'you' in his speech has gone out to establish as exemplified in the following:

(i)   We are transferring power from Washington D.C. and giving it back to <u>you</u>, the people.
(ii)   It belongs to <u>you.</u>
(iii)   Do not allow anyone to tell <u>you</u> that it cannot be done.

He strategically uses this interactant pronoun 'you' to further give the Americans the feelings of a sense of belonging. The third person singular pronoun 'it' occupies 7.4per-cent while 'its' its possessive covers 2.2per-cent. In traditional grammar, 'it' is used to refer to an inanimate object. 'It' is used in Trump's speech to refer to America as a country as is seen in the following sentences:

(i)   It's going to be America first, America first.
(ii)   In America, we understand that a nation is striving, as long as <u>it</u> is striving.

Here, Trump is referring to the vast land of America literally without any colouration. The third person plural pronoun, 'they' takes up 2.7per-cent, while its possessive 'their' takes 7.4per-cent. In political speech, according to Nur (2015), the use of the plural form of the third person personal pronoun and its possessive can have the effect of realising interpersonal meaning. Let us examine how they are used by Trump in the following:

(i)   …<u>they</u> look up at the same night sky, <u>they</u> fill their heart with the same dreams and <u>they</u> are infused with the breath of life by the same almighty creator.

Here, Trump is trying to make a case for all children. He believes that all children, whether rich or poor, from a rural or urban area, should be treated equally being created by the same God. He has to use 'they', third person, for these children because it is assumed he is speaking to an adult audience with the absence of the children.

Summary of the Findings

It is obvious from the interpersonal analysis of President Donald Trump's inaugural speech in this study that there is a preponderance use of simple declarative clauses which are notable for giving information. President Donald Trump employs

declarative clauses to convey many messages to his audience and to convince them with facts. His speech is therefore devoid of interrogative clauses making it more serious and information-oriented.

The analysis which also focuses on modal auxiliary verbs reveals the high proportional use of the modal verb, 'will', which shows President Trump's strong desire and determination to take America back to its former good status. Finally, the use of the highest proportion of the first person plural pronoun 'we', in Trump's speech further reveals Trump's intention to run an all inclusive government. His deployment of 'we' makes him hide in the crowd of the other participants, his audience so that if any unfortunate thing should happen to his propositions or proposals he will not be totally held responsible for the failure.

Conclusion

This paper has attempted to explore various components of interpersonal meaning in President Donald Trump's inaugural speech. The focus of analysis is, however, on three of the components which are the Mood, Modality and Pronouns. An exploration of the Mood choice in Donald Trump's speech gives an insight into how Mood structures can determine different speech roles in a speech. Results of the analysis on Modality element show that modal operators can serve as determining factors in revealing the inherent attitudes of speakers. The study further shows through the pronouns used in the speech that politicians will generally want their audience to believe that they will be running an all inclusive government. Above all, it is clear, through the study, that grammar of speech exceeds correct constructions but entails structuring information and transferring ideologies through an interpersonal strand of meaning.

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APPENDIX

Chief Justice Roberts, President Carter, President Clinton, President Bush, President Obama, fellow Americans and people of the world, thank you.

We, the citizens of America, are now joined in a great effort [1] to rebuild our country [2] and restore its promise for all our people [3]. Together we will determine the course of America [4] and the world for many, many years to come [5]. We will face challenges [6], we will confront hardships [7], but we will get the job done [8]. Every 4years we gather on these steps [9] to carry out the orderly and peaceful transfer of power [10] and we are grateful to President Obama and First Lady Michelle Obama for their gracious aid throughout this transition [11]. They have been magnificent [12]. Thank you [13].

Today's ceremony, however, has very special meaning [14] because, today, we are not merely transferring power from one administration to another [15], but we are transferring power from Washington D.C [16] and giving it back to you, the people [17].

For too long, a small group in our nation's capital has reaped the rewards of government [18] while the people have borne the cost [19]. Washington flourished [20], but the people did not share in its wealth [21]. Politicians prospered [22], but the jobs left [23] and the factories closed [24]. The establishment protected itself but not the citizens of our country [25]. Their victories have not been your victories [26]. Their triumphs have not been your triumphs [27]. And while they celebrated in our nation's capital [28], there was little to celebrate for struggling families all across our land [29]. That all changes starting right here and right now [30] because this moment is your moment [31]. It belongs to you [32]. It belongs to everyone gathered here today [33] and everyone watching all across America [34]. This is your day [35]. This is your celebration [36]. And this, the U.S.A, is your country [37].

What truly matters is not which party controls our government [38], but whether our government is controlled by the people [39]. Jan. 20th, 2017, will be remembered as the day [40] the people became the rulers of this nation again [41]. The forgotten men and women of our country will be forgotten no longer [42].

Everyone is listening to you now [43]. You came by the tens of millions [44] to become part of an historic movement [45], the likes of which the world has never seen before [46]. At the center of this movement is a crucial conviction [47] that a nation exists [48] to serve its citizens [49]. Americans want great schools for their children, safe neighborhoods for their families and good job for themselves [50]. These are just and reasonable demands of righteous people and a righteous public [51]. But for too many of our citizens, a different reality exists [52]:

Mothers and children trapped in poverty in our inner cities [53]; rusted out factories scattered like tombstones across the landscape of our nation [54]; an education system flush with cash [55], but which leaves our young and beautiful students deprived of all knowledge [56]; and the crime and the gangs and the drugs that have stolen too many lives [57] and robbed our country of so much unrealized potential [58]. This American carnage stops right here [59] and stops right now [60].

We are one nation [61] and their pain is our pain [62]. Their dreams are our dreams [63]. And their success will be our success [64]. We share one heart, one home and one glorious destiny [65]. The oath of office I take today [66] is an oath of allegiance to all Americans [67]. For many decades we've enriched foreign industry at the expense of American industry [68]; subsidized the armies of the other countries [69], while allowing for the very sad depletion of our military [70]. We've defended other nations' borders [71], while refusing [72] to defend our own [73]. And spent trillions and trillions of dollars overseas [74], while America's infrastructure has fallen into disrepair and decay [75].

We've made other countries rich [76] while the wealth, strength and confidence of our country has dissipated over the horizon [77]. One by one, the factories shuttered [78] and left our

shores with not even a thought about the millions and millions of American workers [79] that were left behind [80]. The wealth of our middle class has been ripped from their homes [81] and then redistributed all across the world [82].

But that is the past [83]. And now we are looking only to the future [84]. We, assembled here today, are issuing a new decree [85] to be heard in every city, in every foreign capital, and in every hall of power [86]. From this day forward, a new vision will govern our land [87]. From this day forward, It's going to be only America first, America first [88]. Every decision on trade, on taxes, on immigration, on foreign affairs will be made [89] to benefit American workers and American families [90].

   We must protect our borders from the ravages of other countries [91] making our products [92], stealing our companies [93] and destroying our jobs [94] protection will lead to great prosperity and strength [95]. I will fight for you with every breath in my body [96] and I will never ever let you down [97].

      America will start winning again [98], winning like never before [99]. We will bring back our jobs [100]. We will bring back our borders [101]. We will bring back our wealth [102]. And we will bring back our dreams [103]. We will build new roads and highways and bridges and airports and tunnels and railways across our wonderful nation [104]. We will get our people off of welfare and back to work [105] rebuilding our country with American hands and American labor [106]. We will follow two simple rules [107]: buy American [108] and hire American [109]. We will seek friendship and goodwill with the nations of the world [110], but we do so with the understanding [111] that it is the right of all nations [112] to put their own inherent first [113].

      We do not seek [114] to impose our way of life on anyone [115], but rather to let it shine as an example [116]. We will shine for everyone [117] to follow [118]. We will reinforce old alliances [119] and form new ones [120] and unite the civilized world against radical Islamic terrorism [121], which we will eradicate from the face of the Earth [122]. At the bedrock of our politics will be a total allegiance to the United States of America [123] and through our loyalty to our country we will re-discover our loyalty to each other [124]. When you open your heart to patriotism [125], there is no room for prejudice [126].

      The Bible tells us how good and pleasant it is [127] when God's people live together in unity [128]. We must speak our minds openly [129], debate our disagreement honestly [130], but always pursue solidarity [131]. When America is united [132], America is totally unstoppable [133]. There should be no fear [134]. We are protected [135] and we will always be protected [136]. We will be protected by the great men and women of our military and law enforcement [137]. And most importantly, we will be protected by God [138].

      Finally, we must think big [139] and dream even bigger [140]. In America, we understand that a nation is only living [141] as long as it is striving [142]. We will no longer accept politicians [143] who are all talk and no action, [144] constantly complaining [145], but never doing anything about it [146]. The time for empty talk is over [147]. Now arrives kthe hour of action [148]. Do not allow anyone [149] to tell you [150] that it cannot be done [151]. No challenge can match the heart [152] and fight and spirit of America [153]. We will not fail [154]. Our country will thrive [155] and prosper again [156].

      We stand at the birth of a new millennium [157] ready to unlock the histories of space [158], to free the earth from the miseries of disease [159] and harness the energies industries and technologies of tomorrow [160]. A new national pride will stir ourselves [161], lift our sights [162] and heal our divisions [163]. It's time to remember that old wisdom [164] our soldiers will never forget [165], that whether we are black or brown or white [166] we all bleed the same red blood of patriots [167]. We all enjoy the same glorious freedoms [168], and we all salute the same great American flag [169].

And whether a child is born in the urban sprawl of Detroit or the windswept plains of Nebraska [170], they look up at the same night sky [171]. They fill their heart with the same dreams [172] and they are infused with the breath of life by the same almighty creator [173]. So, to all Americans in every city near and far, small and large from mountain to mountain, from ocean to ocean, hear these words [174]: You will never be ignored again [175]. Your voice, your hopes and your dreams will define our American destiny [176]. And your courage and goodness and love will forever guide us along the way [177].

Together we will make America strong again [178]. We will make America wealthy again [179]. We will make America proud again [180]. We will make America safe again [181]. And, yes, together, we will make America great again [182].

Thank you [183].

God bless you [184]. And God bless America [185].

6

CODE-MIXING AND CODE-SWITCHING AMONG YORUBA-ENGLISH SPEAKING SECONDARY SCHOOL STUDENTS IN IBADAN, NIGERIA

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Introduction

Language plays a key role in the life of individuals. One needs to be proficient in it in order to assert oneself in a world that gets communicatively more challenging by the day. Indeed, anyone not able to use language creatively is likely to be left behind in the struggle to improve the quality of life among mankind. The vitality of language has placed it in the front burner of national planning across the world.

The linguistic topography of a country usually informs the kind of language policy it will pursue. Nigeria is linguistically heterogeneous, with far more than 400 languages (Olajide, 2007). The country will get more and more languages because of increase in population. When more and more people speak a dialect, the dialect would ramify into a language, although the converse is also true – the fewer the people that speak a language, the likelier it is that the language will decline in prominence and growth.

The complex linguistic situation in Nigeria has had considerable implication for education, where although English is the language of instruction, being the lingua franca, learners carry their mother tongues into the classroom. The results have been generally unimpressive academic performance among learners of all categories, and poor use of the English language by the populace due to mother tongue interference. Interestingly, English is itself trying to attain the status of a Nigerian language, through nativization (Olajide, 2017).

One area of specific concern is English language usage at the secondary school level. Examiners' reports over the years have been worrisome, as majority of Certificate candidates have consistently failed the examinations. Many factors may be held for the deplorable situation, but the one that concerns the present researchers is the quality of the talk that goes on among the students of secondary school while in the school compound. It has been suggested that such talk requires constant investigation because of its intellectual implication (Eggins, 2000; Fatokun, 2000; Unsworth, 2000; Sotiloye, 1999). The very aspects of school talk that are of interest are code-switching and code-mixing.

Theoretical Background

Code-mixing occurs when man engages in the random alternation of two or more languages within a sentence. It involves him in the use of elements of one language in another language. Code-mixing is probably as old as bilingualism itself, and has a central function in the development of human societies. Mixed languages are features of social behaviour, and learning a word in the community's register is part of linguistic socialization and interaction.

Fatokun (2000) refers to code-mixing as the use of one or more languages, in consistent transfer into one another, and by such a language mixture, each language is developing a new restricted or not so restricted code of linguistic interaction. Code-mixing reflects a situation where a speaker employs two or more languages alternatively in one utterance. This often manifests at the lexical level, that is, in the word used, although it does manifest at the syntactic and semantic levels in varied degrees..

Any admixture of linguistic elements of two or more language systems in the same utterance at the levels of phonological, lexical, grammatical and orthographical is referred to as code-mixing (Judy, 2007; Olaoye, 1991). These linguistic forms may involve letters of the alphabet, short forms, proper nouns, lexical words, phrases, incomplete sentences, single sentences, and two-sentence units. Others are quotations in some English learning activities.

Code-switching on the other hand is a frequently occurring phenomenon in bilinguals' speeches (Domingue, 1990; Myers – Scotton, 1993). Many linguists consider code-switching as a very critical issue in bilingualism (Myers-Scotton, 1993; Romaine, 1994; Sotiloye, 1999; Fatokun, 2000; Ogunbodede, 2005), and it has a significant impact on the individual and society. Code-switching is the successive and alternate use of two different codes or varieties of the same code. Hoffman (1991) and Harmers and Blanc (1991) consider it to be the juxtaposition of codes within the same speech exchange or passage of speech belonging to two different grammatical systems or sub-systems. Ogunbodede (2005) and Hudson (1996) agree that code-switching may be referred to as language switching in order to accommodate other kinds of varieties, like dialects or registers.

According to Crozier and Blench (1992), speakers of more than one language (bilinguals) tend to switch codes or languages during communication. Gal (1979), Bell (1984) and Milroy (1987) are also at one that code-switching occurs naturally and unobtrusively, such that it is not interference to language but rather a verbal mechanism of presenting an individual's social standing with regard to a particular conversational participant. As such, code-switching performs a sociolinguistic function.

Code-switching is in categories based on perspectives of context and style. The popular ones include situational code-switching, metaphorical code-switching and conversational code-switching. Sotiloye (1999) has identified stylistic and language variations as other types of code-switching. In the stylistic (intra-language) variation, switching takes place in monolingual situations. The switch into formal or informal style or register may be conditioned by three major variables, which are: the relationship between the speaker and the hearer, the setting of the discussion and the subject matter of the discussion.

Language variation, as observed by Sotiloye (1999), operates in a bilingual setting. Therefore, a speaker may switch because they are not able to adequately express themself in the language they do not command enough. The speaker could switch code in order express solidarity with social group (Oyetade, 2002). Ping (2006) has identified other types of code-switching to include inter-sentential and intra-sentential. Inter-sentential code-switching occurs at sentence or clause boundaries, that is, the language switch is done outside the sentence or clause level. It occurs mostly between fluent bilingual speakers (Li Wei, 2000). It is sometimes called 'extra-sentential' switching.

Intra-sentential code-switching occurs within a sentence or a clause. The switch is done in the middle of a sentence, with no interruption, hesitation, or pause. The speaker switches usually from one language to another; he is motivated by situational and stylistic factors, and the conscious nature of the switch between two languages is not in doubt (Adeniran, 1990).

Hoffman (1991) suggests seven reasons bilinguals resort to mixing and switching their languages. These are to:
 i. talk about a particular topic in one language rather than in another as speakers sometime feel free and more comfortable to express their emotions in a language that is not their everyday medium;
 ii. quote a famous expressions or saying of some well-known figures;
 iii. make emphasis about something;
 iv. make interjection (inserting sentence fillers or sentence connectors);
 v. achieve repetition;
 vi. clarify the speech content for interlocutor; and
 vii. express group identity (Barnett, 1994).

In the same vein, Saville-Troike (1986) investigated the phenomena among the speakers of Bahasa in Indonesia and English and found that they engaged in code-mixing and code-swtching in order to:

i.   soften or strengthen request or command,
ii. exclude other people when a comment is intended for only a limited audience; and
iii mitigate the lack of a lexical item in a language from the other language.

Olaoye (2007) proposes a psychological dimension to the discussion of code-switching and code-mixing. He attributes the phenomena to linguistic and sociolinguistic types of motivation.

a. The **linguistic type** may arise from the speaker's need for repetition, or for either stylistic effect or for the purpose of emphasis. The repetition is meant to give more weight to the utterance made in one of the two bilingual interlocutors' languages. Greetings, address, pre- exchange preference, and so forth are used to foreground speeches in such a context.

b. **Sociolinguistic motivation** of code-switching can also derive from the speaker's need to accommodate a third party, to distance a listener or the third party, to protect the feeling of security, or douse that of insecurity using a language in common. Naturally, one feels safer in one's own language than in another's (Charlotte, 2009; Adeniran, 1990).

Sociolinguistic motivation may be to show ethnic or group identity, to soften or strengthen request or command, to eliminate ambiguity, achieve humorous effect or to indicate that a referentially derogatory comment is not to be taken seriously (Olaoye, 2007). It is meant to exclude people who may be eaves-dropping, a process that Alabi (2007) and Banjo (1994) describe as exclusionary or avoidance strategy. Sociolinguistic motivation may generate code-switching that have pragmatic functions, such as including for praying, teasing, abusing, cajoling, mocking, praising, cursing, swearing, bluffing, gossiping, making apology and showing multiple identity (Olaoye, 2007).

Teaching and learning is at the centre of education. Specifically, teaching and learning in a bilingual context leads to an aspect of language education known as bilingual education (Brisk & Harrinton 2007; Stockwell, 2002). The responsibility for language learning, academic progress, and integration of bilingual learners into the school community should be assumed by all personnel in the school - the language teachers, teachers of other subjects and administrators, parents and the larger society (Eggins, 2000; Unsworth, 2000; Brisk, 1998). Students stand all forms of pressure in the learning process. The community (the school in this case) as a sociological unit, has its ways of making members conform linguistically (Sole, 1978). However, in conforming, students' genetic factors may moderate.

Otemuyiwa (2011) found that students from private schools are more advantaged educationally than their counterparts in the public schools. He however observed that most of the pupils in private schools are from stable and financially buoyant homes. Their schools have greater facilities that lend more support to their intellectual development than obtainable in public schools. Riley, Cortines and Forgione (1997) affirm that when learners have access to the material needed for their studies, they tend to be more proficient than those who do not. It is our assumption in the present study that school type may have differential implication for student involvement in code-switching and code-mixing.

Gender variation is another factor that may determine if, and how, students code-switch and code-mix. Shneiderman (1982) observes that men and women's attitudes towards language are different: men tend to produce less of standard linguistic forms than women as men express solidarity among themselves. Similarly, Trudgill (1972) attributes men's preference for the non-standard forms as a possible reaction to the practices that distinguish females dominated school systems. It would seem females readily accept the standard forms taught them because teacher role is feminine in orientation, and could naturally arouse and sustain students interest. It is possible that female students are likelier to regard especially their language teachers as role models.

Statement of the Problem

The English language is the official medium of communication in Nigeria, nay Ibadan, where nearly all the secondary school learners use the language interchangeably with Yoruba (their mother tongue) while in school and in their day-to-day interactions. Not much would seem to have been done on the students everyday talk, especially when they are in schools in Ibadan, an important city in West Africa. It has been suggested by scholars (Olajide, 2007; Atoye, 1995) that a situation where learners code-mix and code-switch may produce individuals proficient in neither the mother tongue nor the target language. Incidentally, examiner reports in Nigeria over the years have not shown that secondary school students perform well enough in the English Language. While in school, as elsewhere, students talk more than they read and write, a communication reality that has implication for their performance in school (Eggins, 2000; Unsworth, 2000). In spite of evidence from the literature that students engage in code-switching and code-mixing, which may have implication for their performance, in bilingual and multilingual settings (like Ibadan), there has been no available report on if, and how secondary school students in Ibadan code-switch and code-mix. Such a report could lead to a better understanding of why the students have not been doing absolutely well in the English Language. This study assumes that secondary school students in Ibadan metropolis engage in code-mixing and code-switching in their conversations outside of the classroom but within the school, and that the engagements are in describable patterns that may have pedagogic implication. Thus, it is the intention of

the researchers to identify and describe the patterns of student code-mixing and code-switching in a way to help their learning of English.

Research Questions
  i. What are the patterns of code-mixing that are prevalent in the conversation of secondary school students in Ibadan?
  ii. What are the patterns of code-switching that are prevalent in the conversation of secondary school students in Ibadan?
  iii. Is there any difference in the patterns of code-mixing done by male and female students?
  iv. Is there any difference in the patterns of code-switching done by male and female students?
  v. Is there any difference in the patterns of code-mixing that students of private and public schools do?
  vi. Is there any difference in the patterns of code-switching that students of private and public schools do?

Methodology
The population for the study comprised all secondary school students in Ibadan. The target population comprised all senior secondary III students (SSS3) in the five local government areas in Ibadan metropolis. However, the sample for the study consisted of one hundred (100) students chosen using the stratified random sampling. Randomization was in terms of students' gender and school type. A total of ten (10) students - five (5) males and five (5) females) - were engaged in each of the schools.

In collecting the data for this study, students' conversations were recorded. The selected students were made to speak on 'The Day I Shall Never Forget in My Life' in not more than five (5) minutes as their conversations were recorded.

The researchers had ensured that the topic was in line with the curriculum of the Nigerian secondary school relevant to SSS 3. The reliability of the instrument had been determined by administering it in a pilot involving an equivalent sample of 20 randomly selected students in Ibadan North Local Government Area. The test-retest method involving an interval of two weeks was used. The data generated were subjected to the Pearson's Product Moment statistic at .05 level of significance. A reliability estimate of .78 was obtained.

The researcher personally recorded the utterances of the target population and played back the tapes to the interlocutors for their permission to use their utterances for the study.

Data Analysis and Results

The data gathered were analyzed doing the frequency count of code-mixing and the code-switching that occurred in the utterances of the respondents. The rates of occurrence of code-mixing and code-switching were analyzed using the percentage.

Research question one: What are the patterns of code-mixing that are prevalent in the conversation of secondary school students in Ibadan?

Table 1: Analysis showing the patterns of code-mixing that are prevalent in the students' conversations

Pattern	Frequency	Percentage
YE	196	19.5
EY	75	7.5
YEY	240	23.9
EYE	40	4

CMI = 1004

Key: CMI = Code-Mixed Items
      YE = Yoruba-English
      EY = English-Yoruba
      YEY = Yoruba-English-Yoruba
      EYE = English-Yoruba-English

As shown in Table 1, out of 1004 code-mixing made by the respondents, Yoruba-English pattern occupied 196 (19.5%), English-Yoruba pattern is 75 (7.5%), Yoruba-English-Yoruba is 240 (23,9%) and English-Yoruba-English pattern is 40 (4%)

Research question two: What are the patterns of code-switching that are prevalent in the conversation of secondary school students in Ibadan?

Table 2. Analysis showing the pattern of code-switching that are prevalent in the conversation of selected secondary school students

Pattern	Frequency	Percentage
EYS	199	15.9
YES	107	8.6

CSU = 1248

Key: CSU = Code-Switched Utterances
      EYS = English-Yoruba Switching
      YES = Yoruba-English Switching

The information provided in table indicates that English-Yoruba switching occurs 199 times (15.9%) and Yoruba-English switching occurs 107 times (8.6%) out of 1248 code-switching done by the respondents.

Research question three: Is there any difference in the patterns of code-mixing done by male and female students?

Table 3. Analysis showing the difference in the pattern of code-mixing done by male and female students

Mixing	Male		Female	
	Frequency	Percentage	Frequency	Percentage
YE	107	10.7	89	8.9
EY	31	3.1	44	4.4
YEY	123	12.3	117	11.7
EYE	21	2.1	19	1.9

CMI = 1004
Key: CMI = Code-Mixed Items
      YE = Yoruba-English
      EY = English-Yoruba
      YEY = Yoruba-English-Yoruba
      EYE = English-Yoruba-English

Data in Table 3 shows that out of 551 mixing done by the respondents, male students code-mixed 107 times (10.7%) using Yoruba-English mixing pattern, while female students mixed 89 times (8.9%) using the same pattern. This implies that more of male students code-mix using Yoruba-English pattern than female. Item 2 on the data reveals that male students mix using English-Yoruba pattern 31 times (3.1%), while female students did that 44 times (4.4%). This implies that more of female students use English-Yoruba patterns than their male counterparts. Also, the information provided in item 3 of the table shows that male students code-mixed 123 times (12.3%) and females did that 117 times (11.7%) while using Yoruba-English-Yoruba pattern (11.7%). This means that male and female do not differ much while using the Yoruba-English-Yoruba code-mixing pattern. Lastly in the table, English-Yoruba-English pattern was used by male students 21 times (2.1%), and 19 times (1.9%) by their female counterparts.

Research question four: Is there any difference in the pattern of code-switching done by male and female students?

Table 4: **Analysis showing the difference in the pattern of code-switching done by male and female students**

Switching	Male		Female	
	Frequency	Percentage	Frequency	Percentage
EYS	89	7	96	7.7
YES	46	3.7	50	4

CSU = 1248

Key: CSU = Code-Switched Utterances

    EYS = English-Yoruba Switching

    YES = Yoruba-English Switching

       As shown in Table 4, out of 1248 switches, male students committed 89 (7%) using the English-Yoruba pattern, while their female counterparts did 96 times (7.7%). This implies that more of female students use the English-Yoruba switching pattern than male students. Also, the information provided in item 2 of the table indicates that Yoruba-English pattern of code-switching was used by male students 46 times (3.7%), while females code-switched using the same pattern 50 times (4%). It can therefore be deduced that more of female students use Yoruba-English pattern of code-switching than male students.

Research question five: Is there any difference in the pattern of code-mixing done by students of private and public schools?

Table 5. Analysis showing the difference in the pattern of code-mixing done by students of private and public schools

Mixing	Private		Public	
	Frequency	Percentage	Frequency	Percentage
YE	109	10.9	87	8.7
EY	41	4.1	34	3.4
YEY	116	11.6	124	12.4
EYE	26	2.6	14	1.4

CMI = 1004

Key: CMI = Code-Mixed Items

    YE = Yoruba-English

    EY = English-Yoruba

    YEY = Yoruba-English-Yoruba

    EYE = English-Yoruba-English

       Data available in Table 5 shows that students from private schools mix using Yoruba-English pattern of code-mixing 109 times (10.9%) while their counterparts from public schools mix 87 times (8.7%). This signifies that private school students

forms the majority of the respondents that use the Yoruba-English pattern while code-mixing. Information in item 2 of the table states that English-Yoruba pattern is used by students from private schools 41 times (4.1%) while their mates from the public schools do that 34 times (3.4%). This means that students from the private school use English-Yoruba pattern than their mates from public schools. Item 3 of the table shows that respondents from private schools do mixing using Yoruba-English-Yoruba pattern 116 times (11.6%) as the respondents from public students do so 124 times (12.4%). It can therefore be inferred that students from private schools form the majority of the respondents. Lastly on the table, 26 times (2.6%) of code-mixing are done by students from private schools using English-Yoruba-English pattern while public school do so 14 times (1.4%). It is therefore possible to state that students from private schools form the majority of the respondents.

Research question six: Is there any difference in the pattern of code-switching done by students of private and public schools?

Table 6: **Analysis showing the difference in the pattern of code-switching done by students of private and public schools**

Switching	Private		Public	
	Frequency	Percentage	Frequency	Percentage
EYS	89	7	110	8.8
YES	46	3.7	61	4.9

CSU = 1248
Key: CSU = Code-Switched Utterances
    EYS = English-Yoruba Switching
    YES = Yoruba-English Switching

As shown in Table 6, out of 1248 code-switches, 89 (7%) were committed by respondents from private schools using the English-Yoruba pattern, while the same pattern is used by respondents from public schools 110 times (8.8%). This means that respondents from the public schools are the major users of the English-Yoruba switching pattern. Yoruba-English switching is the second item on the table; private schools students engaged in it 46 times (3.7%), while their counterparts from public schools used it 61 times (4.9%). This means that respondents from public schools form the major users of the pattern.

Summary of Findings
    The summary of the findings of the study is as follows:
1. The patterns of code-mixing in the conversations of secondary school students in Ibadan include Yoruba-English, English-Yoruba, Yoruba-English-Yoruba and English-Yoruba-English.

2. The most commonly used patterns of code-switching among the students are English-Yoruba, and Yoruba-English.
3. Male and female students differ in the patterns of code-mixing they engage in.
4. There is difference in the patterns of code-switching done by male and female students.
5. Students from private schools in Ibadan differ from their public school counterparts in the ways they code-mixed.
6. There is a difference in the pattern of code-switching by students from private and public schools.

Discussion and Conclusion

The results of this study show that the patterns of code-mixing in the conversations of secondary school students in Ibadan included Yoruba-English, English-Yoruba, Yoruba-English-Yoruba, and English-Yoruba-English patterns. This finding tends to lend credence to Judy's (2007) and Eunhee's (2006) views that second language users tend to insert, alternate and lexicalize linguistic items congruently in conversations in fairly relaxed contexts, and that there could be patterns in the insertion. This phenomenon seems to be popular among students as most of their conversations are done jovially when their teachers are away from the classroom.

Muyskeen (2000), Olaoye (2007) and Akinosun (2010) also notice the insertions among speakers of closely related languages, and juxtaposition of codes within the same speech exchange or passage of speech belonging to two different grammatical systems or sub-systems. According to them, the interlocutors are usually intended to show loyalty, accommodate or distract a third person. From the present study, it may be inferred that the secondary school students involved engage in code-switching and code-mixing for academic and social reasons. The study also revealed that switching patterns among the Yoruba-English bilingual secondary school students in Ibadan are Yoruba-English, English-Yoruba, Yoruba-English-Yoruba, and English-Yoruba-English.

The study found that male and female students differ significantly in the pattern of code-mixing and code-switching they do. This finding appears to corroborate Hamdani's (2012) assertion that male and female teenagers differ on the account of language mixing and switching based on their needs and gender differences.

The findings of the study also show that there is a difference in the pattern of code-mixing and code-switching done by students from public and private schools. Otemuyiwa's (2011) work in Ilesha metropolis revealed that students from private schools are spoon-fed educationally than their counterparts in the public schools. He however observed that most of the pupils in private schools are from stable and financially buoyant homes, which promotes their mental development more than that

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of students from public schools. Riley, Cortines and Forgione (1997) observe that when learners have access to the materials needed in their studies, they tend to be more proficient than those who do not.

From the discussions, code-mixing and code-switching are sociolinguistic phenomena that bilinguals cannot avoid in their conversations. Items that are code-mixed and utterances that are code-switched form part of a language in another language. Patterns of code-mixing are Yoruba-English, English-Yoruba, Yoruba-English-Yoruba and English-Yoruba-English mixing. Items are inserted, alternated and congruently lexicalized while code-mixing but insertion is most predominantly used of the patterns. In the same way, switching is done using English-Yoruba and Yoruba-English pattern.

It would also seem that gender and school type accounted for items that are inserted, alternated and congruently lexicalized into the conversation of the student as two or more languages are used to convey message. In other words, they seem to be the determinants of the patterns of code-mixing and code-switching that students do in their conversation.

Recommendations

Based on the findings of this study, the following recommendations are made:

1. Students should be trained to keep abreast of current trends in conversation so that they can utilize the mixing and switching of languages positively. This may improve their effectiveness when they are in discourse with, and beyond, their peers.
2. Language teachers at the secondary level should be trained and informed to update their knowledge on the language that they teach the students as well as using the correct forms if they must mix and/or switch from one language to the other in the classroom. This may not only add to the efficiency in their classroom conversation but also improve their output in the languages generally.
3. Teachers and learners should struggle to develop their vocabulary continually.
4. Curriculum developers should also avail themselves of the findings of this study to update and/or overhaul the entire secondary education programme and the teacher education programme. They should be sensitive to the linguistic reality that every student that comes into their classrooms has his/her mother tongue, which has the tendency to interfere with the second language. Teachers need to help such students consistently for improved student performance in English.
5. Managers of education at the secondary level should avoid the skeptical notion of referring to Nigerian languages as vernaculars in the school as this promotes linguistic alienation among the students. The students need proficiency also in English.

6. Moreover, textbook writers should make efforts to prepare and bring out appropriate materials which will sensitize teachers and students to the effects of code-mixing and code-switching and enhance linguistic creativity.

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THE POSTCOLONIAL ANALYSIS OF TAYEB SALIH'S *SEASON OF MIGRATION TO THE NORTH*

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Introduction

From the turmoil of colonial and postcolonial African landscapes have arisen many outstanding novels that are worthy of continuous research interest and academic scrutiny. One of such grand narratives from the heart land of Muslim society in North Africa is Salih's *Season of Migration to the North*. The novel is unique for its philosophical and counter-narrative structure that literary scholars and critics are yet to explore to the fullest. The literary allusions in the novel are potentially endless; hence, there is enough in *Season of Migration to the North* to keep scholars of postcolonial literature busy for a long time. The Arab Literary Academy describes Salih's narrative as the most important Arab novel of the twentieth century principally for its mode of engaging the Western culture and the counter narrative it bequeaths to postcolonial discourse (Hassan, 2001).

The novel is essential about Afro-Arab community re-configured by colonial history and imperialism. The author creates a hero who grapples with the intellectual and political dynamics of colonial politics, thereby immeasurably expanding the corpus of African narratives with postcolonial consciousness. In his critical review of the novel, Said cited in Hassan (2001, p.1) equates Salih's narrative to that of Joseph Conrad's *Heart of Darkness* within their respective literary traditions. Said argues that "just as *Heart of Darkness* is a masterpiece of English literature, so is *Season of Migration to the North* an equally great classic of modern Arabic literature". The reason for this similarity is that

> If Conrad's story of European colonialism in Africa describes the protagonist's voyage South to the Congo, and along the way projects European's fears, desires and moral dilemmas upon what they called Dark Continent; Salih's novel depicts the journey north from Sudan, another place in Africa, to the colonial metropolis of London, and voices the colonised's fascination with, and anger at, the colonizer. Both voyages involve the violent conquest of one place by the natives of another. Kurtz is the unscrupulous white man who exploits Africa in the name of civilizing mission, while Mustapha Sa'eed is the opportunist

black man who destroys European women in the name of freedom fight…This way of reading novels from former European colonies as counter-narrative to colonial texts is one of the strategies of postcolonial literary criticism (Said cited in Hassan, 2001, p.2)

To examine the effects of colonial and neo-colonial adventures as reflected in African fictions, the novel was selected for textual analysis. It was originally written in Arabic in 1966 but translated into English by Dennys Johnson Davies and published in 1969. From the biographical note provided by the translator, Salih was born in 1929 in the Northern Province of Sudan. He spent most of his life time outside his place of birth. He studied at the University of Khartoum before migrating to England where he started a career in journalism at the British Broadcasting Corporation as Head of Drama in Arabic. He later served as Director-General of Information in Qatar in the Arabian Gulf. He also worked with UNESCO in Paris and subsequently UNESCO's representative in Qatar.

Theoretical Framework

Postcolonial theory is an extrinsically motivated criticism that studies literature written in former colonial territories from the perspective of counter discourse. This theory, basically, examines how literature from the colonising culture distorts the experience and heritage of the colonised people. Echeruo (1973, p.7) maintains that:

> The European fictional exploration of the idea of Africa, has also led it into grave errors and indiscretions. Two of these may be mentioned by way of illustration. The first is the temptation to represent Africa merely as a manifestation of these habits of barbarism beyond which the European mind had progressed. The novelists, accordingly, fall back on the conclusion of European anthropologists on the place of myth and sacrifice in primitive societies.

In view of the Western distorted portrayal of Africa and Africans in their fictional narratives, the postcolonial criticism, thus, focuses on the literature produced in contemporary societies of Africa and its attempt to re-articulate distorted identity and in doing so reclaim the lost value and heritage. The problem of defining postcolonial theory rests majorly on the prefix 'post', which implies that a particular phenomenon is over or completed. Critics are divided in their conceptualisations of what the term connotes. The prevailing argument is that if the vestiges of colonialism are still alive, it is premature to speak of the post in the sense of aftermath. Fanon's description of postcolonial theory cited in Talib (2002, p.19) says "postcolonial is never a specific moment but an on-going struggle, a continual emergence". Hence, there is the understanding that the 'post' does not refer to after in the temporal or conceptual sense. Talib (2002, p.20) argues further that:

if colonialism is defined as the way in which unequal international relations of economic, political, military and cultural power are maintained, it cannot be argued that the colonial era is really over. Indeed, colonialism may exist side by side with postcolonialism.

Another controversial issue that is being frequently discussed in postcolonial theory "is the rigid division of the world into two categories: the West and the East, the North and the South, the developed and the underdeveloped, the First and the Third worlds, the English and the non-English" (Talib 2002, p.18). There is also such a classification as the centre and the periphery. This binary categorization of the world has some positive aspects, though; in actual fact such a division is not realistic. Talib argues that evidence abounds to prove that some parts of the so-called Third World nations cannot be called postcolonial because they were never touched by colonisation. Yet, the binary cannot be completely rejected for the purpose of clarity required in the discussion of the relationship between the coloniser and the colonised. Okunoye (2008, p.79) posits as follows:

> Postcolonial studies deal with the political, economic and cultural interaction during the colonial era and after. He affirms that postcolonial theory takes for granted the fact that literary form and content are shaped by factors that transcend the idiosyncratic choices of individual writers, acknowledging the fact that choices that writers make are inevitably informed and in most cases, limited by factors rooted in context-cultural, political and social within which they operate, which are in turn determined by their colonial history.

Thus, the postcolonial studies examine the way in which colonialism affects and continues to affect the colonized societies. Bill, Griffths and Tiffin (1989) in *The Empire Writes Back: Theory and Practice in Postcolonial Literature* maintain that postcolonialism deals with the effect of colonisation on cultures and societies. It was argued that from the second half of the Twentieth century, literary historians and critics have consistently employed the term to describe the various cultural effects of colonisation and the moral depravity of emergent African leaders. In their similar argument in *Key Concepts in Postcolonial Studies* (2007) the trio affirm that postcolonialism is used in a diverse way to include the study and analysis of European territorial conquests, the various institutions of European colonialisms, the discursive operation of empire, the subtleties of subject construction and the resistance of those subjects, and most importantly perhaps, the differing responses to such incursion and their contemporary colonial legacies in both pre and post-independent nations.

The postcolonialism, as a theoretical discourse in literature, seeks to unravel the social, political, cultural and psychological mindsets of colonialist and anti-colonial ideologies in relation to the theme of disillusionment and the struggle for

individual and collective identity in the morass of alienation, migration, diaspora, exile and hybridity. One of the tenets of the theory, according Tyson in his *Critical Theory* (1999) is that postcolonialism recognises the ways a text is scrutinized to reinforce or resist colonialism and oppressive ideologies. "It also examines the experience and literary production of people whose history is characterised by extreme political, social and psychological oppression"(p.31). From a similar perspective, Balogun (2007) posits that one of the interesting features of the postcolonial theory is its attempt to reveal and discuss what independent nations make of themselves even after the demise of colonialism. Some of the subjects that have become apparent in postcolonial studies are corruption, dictatorship, exile, political oppression, economic exploitation, alienation, neo-colonialism, poverty and leadership among others. This paper studies Salih's novel using a postcolonial theory to depict the salient postcolonial discourse and social transformation of Arab society as embedded in the novel.

Colonial History in the Arab World

Charles Nnolim (2008, p.1) describes African literature as an art of defeated people. He posits that "having lost pride through slavery and colonialism, African writers developed a literary expression from the ashes of the inglorious past." Thus, every flash point of colonial history in Africa attracts the writing of fiction and definitely the postcolonial Arab societies have equally had their fair share of cultural conflict, political transformation, economic exploitation, leadership crisis and unbridled corruption as evident in *Season of Migration to the North*. The effect of colonial history in the Arab world of North Africa as accounted for by Talahite (2014) reveals that the transformation of the Arab world as a result of colonialism brought about changes in its literature. Arab societies at the start of the nineteenth century were confronted with the desire to reassess the heritage of Arab culture, incorporating technological and social change as well as making sense of the increasing contact of Arab culture with the West. A generation of writers, scholars and politicians began to formulate a discussion about their society by exploring the intricacies of cultural transformation, the significance of religion in the face of scientific development and political implication of social change. The response to the increasing cultural and political impact of Europe on the Arab world was to re-define Arab culture and create a new form of self-expression. As a result of the increasing impact of European culture on the Arab societies through the presence of traders, explorers, technicians and educationalists, a new class of Arab intellectuals emerged, most having received an education in the schools established by the colonial authorities. The writers who contributed to cultural awakening of social change were scholars who were in close contact with European ideas and who had studied in European universities where they had been acquainted with European philosophy and literature. This form of contact with European culture and the internal dynamics of change that Arab people experienced become the subject matter of the postcolonial

discourse. This is what Olaniyan (2008, p. 660) refers to as the postcoloniality when he argues that:

> Postcoloniality is the condition of what we might ungenerously call a comprador intelligentsia: a relatively small, Western styled, Western-trained group of writers and thinkers, who mediate the trade in cultural commodities of world capitalism at the periphery. In the west, they are known through the Africa they offer; their compatriots know them both through the west they present to Africa and through an African they have invented for the world, for each other, and for Africa.

Historically, Arabs blossomed buoyantly in the spheres of scientific and human development in the medieval period. This was long before the Europeans started claiming territories. Thus, Salih's novel tells so much about the intellectual achievements of the Arabs. The narrative shows that Arabs were not barbaric. On the contrary, they had been able to make several breakthroughs in scholarship by measure of their holy book, the Quran. So what form of civilisation could the Westerners have brought to them other than lies? European colonialism strips the Arab world of its glorious civilization, heritage and inventions and replaces them with English language and Christianity. The narrator says "The white man, merely because he has ruled us for a period of our history, will for a long time continue to have for us that feeling of contempt the strong have for the weak"(p.52). The postcolonial novels occupy an important position in the search for ways of re-defining the individual relation to the past. New perception of reality as well as influences from colonial tradition has led Arabic fictions away from their inner reality to a new way of portraying the fragmentation of today's world. Writers often turned to psychological experience as a way of understanding social reality. Salih's novel explores the violence of inner conflicts brought about by confrontation between the West and East through the theme of the relationship between European women and the Arab emigrant (Talahite, 2014, p.44).

Textual Analysis

Through the use of a first person narrator, *Season of Migration to the North* tells the story of Mustapha Sa'eed, a Sudanese emigrant in London who sets a goal of liberating Africa in a unique way. The novelist presents a narrator whose name is not disclosed throughout the story to take us through the events in the lives of the protagonist. The narrator returns back to his village after spending seven years studying in London. The course of events in the novel builds towards the narrator's development as a character. Through the narrator we see Mustapha Sa'eed's journey through intellectualism. It also reveals how his scholarship builds him into the kind of person he eventually becomes. Salih wholesomely captures Mustapha's brilliance in a way that symbolically reveals the depth exposure of the Arab world to a viable scholarship prior to the advent of Western colonization. Mustapha experiences the

direct impacts of colonialism and his swift Arab mind grasps the knowledge of English man so much so that his furtherance in education is sponsored by European scholarship. He is nicknamed "the black English man"(p. 42). According to the narrator:

> Mustapha Sa'eed covered his period of education in the Sudan at one bound-as if he were having a race with time. While we remained on at Gordon College, he was sent on a scholarship to Cairo and later to London. He was the first Sudanese to be sent on a scholarship abroad. He was the spoilt child of English and we all envied him and expected he would achieve great things. (p.41)

Mustapha moves from Sudan to Cairo, leaving behind his mother, whom he leaves without an iota of feeling. On arrival at Cairo, he meets the Robinsons, white couple who shows acute affection about Africa. The Robinsons speak Arabic and practice Islam. For the first time ever, Mustapha feels sexual emotion when Mrs Robinson hugs him. So brilliant he is that from Cairo, he is sent to London to advance his study. In British society, he becomes a strong intellectual force and sexual predator to be reckoned with. Mustapha gains so much ground that almost everyone knows something (truth, rumour or mixture of both) about him and wallows in this height of fame. Mustapha is promoted to the rank of lecturer in Economics at the University of London. At a point in his career, he narrows his intellectualism and genius to seduction of English women. He ropes in several numbers of them into his apartment designs for the act of seduction with ersatz of African paraphernalia. The narrator says:

> One of those Ministers said…You remind me of a dear friend with whom I was in very close terms in London-Dr. Mustapha Sa'eed. He used to be my teacher. In 1928, he was the President of the Society for the Struggle for African freedom, of which I was a Committee member. What a man he was. He's one of the greatest Africans I've known. He had made contacts. Heavens, that man- women fell for him like flies. He used to say "I'll liberate Africa with my penis".

Linked appropriately to the title, Salih's novel speaks of migrating to the north, as the north from Sudan is Europe. This is a redirection of sight to where the loss triggered in the wake of colonisation. Mustapha pursues his mission of decolonising Africa by having tultumous affairs with different white ladies. The colonisation of the English women begins when Mustapha starts his exploitation of these women's fascination with oriental culture. Through the narrator, Mustapha says:

> London was emerging from the war and the oppressive atmosphere of the Victorian era. I got to know the pubs of Chelsea, the club of Hampstead, and the gatherings of Bloomsbury. I would read poetry, talk

of religion and philosophy, discuss paintings, and say things about the spirituality of the East. I would do everything possible to entice a woman to my bed. Then I would go after some new prey. My soul contains not a drop of fun-just as Mrs Robinson had said. The women I enticed to my bed included girls from the Salvation Army, Quaker societies and Fabian gatherings (p.24).

Ann Hammond is less than twenty when Mustapha meets her. Through the narrator, Mustapha says "Ann spent her childhood at Convent school. Her aunt was a wife of a member of parliament. In my bed I transformed her into a harlot"(p.24). Indeed, many European women of a wide range of status and ages easily succumb to his sweet tongue and promise of marriage. He realises early that over blowing the Eastern elements of his personality attracts attention of English women. Each of his English mistresses is fascinated by oriental culture and they love Mustapha for being a representative of that culture. He befriends Jean Morris, Ann Hammond, Isabella Seymoud and Sheila Greenwood. He entices each of the ladies to his Orientals. The trio of Hammond, Seymoud and Greenwood kill themselves because Mustapha refuses to marry them. In doing so, they immortalize themselves in his memory. The narrator says Mustapha has other mistresses, but they are not mentioned because they did not kill themselves. Mustapha eventually murders Jean Morris, the only women among them he marries, and of course, the most provocative of them. This affair and similar others make Mustapha see himself like a coloniser who avenges for the manner in which the Africans had been brutally and inhumanly treated by the Whites in the hay days of colonialism. Mustapha said to them, I have come to you as conqueror"(p.47). This outburst is in consonance with Fanon's (1980, p.35) critical argument that:

> The native discovers that his life, his breath, his beating heart are the same as those of the settler. He finds out that the settler's skin is not in any more value than a native's skin; and it must be said that this discovery shakes the world in a very necessary manner. All the new , revolutionary assurance of the natives stem from it. For it, in fact, my life is worth as much as the settler, his glance no longer shrivels me up nor freezes me, and his voice no longer turns me into stone. I am no longer on tenterhooks on his presence; in fact, I don't give a damn for him. Not only does his presence no longer troubles me, but I am already preparing much efficient ambushes for him that soon there will be no way out but out by that of fight.

Mustapha sexually conquers European women physically and psychologically. He refers to himself as 'Arab-African Othello', (p.30). To Hammond, Seymoud and Greenwood, Mustapha is a conqueror having emerged successful in his motive to treat them as 'others', a term employs by the Whites to

describe Africans as the inferior race. As for Jean Morris, she proves extremely difficult for Mustapha to handle. She humiliates and haunts him in the course of their stormy marriage. In his several attempts to consummate the marriage, she destroys many valuable things and makes Mustapha do many things he would not have thought of. Their marriage is not about romance but a battle for the centre. The union eventually ends in chaos. Fanon (1980, p.31) goes further in his argument that:

> The violence which has ruled over the ordering of colonial world, which has ceaselessly drummed the rhythm for the destruction of native social forms and broken up without reserve the system of reference of the economy, the customs of dress and external life, that same violence will be claimed and taken over by the natives at the moment when, deciding to embody history in his own person, he surges into the forbidden quarters. To wreck the colonial world is henceforth a mental picture for action, which is very clear, very easy to understand and which may be assumed by each one of the individuals which constitutes the colonized people.

Mustapha is arraigned for killing Jean Morris and sentenced to seven years imprisonment. He shows no remorse. It appears he feels triumph as a colonizer because he sees himself as an invader "who had come from the South and this was icy battlefield from which he would not make a safe return" (p.160). In his remark about Mustapha's exploit in Europe, Morris's father posits in the court that "You, Mr Sa'eed, are the best example of the fact that our civilising mission in Africa is to no avail. After all the efforts to educate you, it's as if you'd come out of the jungle for the first time" (p.74). The judge also describes Mustapha as an intellectual fool who does not appreciate the supreme gift of God to the world, love. Jean Morris is the symbol of western culture. Her murder by Mustapha translates to the destruction of western ethos. Afterward, Mustapha yearns to die as he insists in the court that "This Mustapha Sa'eed does not exist. He's an illusion, a lie. I asked you to rule that the lie be killed... I am no Othello. I am a lie. Why don't you sentence me to be hanged and so kill the lie?"(p. 32). Mustapha's yearning for death should not be seen from a physical point of view. In actual fact, he yearns to be killed of the European culture in him as purification ritual for the centripetal leap. In *Portrait of the Self in Modern African Literature,* Ibitokun (1998) links Mustapha to a patient who suffers from foetal-searching virus after what he calls "a wasteful centrifugal saga" (p. 87). His brilliance is the source of his predicament. Mustapha sees his native land, Sudan, as myopic and claustrophobic for his sharp brain. His headmaster tells him, according to the narrator "This country hasn't got the scope for that brain of yours, so take yourself off. Go to Egypt or Lebanon or England. We have nothing further to give you" (p.23). Eventually, he arrives in London making efforts to blend Eastern culture in him with the White (North of Europe). His sojourn in London is marked by sexual adventures that often end in calamity until he finally discovers north to be a lie. His

persistent attempts at cultural hybridization are a failure. In consonance with the situation depicted in the narration, Okunoye (2008, p.77) argues that:

> The postcolonial works are those which dramatise the corrupting influence of the colonial engagement on the Africans, works that project a conscious resistance to the colonial presence by subverting imperialist distortion in the in the perception of Africa and Africans, and works that excavate pre-contact indigenous literary practice in order to assert cultural identity, accounting in the process for the prevalence of specific forms of postcolonial consciousness within poetic traditions in Africa.

After the marriage consummates by violence and jail term, Mustapha returns to Sudan, settles in a small village on the Nile, Wad Hamid, from where he later marries Hosna Bint Mahmoud and has two children. Wad Hamid boasts one of scholar, the narrator, who eventually becomes the trustee of Mustapha's asset and household. Mustapha mysteriously disappears in a flood after he had revealed who he is to the narrator. With the sudden disappearance of Mustapha, his wife is forcefully married to Wad Rayyes. The marriage ends up in a serious calamity. Hosna's suicide is incredibly loud and gruesome. She does not only kill Wad Rayyes but express her anger at being forced to marry a man against her wish in the first instance. Hosna prefers the narrator as a substitute to her deceased husband, but the wish never came to pass. The narrator is not comfortable making decision for Hosna such that he refuses to intervene in her marriage, even when not intervening means she will be forced to marry someone she hates.

The narrator, at last, enters a secret room that Mustapha builds next to his apartment- a replica of a British gentleman's drawing room. The room contains many books, paintings, portraits, photographs and decorations. An exposition of the collections shows that it lacks any book in Arabic. Mustapha writes, reads and sketches and attempts many artistic means of creativity. He appears to have championed all, even death for because he prepares for his death and disappears without a trace. The novel, being a counter-discourse to a European's colonisation of Africa, Salih presents Mustapha in isolation and as part of the village, Wad Hamid. The setting of the story is located between the Nile Valley and desert that significantly stands for the Arab world. The river Nile has a great importance in the novel. "The Nile flows north, birds and animals migrate north and Mustapha travels in the same direction to further his education. He returns to this river and dies in it". Similarly, the imposing image of the river resembles the river Congo in Conrad's *Heart of Darkness*.(Vienne, 2017, p.2)

The Arabs had heritage and culture. They excelled in science, arts, Islamic religion and many other facets of human endeavours prior to the advent of coloniser. Salih employs the visual dictate and even political irony to discuss how the West actually broke the precious ornaments of the Arab world as opposed to how Conrad's *Heart of Darkness s*peaks of the West bringing light and civilization to the Dark

Continent. *Season of Migration to the North*, according to 'UK Essay' (https/www.ukessay.com, 2017, p.1),

> is complex in its framing , its episodic style, in its use of metaphor, and in the variety of material it canvasses. It touches on colonial arrogance, sexual mores and the status of women. There are lyrical fragments with no direct connection to the story, describing the night references to European novels about the exotic in Africa and Middle East.

Salih's novel, as rightly observed by UK essay, is one of the most structurally complex narratives on postcolonial discourse in Arab literature. The story is characterised by aesthetic qualities of complex structure, skillful narration and ebullient style which reveal the wide range of emotions embedded in the characters. The narration also takes on a more vehement tone by castigating corruption and inefficiency in the public service. It equally takes a swipe on western educated intellectuals who fail to account for imperialism in their vision of cultural synthesis. It condemns corruption of postcolonial government and conservative elements, represented by village elders, who are hostile to reform. Mustapha berates the attitude of emerging intellectuals who thought rightly about the philosophy of nation building but remain corrupt in their respective offices. The narrator echoes the thought of one the serving minister who insists that:

> No contradiction must occur between what the student learns at school and between (sic) the reality of the life of the people. Everyone who is educated today wants to sit at a comfortable desk under a fan and live in an air-conditioned house surrounded by a garden, coming and going in an American car as wide as the street. If we do not tear out this disease by the roots we shall have with us a bourgeoise that is no way connected with the reality of our life, which is more dangerous to the future of Africa than imperialism itself (sic) (p.94)

As lofty as this philosophy is, its advocates are apparently corrupt and live in affluence to the detriment of the African masses. The minister who thought wisely as this takes bribe, acquires vast estates, sets up businesses and amasses properties. "He has created a vast fortune from the sweat dripping from the brows of wretched, half-naked people in the jungle? Such people are concerned only with their stomachs and sensual pleasures. There is no justice or moderation in the world. Mustapha Sa'eed said." (p.95). This stigmatized view of corruption and self-abasement is common among literature written after most independent African nations have attained self-rule. The focus of accusation changed from the colonial overlord to African political leaders, who aside from corruption, nepotism and inefficiency, fail to provide basic amenities like shelter, health services, water and electricity to the suffering masses.

Mustapha Sa'eed and Mahjoub discuss the responsibilities that educated people must saddle to make the fledging independent African states a better place.

The narrator works for the Ministry of Education, though, he is shown to be inefficient because he is content to serve in the office only and fails to expose the rampant corruption among his co-workers. In contrast, Mahjoub, though less educated, helps people directly to spear head the Agricultural Cooperative Committee and later becomes the leader of the village. Through his service and that of Mustapha Sa'eed, a lot of reliefs come in the ways of the villagers in buying of essential commodities. Through this portrait of public service, Salih observes that the best way to serve one's country is to speak against injustice and be active in one's own community.

Conclusion

This essay studies how Salih's *Season of Migration to the North* can be analysed and understood against the background of postcolonial criticism. It examines how the novelist aesthetically engages in counter-narrative with a view to deconstructing the colonial history of the Arab world. African writers such as Chinua Achebe, Wole Soyinka, Ferdinand Oyono and numerous others have written a corpus of narrative fictions to deconstruct colonialism in the continent. Yet Salih's *Season of Migration to the North* is also remarkable for its aesthetic deconstruction of colonial hegemony. The novel is a grand narrative of counter-discourse that is artistically modeled in the form of narrative known with Conrad's Heart of Darkness, whom Achebe describes as a bloody racist.

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8

GENDER PROJECTIONS IN AKAN HIGHLIFE DIRGES

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Introduction

Gender plays an important role in the lives of human beings, starting at the point of their birth when they are given a blue or pink blanket and sent on a path that will turn them into what their culture considers proper men or women. From the very first breaths, humans are taught to follow a strict code of behaviour that differs depending on their sexes. These strict and imposed codes are what make the male child masculine and the female child feminine. Without them, humans miss their path as nurtured beings. At every stage of the child's upbringing there are initiations that are fundamental to human growth and development. Just as food is necessary so are these rites of passage in the human's upbringing. An individual's initiations start after birth, to adolescence, at marriage, during adulthood and ancestorship. The first stage of giving the child a name and identifying his purpose into this world is just as important as the last rites where the person is bade farewell as he passes into the spirit world. The life the "dead" lived determines the nature of the rites that would be held in his honour when being bade farewell. If one lived the life of a good mother, father, elder, and friend or lived by the definitions of the gender codes of that society it reflected at the last rites.

One of the acts that would be enacted to show the worth or the honour of the dead when he lived is the dirge - sung or intoned by mourners. Among the Akans of southern Ghana, the dirge is laced with music, sobs and tears and conjoined with bodily movement. Time and literacy has robbed the Akan culture of some of these traditions. The performance of dirges and other oral forms of literature have become uncommon and more mysterious as the cultures of society are being lost because of lack of documentation and also because dirges are of no use to the society unless

there is a funeral. Currently at Akan funerals, the deceased families rely on Akan highlife dirges recorded by some artistes to be played in the absence of performed oral funeral poetry. With the lack of performances alone, these recorded highlife dirges are equally topical, emotional, symbolic and structured. The topics and subjects of these highlife songs played at funerals are the interest of this paper. In patriarchal Africa, feminists have cried out countless times about the misrepresentation of female characters in texts. Thus, this paper seeks to examine the extent of the misrepresentation or presentation of the female character. To avoid imbalance, the male character's presentation or misrepresentation would be unearthed even after death. To be studied for such gender projections are Nana Acheampong's *Adaka Tiaa*, *Obaatan Ena Ewia* and *Eye Mami*; Daddy Lumba and Pat Thomas's *Gya bi wua gya bi tease*; Oheneba Kissi's *Madi Amia* and Nana Ampadu's *Maakme Adakatea* and *Omanbo adwo*. Though these are the main songs of study, references will be made to other songs when the need arises. Through the lens of gender studies, these projections would be unearthed with the aim of asserting oral literature as itself a custodian of the ways and beliefs of a group of people.

Literature Review and Theoretical Frame

Gender

According to the APA Council of Representation, sex refers to a person's biological status and is typically categorized as male and female or intersex while gender refers to the attitudes, feelings and behaviours that a given culture associates with a person's biological sex. The Akan societies like most African society defines a "man" as one of the male sex and must perform masculine social roles while the "woman" must be of the female sex and perform feminine social role. In the patriarchal Akan community, the man is the superior sex to woman. When a woman is delivered of a child, the male child is called "*nnipa*" meaning human while the girl child is referred to as "*abua*" that is animal. It is believed that the birth of the male adds wealth, strength and dignity to the family and clan while the birth of a girl takes same away from the family since she would be married off some day.

By the age of three, children learn to categorize themselves by gender. Males learn to manipulate their physical and social environment through physical strength or dexterity, while girls learn to present themselves as objects to be viewed (Cahill, 1986). Part of a stereotypical description of the genders is men being violent and aggressive and women being passive.

Role of the Woman and Man in the Akan Society

The third wave of feminist movements all over the world asserts that the woman's roles in society are outlined by her master. Her master, the man, is himself a victim of colonialism; hence women suffer a double jeopardy of "othering", as marginalized and relegated in a patriarchal society. The woman is second to man and

must as such not be heard unless asked to. The woman's main role is to be a mother, housekeeper and the child's care giver. With little or no economic power the mother woman adheres to the dictates of the man for the home and that defines a good wife in the Akan culture. Her roles are circumscribed by her homely duties as the "good girl". To Tyson (1999) the good girl is rewarded for her "good" behaviour by being placed on a pedestal by patriarchal culture. To her are attributed all the virtues associated with patriarchal femininity and domesticity: she's modest, unassuming, self-sacrificing, and nurturing. She has no need of her own, for she is completely satisfied by serving her family. At times, she may be sad about the problems of others and she frequently worries about those in her care – but she is never angry.

On the other hand, the man makes decision in the home since he is the head. He wields economic power and takes care of the expenses that come with the education of the children. The male, attributed with strength, is expected to open up virgin fields and till the soil in preparation for planting. According to Tyson (1999), this belief that the man is superior has been used, as feminist have observed, to justify and maintain male monopoly of positions of economic, political and social power, in order to keep women powerless by denying them the educational means of acquiring power.

By assigning roles that are essential for the survival and continued existence of the family (and ultimately society) along male/female sex/gender lines, heterosexuality is reinforced and performed in songs and everyday life practices. This in a way "regulates gender as a binary relation in which the masculine term is differentiated from a feminine term" (Butler, 1990, p.22).

Features of the Akan Highlife Dirge

The roots of highlife may be traced back to the early 20th century. It is one of the popular music of Ghana and popular styles on the African continent. Highlife is the "food of the soul" according to Nana Kwame Ampadu. A soul that runs deeply through a century's worth of changing ideologies through period of modernization, urbanization, post- colonialism into the complex 21st century. This genre takes into retrospect the various gender conversations that have been held in Ghana. Highlife reflects a synthesis of global elements grounded in traditional culture. This music, the simultaneous expression of a uniquely Ghanaian worldview and challenges/ changes brought by colonialism and modernity, reaches back into the past (reminiscent of the Ghanaian concept *Sankofa*) while offering the potential for limitless creativity and innovation in the future (Matczynski, 2011). Highlife therefore creates a fair ground for the analysis of gender projections in dirges as the structure of society and gender projections are likely to be a true representation of the woman or man in the Akan society and by extension, Ghana as a country.

Unlike most traditional dirges that are sung and performed by women, most Akan highlife dirges are sung my men. The topical nature of Akan dirges makes it possible to tell the subject of the dirge, that is, male or female. Though critics may

argue that this may not give a true reflection of the gender roles in society since Akans believe that you should never say something bad about the dead.

Analysis : Gender Projections in Akan Highlife Dirges

Nana Ampadu laments the death of a mother in a song titled Maame *Adaka tiaa;* that is, mother's tiny coffin. A near translation into English from Twi reads:
[…] Mother what you said has come to pass
You advised me to learn to take care of myself
Else I will suffer when you die
What you said has come to pass
Eno [Mother] Dankwah
Mother, helper of the helpless
You wake early to clear shrubs with your mouth to feed your lazy child
To what did you leave me?
Mother, your coffin is being dragged without enthusiasm
My mother, Efua, a mother who knows what to feed her children
Now, what do I eat when hungry?
To whom do I go when I am troubled?

The Akan woman as has been captured in the lines of the song is expected to be a mother at a point in life, perhaps after puberty when she is given out in marriage. A woman who bears no children is not considered a full woman. *Eno* is used in Akan to refer to the oldest and a highly respected woman of a family's generation of women. The title accentuates her fertility and ability to procreate and take up the responsibilities that come with it. Motherhood entails providing the needs of the child and the home. *Eno* works on the farm to bring home food for the family. The woman must be hardworking as projected in those lines but has little economic freedom.This is seen in the constant description of the woman's coffin as *tiaa;* that is, tiny in most highlife dirges.

The mother is expected to be filled with wisdom to the extent of being able to advise her children. The mother in this song cautions her son of the future and advises him to take responsibility of himself. The woman who becomes a mother is compassionate such that she is able to provide for her lazy children and provide help to the helpless child. The singer depicts the symbols of the archetypal woman in the Akan culture. The mysterious nature of the women is envisaged when *Eno* Dankwah is said to weed the shrubs on the farm with her mouth just to provide for her child. This shows hard work, bravery and the fierce nature of the mother. This is further elaborated in Nana Acheampong's *Adaka Tiaa*:

[…] Maame, awo obaatan pa! — […] Maame, a good old mother
Maame adaka tiaa — Maame's tiny coffin,
Adaka tiaa na ye twe no nyaa yi! — Tiny coffin being dragged without enthusiasm
Papa, Damrifa due! — Papa, sorry for all your troubles on this earth,
Papa, nantie yie! — Papa, fare thee well

Maame, awo obaatan pa na ɛbaa no sɛn nie? — Maame, good old woman how did this happen?
Adi ɛnsaa yɛ enso wan a nkwanta ayira me! — It is not dark yet we have lost our way
Yɛ frɛ woa won bua yɛn, Maame! — You do not respond to our calls, mother!
Won ba yie yaare, wan hɔ na yɛ nkɔ? — When your children fall sick, where will we seek medication?

Ɛnaa prayɛ tia eni hɔ yi apɔtɔ bibire bɛ gyi fie akantanso — […]in the absence of a short broom the green algae will take over the home
Mpanyinfoɔ ka asɛm bi sɛ abuoɔ pai aa yen mpam — The elders have a proverb that says, a broken stone cannot be mended.
Yɛ pam na nka ɛyɛ yie aa , enka me ka Nanamon ntam kɛseɛ sɛ anka mɛ pam Eno! — If it were possible, I swear by the ancestors to have mended you

[amidst drum and other instruments he says all deaths cause pain but the death of a mother is the most painful of them all…]
Papa na wonso ɛbaa no sen niee? — […] Papa, what happened?
Woa wo nim sɛ won ba sukul,yɛn ntaade shɛ mu ni nyinaa gyina wo'ara wo so — You know the children's schooling and clothing are your responsibility look at how pitiful we[the children] look sitting around

Yɛ firi sukul ba, wan po be bisa sɛ "mmɔfra mmɔfra, nkwalaa, m'mba den na mo sua sukul?" — After school, who'll ask, 'children children what did you study at school?'

Papa shɛ me bɔ bi sɛ me nyin'aa ɔbɛ amma me. — Father, promise to do something for me when I am of age

Ɛnso ɛne me papa adaka tiaa — but today father's tiny coffin,
Adaka tiaa na ye twe no nyaa yi — father's coffin being dragged sorrowfully
Gya be wua, gya ti ase dieɛ[…] — when father dies, another father takes over!
Yɛ ka di daa da awisea[]… — But this is a mere saying to lure the child who has lost a father […]

In his lament of his loss, the singer projects the economic and social role of the woman and man. He starts by referring to the woman as a good mother and consoling the father for his troubles on this earth. This denotes how flawless the woman was and the challenges the man is confronted with on earth. This affirms the traditional roles of man including the tough and challenging duties in and out of the home. The woman is seen as the light that illuminates the path of the children as she brings direction and happiness to the face of the children; her absence causes darkness even during the day. The woman is projected as submissive as it is unusual for her not to respond to her duties to the children and the home. She is referred to as the short broom. The short broom does all the repugnant jobs in the home as it is used to

remove dirt from the home. The woman's worth is as the short broom; though insignificant in the home but the home would be in disarray without it. This is underscored in the singer's other dirge titled *Obaatan ena ewiya ena*. In this song, he talks about the role of the woman as ensuring there is food around the house for her children after school. The woman wakes at the crow of the rooster and sees to order in the home. Mother or the good woman projected in these lines does not stop to rest or think of her comfort but that of her household.

Eno Dankwah is said to be knowledgeable in medicine. The woman is symbolically referred to as a stone. However, this kind of stone is breakable. Though the woman may look hard as stone, in there is her emotion that makes her fragile, hence breakable.

Papa is the father of the home. He is the financial provider of the home- he pays fees and provides school items. In his absence, the children look piteous since no one will take responsibility of their academics. The father takes all decision even regarding the future of the children, he is projected as reasonable and strong. The Akan adage used in the song; *Gya bi wua gya bi ti ase*, means if a father dies another father takes over. This line depicts the polygamous nature of the Akan society where the woman becomes an object of transfer the moment her husband dies. Similarly, it tells that once a man dies, another man is assigned to take the place of the dead that is the *Odi adifo* but not the case of the woman- since mother is irreplaceable. However, this appointment is seen as irrelevant to the children, that is, the new father (*odi adifo*) may not assume the full responsibility of the father.

The father's role in the house is presented as challenging compared to the woman. However, the singer who is the child seems to feel the impact of the death of his mother as he refers to his mother as the light, healer and orderer of the home while the father is the financial provider of the home whose role no one will assume. In support of the above, projection of the man is Daddy Lumba and Pat Thomas '*Gya bi wua gya bi ti ase'* which highlights the helplessness of the children when the man dies. This is because the men are the ones who wield economic power to provide for the home financially. This ability makes the man the sole decision maker and the one with logic to understand the need of educating the male child who sings the dirge. While the role of the woman is based on emotions, the father's role is based on reason. In other words, no one can replace a mother because it is impossible to give the same affection whereas someone can replace a father with words or physical presence but not with actions because of the roles it comes with.

Conclusion

One's behaviour, personality and worldview are shaped by the environment in which one lives. *Gender projections in these dirges are reflective of the roles the man and woman take up while alive in the Akan society*. The Akan highlife singers as they mourn their dead present the roles of the woman as mother, a supporter of the home and the back-bone of the children which may be different from the stereotyped

presentation of the woman in texts by male writers of the 1990s. Although male presentations of women in literature have changed in recent years, female writers have called that a "sham". Today's male writers are still paying for the actions of male writers decades ago for the "treason" of misrepresentation of women. According to Williamson (2014), if feminist critics do not get over this past mistake, the*y* will miss out on the new aspects of male creativity. Male singers over the *years have presented female characters as weak, docile, appendages, emotional and beyond and have given them the stereotypical roles of mothers, girlfriends, witches or any role that marginalizes the woman but these dirges have reversed that trend.* Although feminists may be right about the misrepresentation of females in male writings, they may be well presented in dirges. However, this passive presentation of the woman is the outcry of the feminists. Feminists do not want the woman to be just a mother and a provider of the home. They want the woman to take up roles in the society and be in a position to make decisions for the home. While the man takes care of the children's education in Nana Acheampong's *Adaka Tiaa,* the woman is a short broom of the home lacking economic power. The Marxist feminists would rise against these words of the mourner as the woman is presented as helpless in the absence of a man. The "good girl" presentation of the woman is not accepted as asserted by Lois Tyson because this pedestal is too small and leaves the woman a very little room to do anything but fulfill the prescribed role. Not only are feminists unhappy with such presentation but masculinities as well; they believe the society has given the man a big role to fill that makes it impossible for the man to fail or take a rest. They believe there should not be a defined definition of a man as those traditional roles are debilitating and present the man as inconsiderate (Hooper, 2009).

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9

A FEMINIST CRITIQUE OF TOYIN ABIODUN'S *THE MARRIAGE OF ARIKE*

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Introduction

Women-centred issues and the representation of women in literature are some of the concerns of Feminist criticisms of literary texts including those by Africans. Before the entry of the Nigerian woman into the literary space, male writing had institutionalized a body of literature which promotes a phallic culture and aesthetics. Examples of such texts include Achebe's *Things Fall Apart* (1958), *No Longer at Ease* (1960), *A Man of the People* (1966); Soyinka's *The Interpreters* (1970) and *Season of Anomy* (1973); and Ekwensi's *Jagua Nana* (1961). Images of the African women were either that of the seductress, "Good Time Girl" or the Mother figure.

Male literary artists of the second generation (i.e. those who began writing from 1980) such as Femi Osofisan, Olu Obafemi and Bode Sowande created more politically conscious female characters. It may be argued however, that as Marxists, the focus of these writings are political; thus issues that concerned the woman and her role as a woman are not emphasized. Could this be because these writers are all men as claimed by Olaniyan and Quayson (2007, p. 511)? They assert thus:

> It is clear that male writers and critics think of the oppressed in quite different ways than women think of them; the variegated and often discrepant oppressions that are manifest on the continent are assimilated by male critics to a particular order of urgency.

This could be true of Nigerian writers especially if one recalls that most Nigerian female writers from the first generation (such as Flora Nwapa and Buchi Emecheta) through the second (such as Tess Onwueme and Zainab Alkali) to the third generation (such as Chimamanda Ngozi Adichie and Sefi Atta) have focused more on women issues than their male counterparts have done. Note however that as observed by Aliyu (2013), some differences exist among these generations of Nigerian writers.

This is not to deny that male writers do not write about issues that primarily affect women. The attention that has been focused on women globally which climaxed to The Fourth World Conference on Women in Beijing in 1995 has ensured that women-centred issues such as rape, discrimination based on gender, and, in

general, the violation of the rights of the woman are foremost in most discourse; creative writing whether produced by men or women has not been unaffected by this. Thus in this chapter, we intend to analyse the issue(s) discussed in the play text by Toyin Abiodun titled *The Marriage of Arike* (2010) and set this or these against his presentation of his female characters. This is with the view to ascertaining whether Abiodun's portrayal of women helps to recreate reality or reflects it. One of literary feminism's agenda is the re-invention of texts and criticism to create a body of literature which appeals to the female reader. Although *The Marriage of Arike* (2010) was written by a man, it treats social issues that affect the woman primarily.

Literature Review

As a member of the first generation of Nigerian writers, Flora Nwapa (2007) indicates that the unsatisfactory discussion of women issues and of the portrayal of women by her male counterparts prompted her to begin writing. Works of first generation of Nigerian writers such as Chinua Achebe, Wole Soyinka, Cyprian Ekwensi and T.M. Aluko are replete with such portrayals of women as docile, voiceless and powerless in the face of a historical change such as colonialism (e.g. Achebe's *Things Fall Apart*, 1958); even after colonial rule either as vain women interested only in frivolities (e.g. Soyinka's *The Lion and the Jewel,*1962) seductress (e.g. Soyinka's *The Interpreters,* 1970 and Ekwensi's *Jagua Nana,* 1961) or at best as wives or girlfriends working to provide support services in professions like nursing and secretaries (e.g. Achebe's *A Man of the People* , 1966). Yet, there were women and events inspired by women in the real world who could have provided models for better portrayals. These include the various groupings of women done under different categorisations - either as daughters, wives, market women or trade groups which are tools of power used by women to obtain and entrench power in the traditional and modern Nigerian societies (Acholonu, 1995, pp 6, 26-29; Kolawole, 1997, p. 22; McIntosh, 2009, p. 226); historical and legendary female figures like Queen Amina of Zazzau, Efunsetan Aniwura, and Moremi; political activists like Mrs Ransome Kuti and Mrs Margaret Ekpo, and significant events such as the Aba Women's War of 1949.

The first generation of male writers also failed to write about themes that were of primary concern to the woman. The arrival into the creative writing space of female writers like Flora Nwapa and Buchi Emecheta with works like *Efuru* (1966) and *Joys of Motherhood* (1979) forced social issues like bareness and polygamy into national and international discourses. Citing the writings of El Akkad, Tewfik El Hakim, Taha Hussein, Naguib Mahfouz and El Sahar on the portrayal of women in Arab literature, El Saadawi (2007, p. 520) arrives at a similar conclusion and laments thus:

> … not one has been able to free himself from this age-old image of women handed down to us from an ancient past , no matter how famous many of them have been for their passionate defence or human rights,

human values and justice, and their rigorous resistance to oppression and tyranny in any form.

With the second generation of male Nigerian writers, one observes a shift to a more positive representation of the woman. An interesting one is evidenced in Achebe's *Anthills of the Savannah* (1988). Nwapa (2007, p. 527) attributes this to "recent changes in Nigeria – the 1967-70 Civil War, economic changes, and an emphasis on the education of women which have affected men's views about women". To Aliyu (2013), this shift could be a response to the charge made against the first generation as the second generation of Nigerian writers were seeking relevance and recognition in the Nigerian creative and critical spaces. Consequently, Femi Osofisan, Olu Obafemi and Bode Sowande, etc make women more active subjects in their works. In a few of these writings the female characters are even the prime movers of the social change being sought in the texts. Two of such are Osofisan's *Yungba-Yungba and the Dance Contest* (1992) and Obafemi's *Naira has no Gender* (1993). However these writings are few and far-in-between. For the majority of the male writings of the second generation of Nigerian literature, female characters are, at best, presented as active supporters of the initiators (who are always men) of social change. So, while the images of women of the second generation of Nigerian writers were more positive and realistic, their themes were still not women-centred. Majority of them were Marxists in orientation and this was responsible for their concentration on socio-political issues.

This is one of the distinctions between the writings of male artists of the second generation and those of the succeeding ones who began writing from the 1990s and 2000s as this group of writers (such as Helon Habila, Toni Kan, Chris Abani, Sunny Ododo, Ben Binebai, Osita Ezenwanebe and Toyin Abiodun) does not exhibit any sympathy for leftist ideologies such as Marxism, Socialism, Communism, etc. However, the themes of the third generation of Nigerian writers are no less socio-political as the socio-economic implications of neo-colonialism in the real world serve as ready-made materials for creative writings. Other thematic preoccupations include gender, religion, terrorism, magical realism, etc. This is how far any general statement about the third generation of Nigerian writers can be made. It would be a difficult, if not an impossible, task to attempt any generalisation about the third generation of Nigerian writers. The fact of the large number of writers in the group and their prolificacy are factors that are responsible for this. It goes to follow therefore that female representations in this group of writers would be diverse. Thus, the study of Toyin Abiodun's play text, *The Marriage of Arike* (2010), becomes germane.

Any research on women or gender generally is worth the while. While reflecting society, literature also helps to create or shape reality. Although feminist literary criticism analyses fictive texts, a link to the material world is established as

the study could play a part (no matter how little) in the fight against the oppression of women and indeed, men. Warhol and Herndl (1991) attest to this relationship thus:

> Feminist critics generally agree that the oppression of women is a fact of life, that gender leaves its traces in literary texts and on literary history, and that feminist literary criticism plays a worthwhile part in the struggle to end oppression in the world outside of texts...its overtly political nature is perhaps the single most distinguishing feature of feminist scholarly work. (p. x)

This underscores the importance of any study of literary texts whose issues are women-centered or that on the perception of women in literature created by both men and women.

Methodology

The method adopted for the study is qualitative. Toyin Abiodun‟s *The Marriage of Arike* (2010) will serve as primary text of analysis. The study will also rely on library research, both print and electronic as secondary sources. The approach is sociological with Feminism being the chosen theory. Some of the principles behind feminism include an analysis of the female issues and the portrayal of women in literature. The research would be descriptive and analytical.

There are several regional feminist theories informed by the differences in the perception of the woman and her role in the society. Consequently, in Africa, several theories have evolved which capture Africa's experiences and perception of the woman and her role in the society. These include Filomena Steady's African Feminism, Chikwenye Okonjo-Ogunyemi's African Womanism, Catherine Acholonu's Motherism, Molara Ogundipe-Leslie's Stiwanism, Mary Ebun Kolawole's Womanism, and Obioma Nnaemeka's Nego-feminism. Aliyu (2013) identifies certain features of these theories which make them inappropriate for use in analyzing African texts. Aliyu-Ibrahim (2018) thus proposes Afro-Feminism as an alternative to the theories mentioned above.

The features of Afro-Feminism relevant for this study are:

1) Afro-Feminism is derived from African culture; therefore culture determines the perspective from which thematic and aesthetic qualities in texts are considered. Texts are contextualised in specific African cultures for analysis.

2) Afro-Feminism entails the assessment or explication of feminist themes in texts from the viewpoint of African concepts of feminism and gender. Therefore, analyses focus attention on both male and female characters. This results from the principle of Afro-Feminism present the relationship between the genders as complementary and which also include the male in its feminism. The men are not regarded as the enemy; it is the structures in the society that need to be changed. One implication of this is the fact that women can be instigators, beneficiaries or victims,

just as men can, of an oppressive system. Another implication is that it allows for the feminist critique of texts written by men.

Textual Analysis of Toyin Abiodun's *The Marriage of Arike*

Thematic Preoccupation: *The Marriage of Arike* (2010: all subsequent references in page numbers only are to this edition) focuses on one of the challenges that beset the girl-child in the Nigerian society i.e. early or forced marriage. Salami, the father, is presented as having selfish reasons for wanting Arike, his daughter, to get married immediately after her first menstruation as is the practice in the world of the text. He gives her out to the "highest bidder", Alhaji. This truncates her education and eventually leads to Arike's early death from complications of pregnancy.

Abiodun, in this play text, condemns the practice of early and forced marriages. This is evident in the fact that the play ends in the tragic death of Arike and in the insanity of Bisi, her mother. Furthermore, Arike's friend, Helen, whose parents allow her to continue with her education, serves as some sort of alternative (albeit not well developed) to the success that awaits the girl who is educated. Helen becomes a doctor to whom Arike is assigned when she is taken to hospital.

Abiodun's *The Marriage of Arike* reminds of another play text, i.e. *Anowa* (1970) by Ama Ata Aidoo, that deals with a similar subject matter. *Anowa* ends tragically for the heroine, just like in Abiodun's play. However, while Anowa defies her family by marrying the man of her choice, Arike lacks courage and does as her father says. *Anowa* (1970) is a written adaptation of the folktale concerning the girl who regrets her defiance of her parents' choice of a husband for her. If we consider Abiodun's *The Marriage of Arike* (2010) as being inspired by this folktale, then to some extent, this could be a similarity that the play text shares with Aidoo's *Anowa*. It would then be correct to analyse *The Marriage of Arike* (2010) as a text that upturns this folktale. Thus in making Arike to die from the consequence of obeying her father, Abiodun subverts that folktale. But how successful has the playwright been in presenting his message? The next step in the analysis of the play text is an examination of the major male and female characters whose roles are significant to the story.

Male Characters: Salami as the father of Arike and husband to Bisi is an irresponsible man who successfully disregards the wishes of his wife and daughter by marrying his daughter out to the man who offers him the highest sums of money. Salami is a lazy man (p. 19), a drunk and a profligate spender (p. 13) who refuses to pay his rent (p. 9) and also dupes his brother of their inheritance (p. 19).

Ajetunmobi, Salami's brother, is perceived as a selfish man who is interested in getting his share of money for the sale of their father's farm from Salami. He is selfish because he refuses to help Bisi to appeal to Salami not to cut-short Arike's education by an early marriage. This is in spite of the fact that his three daughters are undergraduates. He is more concerned with the money he is being owed by Salami (p. 21) and does not mind collecting from the money Salami collects from Alhaji to pay

his (Ajetunmobi) daughters' school registration fees (p. 44). As an elder in the family (p. 44), he therefore fails in his duty.

Alhaji and the other suitors – Farmer, Ndubuisi, Osaze and Army General – are presented as men who poach on little girls to their own advantage. Alhaji who succeeds in marrying Arike reneges on his promise to allow her to continue her education (p.49). Indeed he marries girls only to turn them and their children into workers on his farm (p. 47). In spite of using them as cheap labour, he is reluctant to spend on them when the need arises. Thus, by the time Arike is taken to the hospital, her case becomes too late for medical intervention (pp. 50 & 56).

The only male character who is portrayed with some redeeming features in this drama is Dafe, Helen's brother and Arike's boyfriend. Unfortunately, his character is not developed enough to play any significant role in the plot.

Female Characters: Bisi is portrayed as a woman who readily accedes to her husband's threats even when she could have devised other strategies to get her way. She seems to have no mind of her own in spite of the fact that she wishes Arike to continue her schooling. She gives in quickly to Arike's suggestion that they inform Salami of the truth that Arike has begun menstruating earlier before:

ARIKE: [*pulls BISI* aside] Maami! [conspiratorially] Maybe we should tell him

o. We have nowhere to go.

 BISI: [submits] Okay. (p. 5).

Bisi's attempts at resisting her husband are weak and ineffectual. For someone who has been married to Salami for so long, she readily believes his promise of Arike continuing her school (pp. 14 and 21). Indeed, she is more interested in Arike's schooling that she fails to see the connection between early marriage and the possibility of a truncation of formal education. Salami forcefully seizes her money from her wrapper, gives her a part of it to buy kolanut for him after promising to give her back her money on her return with the kolanut. She returns and waits in vain for Salami to return the money and then meekly falls for his tactic which is a diversionary anger (pp. 23-28). Furthermore, she is portrayed as failing in her duty as a mother.

The concept of "mother" in the Nigerian (African) society is one in which the mother is always ready to lose her life to protect her child. Yet when Mama Helen presents Bisi with the alternative of leaving Salami so that Arike would be spared the trauma of early marriage, and even after being given some amount of money by Dafe (Helen's brother) to facilitate this, she remains with Salami (pp. 33-34). Bisi is even present when Salami eventually marries Arike off to Alhaji (pp. 37-41). The result is the death of her daughter and her own insanity. In the analyses of Abimbola Adelakun's *Under the Brown Rusted Roofs* (Aliyu-Ibrahim, 2012) and

Chimamanda Ngozi Adichie's *Purple Hibiscus,* (Aliyu, 2013) it was established that leaving a husband is one of the avenues that women in the Nigerian

(African) cultures have always exploited as an alternative to an unsatisfactory marriage. It is not dependent on the availability of money. In Bisi's case, she receives money for this from Dafe. Is the fact that she does not play the role expected of a mother responsible for why she loses her sanity when her daughter dies? If so, then it also reminds one of Mama (Beatrice) in Adichie's *Purple Hibiscus.*

Aliyu (2013) argues that Beatrice's action of poisoning her husband is neither admirable nor heroic. This is because she had been encouraged by Aunty Ifeoma to leave Eugene and the killing of one's spouse is not an alternative in the Nigerian (African) culture. Hence, Mama's action is not recognized as no one believes her when she admits to killing her husband and eventually, she loses her mind even if temporarily because she lets her son to take the blame for her action.

Arike, the heroine is portrayed, like her mother, as a meek sheep, ready to give herself up to slaughter. She encourages her mother to disclose the fact of her menstruation (p. 5) with the excuse that: "We have nowhere to go" (p.5). When Salami tells her to dress more beautifully for her suitors, she accedes without question (p. 22); yet this is someone who professes to love Dafe and has even made plans for a future with him (p. 18). Arike sits meekly during the negotiations for her hand in marriage by the suitors. She even asks her father to treat one of the suitors civilly when she cries; "But, Baami, you could have at least been diplomatic with the man" (p. 27). As Narrator of her story, we expect Arike to play a more active role; however, shortly after appearing on stage to address the audience the second time, she is taken ill and dies.

The only form of resistance Arike puts up in the play text is on the night of her marriage to Alhaji when she prevents him from sleeping with her (p. 47) and even this is ineffectual as Alhaji rapes her when she attempts to return home (p. 48). The rape becomes a constant thing until Arike gives in to Alhaji. According to her: "My confidence in myself and my self-worth became so battered that I found myself yielding to him with little or no resistance" (p.49). Since an alternative (leaving the marriage) has been proffered earlier by Mama Helen to Bisi as solution, one wonders why Arike and indeed the other wives of Alhaji do not simply run away. It may be argued that Dogo and the other henchmen of Alhaji's would prevent such an attempt. But surely, there is no arguing the fact that Arike and the other wives are portrayed as women who accepted their fates without resistance.

Mama Helen and Helen, Arike's friend, would have served as foils to Arike and Bisi or as images of powerful women. Unfortunately, they are not developed enough for this purpose to be achieved. Mama Helen is the one who advises Bisi to leave Salami while the only significant role Helen plays is as Arike's doctor who later relates Arike's death and the cause to her family.

Discussion of Findings

Abiodun's play text is preoccupied with a woman-centred issue – early marriage and its consequences. His portrayal of male characters, who are the prime agents of this evil, therefore, may be appropriate to some extent; they are shown as having financial and other material benefits from such a practice. However, he introduces a male character, Dafe, who is used to offering money to Bisi to facilitate her leaving Salami. Dafe is also a young man who is in love with Arike. The playwright thus has the opportunity of making Dafe play a more significant and more positive role than the other male characters. However, Dafe's characterisation is not developed beyond this.

The female characters, namely Bisi and Arike are portrayed as meek and helpless in the face of an irresponsible father who more or less "sells" his daughter out in marriage and in the face of the threats to life and their ambition of an education for Arike. Since the story is an issue which affects the woman or girl child, one would have expected a more powerful and active portrayal of women, especially of the heroine. In a study on Julie Okoh's *Edewede*, Aliyu Ibrahim (2015) argues that Okoh's heroine, Edewede, debunks the myth of the voicelessness and helplessness of African women and rather than confrontation which could lead to tragedy, Edewede settles for constructive and progressive negotiation and ends up marrying the man of her choice. A more positive portrayal of women in *The Marriage of Arike* would have succeeded in giving alternatives to women who may find themselves in similar situations. It cannot be denied that this issue is not topical or that there is no connection between fiction and reality. In an introduction to the play text, Dr. Henry Hunjo affirms thus:

> As if he knew that one day Nigerians would be drawn into a debate on whether or not the girl-child should be given away in marriage before attaining the age of contractual capacity and nuptial consent, Toyin Abiodun writes *The Marriage of Arike* to query any marriage of the girl-child. The performance of the story on stage asks several questions that need answering...therefore, her (Arike"s) plight is the plight of all of us, Toyin Abiodun seems to say (pp. ii-iii).

An alternative of taking her daughter with her and leaving her husband instead of succumbing to her daughter's early marriage is offered Bisi but she is shown as not taking this advice with no reason advanced for this inaction. The portrayal of Bisi and Arike seems to suggest some subconscious but active role in the perpetration of the evil that early marriage is. Yet, both are shown in the play to be against it! One then wonders why they are not given a more active role.

The answer to this seems to be suggested at first glance by the classification of the drama. But a closer look at this, brings more questions than answers. The blurb defines the work as "undefined...one is tempted to tag the work a tragicomedy, the temptation exists still to affix the stamp of *comitragedy*, satire or absurd drama to it".

In the Preface, Hyginus Ekwuazi writes that "some dramas …insist that we willingly suspend our disbelief – that we must perceive the action as a slice of life. Other types of drama, on the other hand, insist on our disbelief! *The Marriage of Arike* belongs to this latter group" (p. i). This tends to take away much from the text and the messages inherent in it. The action from the beginning to just before the end of the play seems to suggest that it is a caricature, an absurd drama where we suspend belief. However, the death of Arike and her mother's insanity prove to be too real and too tragic for the suspension of belief to last long. The reverse holds true if one were to describe it as a tragicomedy or comitragedy or if we were to suspend disbelief. The caricatural nature of the actions and of the characters make it a difficult task to suspend disbelief.

Conclusion

Literature reflects society. It also has the power to recreate society. The analysis done in this chapter has shown that while Abiodun's play text reflects society in his thematic preoccupation, his portrayal of his male and female characters falls short of recreating society by not providing alternatives in his play which could have been done through the development of some male and female characters and through the strengthening of the major female characters. Feminism began as a political movement and even in scholarship, it has not lost this feature.

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10

AN EXAMINATION OF MORAL DECADENCE IN CONTEMPORARY AFRICAN SOCIETY IN SOME SELECTED PLAYS OF TONI DURUAKU

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Introduction

African society in contemporary times is gradually becoming heterodox in nature thereby presenting her as non-conformists to the aboriginal belief of a typical African society. The idea of copying the Western world (Europe, America and Asia) in the name of religion, modernisation and globalisation is strangulating the cherished cultural values and moral tenets that were the hallmark of the prehistoric African society. It is a known fact that African society scowls unruly behaviours like: disrespect for elders, prostitution, premarital affairs, marital infidelity, corruption, money rituals, fraud, armed robbery, drug peddling and addiction, indecent dressing, laziness, murder, abortion etc.. Invariably, the down surge in these values and morals in contemporary Africa calls for concern, as continual neglect is an invitation to orchestrated moral decadence and promotion of high level of crimes, which may confine man to a certain behavioural pattern and as a result which the society may be disorientated from its unique and distinctively established ways of life.

In the past, there were rewarding synergies between the Christian, Islamic and traditional institutions, to the extent that adherents of the three faiths abhor betrayal, alcoholism, philandering, premarital sex, ill-will, homosexuality, bestiality, corruption, rape, anger, etc., which to some extent represent universal moral values. Of course, there were peculiar cultural practices that are specific to a given society. Notwithstanding the cultural differences, each society held tenaciously to its moral and cultural values. Obuasi (2007, p. 253) asserts that: "There are over 3,500 ethnic groups in the world and yet no two of them have identical cultural configuration". Africa is unique and distinct from every other society in terms of culture, hence Taylor's (1871) cited in Hamzat, (2007, p.158) becomes apt that: "every society has

some knowledge that is peculiar to it i.e. what the society has faith in, like philosophy, myth, religion, taboos and rules used in guiding the people's moral".

Drawing from the above, Johnson (2004, p.36) posits that: "Africans do not joke with their moral values". When a society starts to joke on or downplay its guiding rules that regulate what is good or bad, the most vital aspect of the culture, which ensures a sane society, then, values and moral decadence sets in. Accordingly, this paper examines the issues of cultural values and moral decadence in contemporary African society and how this has thrown Africa into a myriad of economic, social and political problems in recent times. This is with a view to serving as a tool for re-discovering African's identity and to fix the cultural values and moral dislocation that have altered her unique cultural heritage on the altar of modernity. The paper employs content analysis method of research by doing a critical study and analyses of three plays by Toni Duruaku: *Cash price* (2007) *and Silhouettes (2000)* and *A Matter of identity*(2003).

A Literature Review

Contemporary African society battles with social, political and economic problems emanating from moral and cultural values degeneration. Within this purview, corruption among African leader's especially traditional rulers has shown clear evidence of moral degeneration in Africa. Onwueme (2011, p.100) observes that: "Unfortunately, even the traditional rulers who are supposed to be there to protect …are in collision with the government and traditional forces. **S**o it's a very, very savvy kind of conspiracy against the poor". However, Alumona (2008, p.122) sees it differently when he submits that: "The traditional African society abhors corruption or embezzlement or stealing of public property, and had strong sanctions against it". Alumona's submission buttresses the fact that the African society is well structured to accommodate every legitimate action that ensures collective growth of the society in general from the family level to larger society. This shows that the African society is perceived to be distinct from other societies in her practices that regulate moral decadence. Ejim and Okonkwo (2007, p.27) observe that:

> African religion is the product of the thinking and experiences of our forefathers. They formed religious ideas, they formulated religious beliefs, they observed religious ceremonies and rituals, they told proverbs and myths, which carried religious meanings and they evolved laws and customs which safeguarded the life of the individual and his community.

On his part, Idamoyibo (2007, p.63) upholds that; "Act of fornication or adultery is considered a defilement of moral sanctity and very offensive." It is however, displeasing that these religious rules, which promote moral sanctity, as observed by Ejim and Okonkwo are no longer valued, and immorality such as,

premarital sex, infidelity in marriages, philandering, homosexuality, rape, bestiality are on the increase in contemporary Africa. Osofisan (2009, p.48) laments that:

> Under the barrage of innumerable newspapers and magazines, these talk shows and reality programmes on television, and such things, our world has been made suddenly naked and exceedingly, exasperatingly amoral and loquacious. The values of decorum such as we used to know and respect them have sadly turned contingent…western culture and its values...for sex, voyeurism and violence.

Of all these moral laxities, sexual immorality tops the decay being experienced in Africa. Pride is no longer placed on virginity before marriage as it used to be. In the African arts, sanctity of morality is dashed as the society has turned prurient with copious display of nudity to attract larger viewership in most of our home video movies. Afolabi (1999, p.17) notes that: "Music albums, video films, stage drama and musical performances that integrate sex into their story lines, themes…sell five times more than others that engage in serious issues". Samuel (2012, p.30) corroborates this when he observes that: "Many African video films are filled with unbridled sex." One may be wondering why this is so and why it seems that the phenomenon has consumed both the audience and the film makers. Hetch (1994) cited in Samuel (2012, p.30) provides the answer:" It is a manifestation of cultural decay in African society." This paradigm shift negates the original essence of art in Africa, especially the folktale sessions, which hitherto are platforms for teaching morals. Ikibe (2012, p.30) recalls that: "Morals and ethics are taught at folktales sessions. Young men and maidens are taught decent ways of behaviours...essence of speaking the truth, chastity, especially among young girls".

Positions advanced so far tally with the African moral values. However, Adichie's (2014, n.p) has a dissent voice on homosexuality:

> The new law that criminalizes homosexuality is popular among Nigerians. But it shows a failure of our democracy...we cannot be a just society unless we are able to accommodate being different, accept being different, live and let like...a crime has victims. A crime harms society. On what basis is homosexuality a crime?

Adichie's position expressed above seems to call for the legalisation of homosexuality on grounds that they are born with such instinct of sex orientation and that it is totally against the tenets of democracy to be denied of their right. If the society takes to Adichie's live and lets live concept, then other crime such as kleptomaniac can as well be legalised. It is noteworthy that Appadori (1982) cited in Ademeso (2008, p.144) vehemently opposes Adichie's when he posits that:

> When we observe the life of man around us, we cannot fail to be struck by two facts; as a rule, everyman desires to have his own way, to think and act as he like; and at the same time, everyone cannot have his own

way, because he lives in a society. One man's desires conflict with those of another.

Other areas where moral degeneration has crept into African's ethical values are in the area of language and communications. Virtually all African societies have adopted foreign languages (English and French) as a lingua franca which further subjugates African culture. Extraneous languages and names are being super-imposed on Africa, which suffocate the existence of indigenous languages and names. Christianity and Islamic religions prefer to baptize their followers with foreign names. This apparent preference makes African languages and names look inferior to those of the Western world. Lukman (2014, p.10) goes beyond names to include the "craze" for non-African foods and dressing. He also observes that: "Many Africans no longer Africanize their dressing, food, language, and so on. Some could not even speak their local dialects not to talk of writing with it". All of these and many more forms of decadences that are not discussed here due to space constraint cause us to worry on the future of Africa in entrenching sound moral values in African.

Theoretical Framework

We employed J.W. Powell's *Acculturation theory* (1880)as the theoretical framework of this paper. John Wesley Powell is credited to have coined the word acculturation, first using it in 1880 as reported by United States Bureau of American Ethnography. In 1883, Powell defined acculturation as "psychological changes induced by cross-cultural imitation". (Archive .org, 2018)

The acculturation theory explains the process of cultural and psychological change that results when two cultures come in contact. However, the effect of acculturation can be seen at multiple levels, between the interacting cultures and at the group level. Acculturation often results in changes to culture, customs and social institutions. On another level, effects of acculturation result in changes in food, clothing and language. At the final level, which is the individual level, acculturation brings about changes not just in individual behaviour but in psychological and physical well-being. Acculturation specifically is the adoption, adaptation or learning of another culture.

The theory indicates that continuous contact between cultures have brought about changes and blending of foods, music, dances, clothing, tools and technology. It further explains that cultural exchange can either occur naturally through extended contact, or more quickly through cultural appropriation or cultural imperialism.

Acculturation theory explains that in cultural appropriation there is an adoption of some specific elements of a particular culture by members of a different cultural group. These include the introduction or importation of the following: dress, music, custom, which distort the existing culture. The theory also highlights that in cultural imperialism there is the practice of promoting the culture or language of one nation in another. This can take the form of active formal policy or general attitude

regarding cultural superiority. In the case of cultural appropriation as earlier mentioned, the native people mix up or abandon their existing culture to adopt other cultures. Meanwhile, in cultural imperialism, a particular culture is imposed on another native culture by a "superior" people living in a different culture. Although, this theory does not point out categorically the level of moral decadence that a culture under cultural imperialism or cultural appropriation experiences, it acknowledges the fact that there is always a change in this regard. Therefore, we use this theory to interrogate the cultural and moral uprightness or cultural decadence, the nature, causes and factors that precipitate the cultural values and moral decadence in contemporary Nigeria as an African society in the selected works of Toni Duruaku.

Synopsis of the Plays *Cash Price, Silhouettes* and *A matter of Identity*

The play, *Cash Price,* centres on Chinwe, a virtuous married lady, who is ensnared into act of infidelity by her promiscuous friend, Marie. Marie lures Chinwe to play along by selling to her an expensive cloth. She thereafter compels her to pay for the cloth before the earlier agreed date. Chinwe, in trying to prevent the news from getting to her husband, Uche, decides to borrow money from Obinna, a not too intimate friend, a paramour to Marie who had earlier proposed to her at the polytechnic. Unknown to Chinwe, Marie and Obinna have concocted a plan to trap Chinwe. She unfortunately falls prey by agreeing to sleep with Obinna out of frustration and making her to be guilty of cheating on their husbands thereby demean her moral life. This act of infidelity leads to the break-up in her marriage and she subsequently has to flee from her matrimonial home in shame.

The play, *Silhouettes* addresses the issue of succession in Amadike kingdom. The procedure for succession and enthronement of new kings is well spelt out in the sacred pact (law), but the power brokers in the community insist on including a contestant from a linage that customarily is not qualified to contest for the kingship. Nwaeze, who comes from another clan, insists that he must be allowed to contest the stool in spite of the fact that it is not their turn. His ambition causes division among the elders of the land. Obialor, the custodian of the tradition as well as the king maker refused to consider Nwaeze as one of the contestants. Nwaeze, seeing that the old custom will not favour his ambition used money to buy over some elders. The truth prevails when it is discovered that Nwaeze had committed incest by sleeping with Ugonna, Maduka's daughter who is Nwaeze's niece. For this reason, Nwaeze is banished from Amadike, thereby making the old laws and custom to take their course.

The play, *A matter of Identity* treats issues of cultural misdirection and neglect in Umukwenu land. People of Umukwenu are forbidden by the ancestors from celebrating the annual festival, which will spell doom for the community if not celebrated. Consequently, the reasons for stopping them from celebrating the festival are revealed by the emissaries sent to find out why the ancestors prohibit the annual festival from the never-never land (land of the ancestors). In the eye of the ancestors,

the community has veered from the core essence of the festival as the community promotes betrayal, corruption, indecent dressing, immorality and use of foreign languages to communication in Umukwenu. The tall order from the ancestors is that until the community is ready to retract her steps, the festival will not hold and this will cause hardship to the community. The emissaries returned to Umukwenu to narrate the charges against the community, which the community agreed to correct. Thereafter, the festival is allowed to take place.

Critical Analysis of Cultural Values and Moral Decadence in Contemporary Africa in the selected works of Toni Duruaku

In the three plays; *Cash price, Silhouettes* and *A Matter of Identity* that we have understudied in this paper, there are palpable degeneration of values and morals in Africa and the live of individual, family and the larger society. In these plays, characters are well delineated and theatrically weaved to represents true African values and morals.

The plays reveal among others what lures the youth into immoral acts such as pimp, prostitution, armed robbery, gigolo etc. The aforementioned menace is projected in *Cash price* as contained in the dialogue below:

Obinna: Man, talk softly, I'm expecting Mr. Briggs and I've got someone in the bedroom.

Jeff: We'll hear his car when he arrives….This is dirty business *[pause]* and all for money.

Obinna: *[goes for more drink]* plus the good life. Free house, free car, enough money to buy what I like. I could make more than that if I work harder and increase the frequency of new girls (p.25).

Obinna, a polytechnic graduate who has no job finds pleasure in engaging in an illicit job as a pimp. He partners with one Mr. Briggs, a Westerner who specializes in filming sexual acts, without the fore knowledge of the young girls involved, for pornographic max production abroad for economic gains. This reflects Powell's *Acculturation theory* that in cultural appropriation there is an adoption of some specific elements of a particular culture by members of a different cultural group such as the introduction or importation of dress, music, custom, which distorts the existing culture.

However, Obinna soberly reflects thus:

Obinna: *[Reflecting]* supposing these girls were my sisters? I won't take kindly to anyone passing them around like a plate of kola nuts and making video films of them for sales abroad.(p.27)

The play, *Cash Price,* also reveals acts of immorality (prostitution) that students engage in. This is contained in the conversations below:

Ngozi:	When is Sammy coming now? I want to go to Saloon...and I have evening lecture. You want me to miss it?
Obinna:	You want to miss styling your hair or do you have sufficient money?
Ngozi:	*[smiling demurely]* Well...okay. I'll wait. *[Retires]*
Obinna:	The power of Naira!
Jeff:	Who is Sammy?
Obinna:	Mr. Briggs, of course...she's a regular one. A student at the University drinks like a fish. I don't know how she passes her exams (p.33)

Another act of immorality (sexual pervasion), where a blood relation engages in incest (sex between close relations) is illustrated in *Silhouettes*:

Udoka:	I should be going. Have to catch an appointment you know Stella. She's usually upset when I'm late for a date.
Chidi:	Stella's okay. It's your affair with Ugonna that worries me, your own cousin. (p.54)

Chidi's statement illuminates on the immoral act that have been going on between Udoka and Ugoma (cousins). The act, no doubt, is an erosion of cultural values and moral misdirection in contemporary Africa. It is obvious in virtually all spheres of life. This is akin to one of the features in *Acculturation theory* that pins some of the loss in moral values to cross cultural imitation.

In *A Matter of Identity,* the ancestors register their displeasure over the decay in individual, family and societal lives as they warn the people of Umukwenu to desist from acts that are inimical to the aboriginal conception and practices in their locality and Africa by extension, This is what Powell in his *Acculturation theory* describes as loss in moral values to cross cultural imitation. The dialogue below further expounds the notion of acculturation:

Orie:	Reckless adoption of other cultures is ruining your individuality and identity
Afor:	Your identity and individuality are being eroded...soon, you will be a people with no culture. A non-race look at that.*[points dramatically downstage]*(p.54).

The cultural bastardisation is not spared though as the stage direction mimetically illuminates the discourse that follows suit:

>(*Light fades upstage. Downstage, now fully lit, show a group of people discussing in mime and laughing. The idea is to project a dress code, make up and behaviour alien to the people. They pass on, the light returns to upstage*).

Nkechi:	Who were those?
Okoli:	What are they?
Afor:	Your clan. Those who will come after you.
Nkechi:	No. we do not dress like that. We do not walk like that.
Eke:	It is in the future. Those are members of your clan completely out of joint with their roots lost.
Orie:	They'll even lose their language in preference to those of other clans. In a group, they may not be able to tell their brother from others because of…
All:	Wholesale adoption
Nkwo:	…you'll abandon your way of life that marks you out as a distinct people.
Eke:	Much of your way of life is somehow linked to religion and you will be told they are wrong.
Orie:	Wrong? They'll call them 'stupid', 'fetish'. All sorts of names. Dirty names.
Afor:	But living a good moral life is what counts… (pp.55-56)

The above dialogues present a good moral lesson for those who sacrifice, subjugate and render inferior their core cultural values and embrace foreign cultures. It is appalling to find Africans who should be proud of their ebony black skin colour and opt for a fair completion by bleaching.

We discovered that, western culture of Europe and America are vampire cultures as they are bent on enslaving, enculturation and relegation of other cultures. The pervasive presence of these cultures, through secularisation, globalisation and modernisation has almost successfully swallowed ours, making them (ours) appear archaic, primitive and undesirable.

Conclusion

So far in this paper, we have examined issues that border on cultural values and moral decadence in our contemporary society in the three selected plays of Toni Duruaku. The plays have addressed issues of cultural values and moral decadence in our immediate society and by extension Africa. Holistically, our findings reveal that Africans themselves are contributors to the erosion of cultural values that have led to moral degeneration in our society because they value alien culture instead of that of Africa. We also find that the quest for material wealth is a major source of moral decadence in Africa. Toni Duruaku through his works has pinpointed myriads of cultural misdirection and moral decay in Africa, using his immediate culture to speak to Africa at large. As Awosanmi (2007, pp.22-23)also observes "a conditional socio-political replication has consistently occurred in African countries such that while a writer may be addressing his own country's specific problems, he is by extension speaking to a continent-wide situational disaster". By this, we believe that Toni

Duruaku uses a part to represent a whole to launch Africa to a better and stronger society.

Consequently, this paper recommends that theatre practitioners should use their media to educate the populace on the danger of denigrating one's culture and moral ethics, using folkloric dramatic media to keep aglow the campaign for good morals and values in our schools. Our views resonate with that of Omotosho (2013, p.52) who notes that: "Folktales are used to teach children and adults moral lessons about life".

There should also be a law to checkmate indecent dressings in Africa, to get rid of immorality associated with indecent dressing while parents should wake up from their slumber, ensure proper upbringing of their wards instead of pursuing excessive materialism and wealth, which if acquired can only be sustained by their children.

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11
ANTI-OPPRESSIVE OPPRESSION: THE SUBALTERN WRITES

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Introduction

It seems vital to broach this study with the excogitations of Jean-Paul Sartre and Joseph Ki-Zerbo who, it can be assumed, believe that the fight for the extermination of kakistocratic regimes requires the dogged determinacy of the public intellectual. This can be taken to mean that it is incumbent upon credentialized followers to bear in mind that silence is not always golden particularly when the community they belong to is made to squirm under the iron boots of military dictators, to recast Jack London's 'Iron Heel', in addition to being subjected to probably the most heinous types of socio-economic exploitation. There is probably no contesting the point that Labou-Tansi is aware of the incriminating silence Sartre, Joseph Ki-Zerbo and many other organic scholars seem to strongly condemn in their various styles.

It is probably pertinent to declare here that the choice of Labou-Tansi as an organic intellectual challenger is not fortuitous; it is noted that he is probably among the most outstanding Congolese satirists who believe that the truculent version of the carnivalesque is the most appropriate weapon of negotiation with the rhinoceroses. He seems to believe, just like Soyinka is to later demonstrate in his struggle with the Nigerian military dictators, that this is not the time for the intellectual writer "to indulge in palliatives (Soyinka, 1996, p.56)."

It is discovered that the two novels catalogue a non-Horacian type of satire; what this means is that, Labou-Tansi does not succumb to the temptation of mocking his dictator victims gently. What he rather does is to adopt what Hibbard and Thrall refer to as the Juvenalian type of satire - the caustic type - to expose the lunatic aberrations of people-in-power with a certain bitterness accompanied with spite (Holman, 1960, p.477). But more significantly, it is tempting to project that Labou-Tansi seems to have been mainly influenced by the writings of Bakhtine (2011). Thus, this essay shall be hinged on the carnivalesque - a literary mode popularized by Mikhaïl Bakhtine – and how it meshes with Labou-Tansi's narrative style.

An attentive reading of both *L'Etat* and *La Vie* makes it reasonable to suggest that Labou-Tansi may not have been unacquainted with the four categories of the carnivalesque proposed by Mikhaïl: the first category (familiar and free interaction between people) brings together people of antipodal social belonging and makes them interact on common terms; the second category (eccentric behaviour) provides for the said combination of people to behave in the most abnormal way possible; the third category (carnivalistic misalliances) allows for everything that may be generally separated to reunite, for instance heaven and hell, or young and old; and the fourth category (sacrilegious) caters for sacrilegious events to take place without the need for punishment. One can venture to suggest that these four categories are given more leverage by Phe-bot et al. in their article titled *Le carnivalesque chez Mikhaïl Bakhtine* where they argue that:

> (…) le carnaval au Moyen Age, loin de n'être qu'une manifestation folklorique, était une des expressions les plus fortes de la culture populaire, en particulier dans sa dimension subversive. C'était l'occasion pour le peuple de renverser, de façon symbolique et pendant une période limitée, toutes les hiérarchies instituées entre le pouvoir et les dominés, entre le noble et le trivial, entre le haut et le bas, entre raffine et le grossier, entre le sacré et le profane (culturalstudiesnow.blogspot.com).

The views captured above gain validity based on what Bakhtin himself writes about the carnivalesque as an exclusive moment during which people enjoy complete freedom and everything is turned upside down:

> [Le carnivalesque] est marqué, notamment, par la logique originale des choses «à l' envers», «au contraire», des permutations constantes du haut et du bas («la roue»), de la face du derrière, par les formes le plus diverses de parodies et travestissements, rabaissements, profanations, couronnements et détrônements bouffons. La seconde vie, le second monde de la culture populaire s'édifie dans une certaine mesure comme une parodie de la vie ordinaire, comme « un monde à l'envers. » (19)

Bakhtine goes farther afield to make language (in relation to who is not socially qualified to say certain things) a prominent component of the carnivalesque:

> (…) la subversion du système des valeurs passe d'abord par celle du langage. Il existe un langage officiel comme celui de l'église, du pouvoir, de l'élite qui se plie à des normes de courtoisie, de bienséance, de respect et de considération. Et il y a en contrepartie le langage populaire qui est caractérisé par les imprécations, injures et jurons, qui constitue le revers des louanges de la place publique. (…) des phénomènes tels que les grossièretés, les jurons, les obscénités

sont les éléments non officiels du langage. Ils sont et étaient considérés comme une violation flagrante des règles normales du langage, comme un refus délibéré de se plier aux conventions verbales : étiquette, courtoisie, piété, considération, respect du rang (Bakhtine, 1972, p.190).

It is important to project that Labou-Tansi employs all the theoretical elements on the carnivalesque mentioned above in deriding the two leaders (Martillimi Lopez and the Providential Guide) on the one hand, and Maman Nationale (Martillimi Lopez's mother) on the other. In the pages ahead, attempts shall be made to demonstrate the application of the theoretical elements mentioned above to the two character groups captured above. The analysis shall be pursued in three phases namely, The Leadership Carnivalesqued by the Subaltern; The Leadership Subalternizes itself; and Maman Nationale in Carnivalesque Mood.

Phase One: The Leadership Carnivalesqued by the Subaltern

It is tempting to project that an even casual reading of *La Vie* but particularly of *L'Etat* cannot but make the reader feel that indeed Labou-Tansi has written about states plunged into shameful conditions as a result of undisciplined leadership, and therefore, the only way to write about producers of this shame is to use a language perverted in both syntactic and semantic terms. It is against this backdrop that one may argue further that the burlesque has a place in the struggle for relocation to a third locus. *L'Etat* is interspersed with a surfeit of foul language against the political establishment and everyone around it, thus creating the impression that the subaltern writer is really writing to herald a beyond, a third space beyond where leaders must be mindful about moral rectitude. Right from the first sentence of the novel, the reader is warned that the biography is a stinger and has nothing in common with the glorification of a leader whom the writer probably believes has nothing in common with glory: « Voici l'histoire de mon-colonel Martillimi Lopez fils de Maman Nationale, venu au monde en se tenant la hernie, parti de ce monde toujours en se la tenant … (*L'Etat*: 7) ». It is perhaps important to underline at this point that «hernie» and «palalie», two derogatory vocables employed to shame Martillimi Lopez, are present more than once in almost every page of the novel.

The early pages of *L'Etat* is also observed to contain a catalogue of unsavoury details to evoke the rustic origins of Martillimi Lopez –

> Nous le conduisîmes du village de Maman Nationale à la capitale où il n'était jamais venu avant, jamais de sa vie. (…) Nous étions tous sûrs que cette fois rien à faire nous aurions un bon président. Nous portions ses ustensiles de cuisine, ses vieux filets de pêche, ses machettes, ses hameçons, ses oiseaux de basse-cour, ses soixante et onze moutons, ses quinze lapins, son seau hygiénique, sa selle anglaise, ses trois caisses de moutarde Benedicta, ses onze sloughis,

son quinquet, sa bicyclette, ses quinze arrosoirs, ses trois matelas, son arquebuse, ses claies… (*L'Etat*: 8).

Additionally, it also portrays him as a complete ignoramus as revealed in this dialogue between him and Carvanso:

- Qu'est-ce que c'est?
- C'est la carte de la patrie monsieur le Président.
- Ah ! d'accord ! Et qu'est-ce que c'est que ces serpents bleus ?
- Les rivieres monsieur le Président.
- Ah ! d'accord. Et ces serpenteaux ?
- Les routes nationales monsieur le Président.
- Et ces serpentements-ci ?
- Les frontières monsieur le Président (*L'Etat :* 10).

Conceivably, the first scenario is meant to remind Martillimi Lopez that, as an erstwhile peripheral citizen, it is not expected of him to be of those leaders who will choose to be unmindful about the paramount task of upgrading the lives of the poor. It is equally conceivable that he is being reminded of his humble past in order to rebuke and ridicule him for what seems reasonable to construe as short memory on his part. It can be argued that it is in that conversation that Labou-Tansi is seen to have dented the image of Martillimi Lopez all the more, in that, a president is expected to know the country over whose political affairs he is presiding. The seemingly asinine questions he asks Carvanso, who functions more or less as a tourist guide to the Guide, magnifies the irony entailed in seeing an ignorant Martillimi Lopez arrogate to himself the status of a guide and a father of the nation.

It seems vital to further project that the humiliation and demoralization of Martillimi Lopez is taken to a baser level when the novelist hires the services of Merline, a prophet endowed with extraordinary clairvoyance, as well as the power to cure all forms of illnesses and to unravel all forms of mysteries. As the narrative reveals, it is by virtue of these powers that he (Merline) is invited by Martillimi Lopez to his presidential palace not to cure his «hernie», but to tell him what the future holds for him:

> Il lui montre mes sept kilos de testicules mais ce n'est pas pour cette raison que je t'ai fait venir, dis-moi plutôt comment les choses vont finir. (…) Tu auras ta case de fonction, ta voiture de fonction, tu auras un corps de fonction, et ta mère sera une maman de fonction. Mais dis-moi comment, quand et qui… ma hernie je ne veux pas qu'on m'en guérisse, je n'ai qu'elle au monde (*L'Etat* : 94).

On the balance of probabilities, the soothsayer, Merline, is expected to move to the camp of Martillimi Lopez in a hurry and not subject him to a four-tier prestige-depleting ordeal. First, he is made to bring a ten coustrani coin that seems to be out of

circulation and which the enemy camp (the people) refuses to provide. Next, he is made to swallow the coin (when he eventually gets it from the bank) and bring it back later to Merline for the soothsaying activity to be done. Thirdly, he is made to fall into coma for two months after swallowing it; he is made to sniff and fiddle with his «merde puante» in search of the coin. And finally, he is made to purge his «hernie» thinking that the coin might have hidden itself there, yet, the coin does not resurface (*L'Etat*: 95-99). It can be posited that the just captured ordeals unarguably illustrate the degree and intensity of hatred and low esteem the people have for their president.

It is deemed vital to add that, in an effort to sustain the minimization of Martillimi Lopez, Merline makes him literally do what evangelists may term as 'speaking in tongues':

> Merci monsieur le Président, maintenant dites cinq cent fois la parole du prophète: «*Coulchi, coulcha poumikanata*», ensuite vous direz autant de fois la réponse des dieux: *"Kalmitana mahanomanchi lusata.* » (*L'Etat*: 95)

One might argue that the minimization is not so much in making the leader succumb to his (Merline) orders, but in the fact that he subjects him to a long-drawn repetition of apparent idiocies. By so doing, it can be further proposed, that he succeeds in making Lopez an idiot, at least temporarily. The same can be said about the Guide when he is also made to speak in tongues, in a language that seems unintelligible to the reader:

> A la naissance de Patatra, le Guide Jean-Cœur-de-Père fit adopter par référendum une constitution à deux articles (…) *Gronaniniata mésé boutouété taou-taou, moro metani bamanasar larani meta yelo yelomanikatana (La Vie:* 28*).*

By making the leadership speak in a language that probably no one understands apart from them, it can be projected that Labou-Tansi's leader characters have lost the power to make themselves relevant in the spaces they are heading.

On a similar note, probably writing with the same objective of humiliating his presidential characters, Labou-Tansi evokes the rustic origin of the Providential Guide, a rustic origin stained with an ignominious practice as a former livestock thief. It is probably reasonable to assume that he presents him as a thief to suggest that once a thief, one will always be a thief, and therefore, he neither deserves the mantle of leadership nor does he deserve respect. More to that, it is tempting to suggest that individuals with skeletons in their cupboards may very likely condone evil and therefore not able to shepherd the masses to a third space where poverty and unemployment levels are seen dwindling; and where the gaping inequalities between the core and the periphery are also seen being attenuated.

The idea can be floated that the enlightened followership is aware of the incompetence and insincerity of the leadership and that since it is not likely that such

leaders can be put under gun point, they can at least be put under pen point. It is with this in mind, it can be speculated, that Labou-Tansi buckles himself down anew to the business of annoying, degrading and unsettling the political leadership of the Central African space in *La Vie*. It can be argued that his surest weapon of leadership debasement is to burlesque their proclivity to lechery. This is noticed when he overamplifies the virility of the Providential Guide by not just giving him the power to have carnal knowledge of fifty virgins at a go, but to also have the power to impregnate all of them at the same time.

Traditional ethics demand that sex-related issues be treated as sublime and that the name should not even be mentioned crudely, particularly when this has to do with magnates in authority. Additionally, in societies of yesteryears, matters of this nature are taboo topics for the subject. It is discovered that in *La Vie*, Labou-Tansi respects the second obligation and therefore chooses to refer to the act of love-making by the President of the Republic as «faire la chose-là» or «il y a match ce soir». In this way, it is observed that Labou-Tansi injects laughter into the sublime. But like Ayi Kwei Armah in *The Beautyful Ones Are not yet Born*, Labou-Tansi makes the burlesque appear to trespass propriety when he glosses it with a veneer of vulgarity as can be seen in his portrayal of the Providential Guide as a leader that is incapable of managing his sexual cravings to the point of becoming insensitive to the presence of his guards:

> (…) et quand les reins du Guide avaient posé leur problème, on remplaçait les peux-collants directs par des êtres du sexe d'en face, les gardes assistaient alors aux vertigineuses élucubrations charnelles du guide Providentiel exécutant sans cesse leur éternel va-et-vient au fond sonore aux clapotements fougueux des chairs dilatées (*La Vie*, 1979: 20).

Labou-Tansi also makes the Providential Guide appears as a leader who does not deserve respect because he apparently does not respect his obligation to portray himself as an expected paragon of morality. Thus, Labou-Tansi demonstrates the mental alertness to steadily minimize him in the eyes of the reader by injecting vulgarity into the burlesque. Demonstrably not being satisfied with his presentation of the Guide's natural endowment as an «énorme machine de procréation (*La Vie,* 1979: 54) », he buckles down to the task of giving details about the preparations the Guide undertakes for something Labou-Tansi probably considers frivolous:

> Le guide Henri-au-Cœur-Tendre voulut recevoir son épouse en mâle, et pas comme un mâle d'eau douce. (…) Des masseurs de talent le travaillaient : c'étaient deux Toubabes originaires de la puissance étrangère (…) ; on lava longuement sa bouche, on nettoya ses oreilles et ses narines, on vérifia tous les orifices. Il se débarrassa du poids de sa vessie, aéra son gros intestin pendant deux quarts d'heure (*La Vie :* 125).

The foregoing makes it tempting to posit that Labou-Tansi is determined to annihilate the fake aura of sanctity the Guide has been surrounded with. It is equally tempting to observe that Labou-Tansi is seen taking the punishment or demoralization of the Guide to another level by denying him the opportunity to consummate his relationship with Chaïdana like a «vrai mâle»[1] in spite of all the preparations captured above. Instead of receiving the diva of a Chaïdana whom he saw before the preparations, he is now made to see a ghost Chaïdana covered in blood. His debasement, it is observed, seems to be heightened when, out of fright, he runs out naked as done earlier by the original Providential Guide at the Hotel la Vie et Demie.

In view of the various humiliating episodes highlighted in this section, it is probably reasonable to suggest that when the subaltern speaks or writes to register disgust with the head of the local committee of rhinoceroses for having reduced the fictionalized Central African space to the shameful state in which it is, they do not only do so to annoy and degrade him, but also to render him increasingly abnormal. This probably explains why insults and other deprecatory forms of naming have been resorted to by the socio-economically deprived.

Phase Two: The Leadership Subalternizes itself

This portion surveys the direct participation in and contribution made by the leadership apparatus in the carnivalesque. It is obvious that they do not in real life belong to the subaltern class but, as demanded by the principles of the carnivalesque such as captured above, the leadership is momentarily 'subalternized', that is, they voluntarily reduce themselves to subaltern status or are reduced to it. What this means is that, people of a 'noble cast' are seen exhibiting a behaviour that is not in tandem with their social standing.

It is noted that the burlesque (in carnivalesque terms) in Labou-Tansi's works further strikes a chord with the cogitations of Bakhtine particularly with regard to the liberty enjoyed by the author - who belongs to and speaks on behalf of the outcasts of the Congolese society under review - to punish the people in the topmost echelon of society's ladder. Minimal elements of this have already been seen above where the world is turned upside down, thus making the objects assume authority to transform the subject leader into a helpless obedient object. While in the previous component, the task of deriding the leader is undertaken by the followers, it is crucial to note that the current component aims at exhibiting how the leader participates in the destruction of the honour reserved for people of his category.

On repeated occasions, the mighty are made to fall by having them participate in the carnivalesque. Martillimi Lopez participates in a mud-smearing feast and renders himself completely unrecognizable or perhaps identical with his subjects but in ridiculous terms (L'*Etat*: 42-49). He even animates the carnival by acting as the

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[1] It is important to note that 'mâle' is normally reserved for animals of lower rank.

lead vocalist, and sings the refrain, together with his disgruntled youth, of a song that aims at ruining his prestige:

> Si j'étais une petite souris
> j'irais creuser dans sa grasse hernie
> si j'étais un petit petit chat
> j'irais chasser dans sa hernie
> si j'étais une petite petite chique
> je choisirais sa hernie … (42)

His prestige seems to be ruined not only by the words he pronounces, but also by the observation of «sa lourde machine se balance dans sa musette au rythme de [la] cadence (*L'Etat :* 42) », a description repeated in *La Vie* as «son énorme machine de procréation (34) ». There is probably no gainsaying the point that the song is reminiscent of the raï music, a syncretized brand of music fusing "elements of western rock, disco, and jazz, and West African music, together with songs from such spaces as Latin America and Bollywood – a range of sources that has no formal limit (Young, 2003, p.73), created by the Algerian adolescent found at the periphery of society, who live in deprived conditions of poverty, poor housing, and unemployment. It is observed that the said adolescents have been able to make themselves heard in a significant way about the injustices brought to bear on them by the French as well as by their traditional leaders. It can further be argued that in keeping with carnivalesque principles, the debasement is taken to another appalling level by having Martillimi Lopez himself deal a twist of the knife in his own rotten vitals. Conceivably, there is no need to employ the services of a Kim Chi Ha who, backing his words with concrete action, will not hesitate to do the same against people-in-power, including their legions of obedient cogs (Berrigan, 1977, p.21).

More significantly, he is made to demonstrate a high sense of camaraderie with his otherwise inferior Others, in that, even after being gravely injured - prestige-wise - by «un gaillard bien musclé [qui] le renverse dans la glaise (*L'Etat:* 43), » he does not take umbrage.

It is perhaps useful to add that like Martillimi Lopez, the Providential Guide abandons his rank as leader to close ranks with the rank and file in a musical jamboree. Apparently, Labou-Tansi does not use the occasion to increase the value of the Guide in the eyes of the people, but rather, to devalue him. This is what is evidenced when, after making himself crowned as the plus grand poète de son temps» for having written a poem that could best be classified as verbiage, the Guide joins the band of the famous musician, Mapou-Anchia:

> L'orchestre perdit son prestige en deux mois du fait que le guide jean-Cœur-de Père voulut chanter tous les morceaux avec sa voix qui donnait plutôt à rire et son physique maltraitant qui lui valut son petit nom de Jean Baleine (*La Ved*: 127).

The episodes above seem to bolster the argument that the people can be taken in for quite a number of times but once the frequency attains unacceptable limits and they become deeply disillusioned, no show of camaraderie by the leader can have them see him in positive light again.

It is a truism that when important people associate themselves with a ceremony, the expectation is for them to add grandeur to such a ceremony or « to grace the occasion», as is often expressed. But the argument Labou-Tansi probably intends to advance is that, when the activities of such important people lead them to a significant drop in prestige, whatever they do is interpreted by the public as shameful and that they only remain important as objects of ridicule. Thus, instead of "gracing" occasions, they disgrace them. And as Bakhtin makes it obvious, praises will give way to obscenities.

Apparently in keeping with another principle of the carnivalesque that entails having noble characters resort to the use of a language that is inconsistent with their social standing, both Martillimi Lopez and the Providential Guides are made to lock horns with their subjects in a battle of invectives. Lopez demonstrates this voluntary moral fall in so many ways. He is, in fact, seen ignoring the etiquettes of his class when he brazenly declares, « il faut hurler avec les loups *(L'Etat*: 135). » In demonstrating this, he issues out a barrage of vituperative pronouncements against his subaltern or inferior tormentors. If he is not heard promising vengeance on his underground subaltern torturers in dirty language: « [p]endant six mois la ville est envahie par ce caca de vos mamans mais moi je me vengerai (86-7), » he is heard openly insulting a pleading victim: « [c]'est trop tard nom d'un bordel (88) »; if he is not heard berating his incompetent soldiers in crude language: [m]ais qu'est-ce que foutent les tirailleurs? (…) Mais je comprends: au lieu de garder la patrie, ils montent les femmes. Maintenant vous me consommerez comme vous m'avez foutu … (89-90) or « Que de cons : vous êtes tous des cons : les militaires, les civils, tous. Dans ce pays il n'y a que ma hernie qui raisonne (103) » ; if he is not seen arguing with his subordinates : « Icuezo national quelle hernie t'a piqué : tu me parles comme tu parles à tes femmes (90) », he is seen disguising himself as an Arab (together with Vauban, probably his aide de corps) trading tantrums with one of his subjects over a woman[2] : «Tu veux te mesurer à ma hernie? d'accord : comme tu voudras (134) ». It is vital to note that a similar exhibition of sleazy behaviour is put up by the Providential Guide, although not comparable in frequency to that of Martillimi Lopez. For instance, in a fit of apoplexy over the foreign envoy's inability to understand his coded speech, Jean Coriace explodes: «Ne me forcez pas à croire que dans les vieux pays, les ministres sont de vieux cons qui ne comprennent pas (*La Vie*: 179). »

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[2] Specifically over the beautiful dancer and wife of late Yambo-Yambi whom he killed in order to possess her.

The self-debasement of the leadership, particularly of Lopez, is capped with the confessions he makes. He is made to repeatedly denounce the actions of his predecessors, arguably with the intention of increasing his leverage. To demonstrate his 'patience', for instance, a quality he is not known for in the work, he will castigate Darbanso and Manuel Lansio as follow:

> Faites vite! ah si j'étais Darbanso qui vous fusillait pour un oui ou pour un non! si j'étais Manuel Lansio qui en faisait cuire deux pour être sûr que le troisième va s'y mettre ! mais je suis un bon président et vous en profitez pour entrer dans mes culottes (*L'Etat* : 39).

Further to this, he denies being Alto Maniania who hangs his victims like monkeys or Sardosso Banda or Manuelo de Salamatar whom he portrays as sanguinary leaders (40); he denies being Dimitri Lamonso whom he berates for taking the capital to his mother's village (52); or Lazo Lorenzo whom he accuses of coarsing the people of Yam-Yoko to support his yellow party (52). He denies being Lan Domingo whom he accuses of embezzling state funds (52); or Cornez Caracho whom he besmirches for his homosexual inclinations (52). He denies being like the other presidents on the other side of the river whom he accuses of sleeping with the wives of his ministers (56); or like Sarnio Lampourta whom he condemns for revelling in alcohol and cannabis (70). He denies being like Dartanio Maniania whom he blames for leaving the country insolvent owing to his indulgence in hedonistic pursuits (70). He rejects being like Tistano Rama or Larabinto whom he condemns for entrusting power with unintelligent successors (75); or like Zalo « qui donnait des ordres par le cul (80)."[3] He denies being Toutanso "qui a mis tout le pognon de la patrie en Suisse (107) » ; or Carlos Dantès « qui a tué la moitié de la tribu des Khas » in just two years of rule. He denies being Tonso, Matos, Juarioni or Dartanio Diaz whom he accuses of pandering to the whims and caprices of Western powers. To cite one more case of denunciation of his predecessors, he denies being Luis de Lamoundia whom he accuses of taking the country as his personal property (148).

It is vital to posit that the decision to draw this elaborate canvas of examples stems from the importance of understanding the magnitude of the human and economic damage the Congo space has been plunged into. The irony surrounding the various disclosures, basing one's argument on his (Martillimi Lopez) actions, is that, he is just as guilty as he has charged his predecessors. The narrative demonstrates that he incarnates all the attributes he has ascribed to his predecessors, plus more others. Thus, he is seen fulfilling the French dictum «qui accuse s'accuse» or perhaps validating the argument that politicians do not always mean what they say. For it is observed that in repeated fits of apoplexy, he is quick to exterminate the lives of his victims in the most horrendous manner. And apparently, by seeing Lopez boasting «

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[3] Pronouncements made before this make it tempting to assume that he is talking about not being prepared to embark on anal sex.

toujours de ses 37 ans au pouvoir sans tuer une mouche (131) », he unwittingly burlesques himself. Additionally, by directly revealing or confessing to their shortcomings, he becomes his own Kim Chi-Ha and deals a twist of the knife in his own rotten vitals, to echo the words of Berrigan (1977, p.21).

Additionally, based on the episodes of sexual obsession by the leadership adduced in the two works, it can be posited that Labou-Tansi seems to be intent on presenting leaders in the Congolese space as non-starters and absolute cases of failure. This seems to be unequivocally demonstrated in the case of the Martillimi Lopez who, in the middle of presumably serious matters, will stray into rhapsodies over the beauty and succulence of women. If he is not seen fetishizing one young lady as « Flora et la Joconde reunites » (*L'Etat:* 27), or as « belle comme quatre (141) », he would evoke the intoxicating and incendiary capacity of others: « cette fille est *terrific* (…) elle incendie tes boyaux (81) » or, "mon Dieu comme elle est belle. Elle me chauffe les entrailles. Elle allume mon sang (102). » And if he is not heard singing or reciting panegyric poetry about one (102), he would extol the unmatched voluptuousness of another: « Qu'est-ce qu'elle est belle nom de Dieu qu'est-ce qu'elle est charnue» (113). It is observed that he does not stop at making adulatory pronouncements about his divas; he also endeavours to consummate his cravings, to borrow Platon's expression (Pascal, 1986, p.11).

And, arguably, it can be projected that the economically wasteful part of Lopez' hedonistic pursuit attains its apogee when, right in Paris, he does what follows in pursuit of a white whore trying to run away from him:

> Il la poursuit en pyjama, avec son inséparable mallette de billets (…). Reviens ! Ils arrivent au marché aux fleurs et alors qu'il allait l'attraper il est tombé et cette vieille chipie lui barre la route parce que monsieur vous allez me les payer ! il ouvre sa mallette et lui lance un gros billet entre tes dents gâtées. Il veut la rattraper mais monsieur tu vas me les payer et encore et encore.
>
> Bon d'accord je vous achète votre marché et ne m'emmerdez plus, il leur lance des billets partout, mais laissez-moi la rattraper. Lopez de maman tout fleuri cette fois mais ma belle sois bonne après ce bouillon de billets au marché de leurs mamans (ibid., p.154).

Conspicuous in the above is the syntactic havoc Labou-Tansi resorts to with the intention of depicting arguably Lopez as a human mistake. Also conspicuous in it is his penchant to financial wastefulness. On account of the foregoing, it is crucial to argue that beyond the surrealistic presentation of the episode, the reader is expected to be more interested in its symbolic representation, which is, diverting the Congolese riches to the opulent North, and specifically Paris.

Phase Three: Maman Nationale in Carnivalesque Mood

> Fou du roi, folle à la marotte, dervé, histrion, jongleur, sot, bouffon, *Zanni* de la *commedia dell'arte,* Arlequin, Scapin, Pierrot, saltimbanque, clown : de nombreux visages comiques désignent sur scène celui qui possède le « savoir-faire rire. » Néanmoins, malgré son inépuisable réserve de costumes et d'accoutrements fantasques, définir le bouffon est une entreprise difficile. A l'origine, ce mot remonte à l'italien *buffone* dont la racine *buffo* signifie comique. Il semble qu'on accepte donc le bouffon en tant que masque comique, comme on accepte Arlequin, Sganarelle ou Polichinelle. Le public ne se pose pas de questions sur son état civil, sa biographie ou sa situation familiale ou sociale : sa présence suffit et sa grimace rassure. Le bouffon est là sur scène pour faire rire : il est le ressort comique de la comédie (Buchler, 2003, p.1).

It is deemed imperative to reproduce Buchler's words in the above epigraph as are used in the opening chapter (*Le carnavalesque, le dialogisme, la ménipée*) of her thesis for they seem to perfectly mesh with Labou-Tansi's carnivalesque treatment of Martillimi Lopez' mother, Maman Nationale. It is also probably pertinent to observe that when the disillusioned subaltern writes or speaks, s/he goes to unimaginable lengths to render the humiliation of the people-in-power. Thus, it can be projected that in the deconstruction and reconstruction of the leadership image in the Central African space, Labou-Tansi knows no sacred cows. Otherwise stated, no one that has an organic link with the leadership is exempted from embarrassment. It is observed that this has been the fate of Martillimi Lopez' mother, Maman Nationale, who, in the audit of the masses, should be smeared with the dirty paint remaining in Labou-Tansi's carnival brush for being the biological source of the apparent misfortune that the peripheral populations are dealing with.

Thus, in addition to quibbling over, singing and jibing at the president's «hernie», his mother receives an avalanche of opprobrious treatments from the people. The people openly insult her «insultent Maman Nationale qui [leur] a donné un fils aussi honteux, Maman Nationale qui fornique au lieu de considérer son âge» (*L'Etat* : 42). Conceivably, what may be estimated as a transgression of the bounds of propriety is when Maman Nationale is burlesqued as a mentally derailed person displaying acts unbefitting of a president's mother:

> Maman folle nationale chante les chansons de chez nous. Elle imite les bêtes. Elle jette ses pagnes à la face de son fils: que je te montre d'où tu es venu. Maman! Elle se calme. Et plus personne ne se souvient qu'elle est folle. Sauf à cette heure du diner où elle met sa patte dans son plat (ibid. : 100).

The above presentation of the president's mother not just as an individual incapable of observing moral values, but also as a clownish mad woman makes it tempting to assume that the president's mood will be vacillating between anger and shame for having a mother that seems to be irreversibly out to compound the already catastrophic situation he is made to live in by the followership.

Arguably, the carnivalesque attains its paroxysm when, as typical of carnivals during the Medieval period or the Middle Ages, the mad person is brought on stage not just to amuse the other participants, but to deliver the keynote address where the source of the social conflict between the followership and the leadership is exposed as Buchler summarizes: «Le bouffon au théâtre n'est pas seulement un masque comique, comme il a été si souvent défini, mais au contraire un personage clé qui sert à cristalliser l'esprit de contestation du moment historique (2003: 19). » It is crucial to observe that this is what is made evident in *L'Etat* when the general's wives (Armando Liz Agonashi, Sobra Ikesse, Laura Paltès, Lavinia, Flaura Nantès, Mryama …), avenging themselves on Maman Nationale for the sexual abuse they suffer from her son (*L'Etat*: 108), momentarily transform her into a mad woman. It is observed that the burlesque is injected into the carnivalesque when the wives of the generals evidently transgress ethical boundaries; they do not just kidnap Maman Nationale, but they also dress her in military gadgets, make her sing and dance, have her wash their dirty menstrual linen and above all, examine «le chemin qui a donné un fils aussi honteux » and make her deliver the keynote address to narrate the «shameful history of her son» (*L'Etat*, pp.108-109). »

It is vital to note that what has been labelled as transgression above is, in fact, in keeping with the carnivalesque spirit such as is expounded by Bakhtine. Labou-Tansi's peculiarity however seems to reside in the decision to punish the Congolese nobility twice: he subalternizes this class and at the same time chooses a key figure from among them to deliver the satirical speech which, in Medieval carnival festivals, was done by someone from the abused class. It is tempting to argue that selecting someone from an inferior social class to play the role of the buffoon might not generate the right volume of anger and madness Labou-Tansi wants to see his victim in. This argument is validated by the reaction of Martillimi Lopez when, he makes the probably mad decision of subjecting his culprits to a sexual punishment: «Il fait venir six cent tirailleurs six cent d'entre nous les travailleurs du palais et pour laver ma honte je vous en prie, là, devant moi, dormez-moi ces chiennes. Chauffez-les à blanc : je vous donne une semaine» (110).

Departing from the observation that Le Guide Providentiel and Martillimi Lopez seem to have attained incorrigibility, and that they now seem to be impervious to reason, Labou-Tansi's resort to verbal violence against them can be considered appropriate. Its possible appropriateness stems from the argument that in a system where orthodox checks and balances are absent, unorthodox verbal violence can be used by the disembedded followership to fill this gap.

Conclusion

It is seems pertinent to close this essay by positing that Labou-Tansi's use of the carnivalesque to deride the pitfalls of the leadership can be considered successful in that it produced the desired degree of disturbance in the minds of his political victims. That is to say, although he uses Spanish names for his characters, and writes in fictional terms, he was in real life denied the opportunity by state authorities to travel out of his country to seek for a cure to the illness that he eventually died from. This reaction by state authorities consolidates the speculation that although the carnivalesque cannot overthrow bad governments or create the right impetus for the derided leadership to immediately accept relocating to a third space of freedom and prosperity for all, the future leadership of the Labou-Tansi's space might not indulge in degrading acts for fear of being torn apart by the pens of organic intellectual writers.

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12

AFRICAN CULTURES AND TRADITIONS IN EFL CLASSES: LESSONS FROM TRENDS IN BENIN REPUBLIC OF BENIN

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Introduction

Every human being is shaped by his or her culture, and s/he also contributes to the shaping and transmission of this culture. Humans do not passively participate in our culture; they actively participate in re-shaping it. In every respect, the relation between culture and humans is analogical to that between fish and water. It is then incumbent on every person to work hard to sustain his or her culture. It is vital to maintain one's cultural identity for that is where one gets true meaning as a human being.

Culture has impacted on education in a variety of ways. Garvey (1925) defines education as the medium by which a people are prepared for the creation of their own particular civilization, and the advancement and glory of their own race. Morison (1984) adds that education is the base of social progress, the passport to the future, for tomorrow belongs to the people who prepare for it today. Education is not only for the acquisition of bookish knowledge. Education opens one's eyes and enhances values.

This study is not suggesting going back to the past but forward by taking into account the positive values of the past. An investigation of Beninese EFL teachers' practices of African folklore and their teaching strategies in the classroom can be very informative. It can help suggest adequate strategies teachers can use to have EFL learners acquire African idiosyncrasies in the language class.

African Cultural Practices Today: An Interrogation

Today, there is no doubt that the Africanness of the African has been lost and traditional values and practices have been subjected to the culture of the west. Moral values that are fundamental to the African societal good have been largely discarded.

Africans have opened their doors to a flood of external influences that have eroded their values. They have deserted what used to be, showing a predilection for western styles. Chinua Achebe in his prologue to *Things Fall Apart* rightly states:

> The white man is very clever; He came quietly and peaceably with his religion. We were amused to his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer stand as one, he has torn the things that held us together and we have now fallen apart.

Truly, African culture is losing its significance in this era of modernism. The modern African is heading towards cultural chaos. His or her cultural identity is on the way to be splintered. He is neither a true African nor a true European. African cultural identity has assumed a chameleon pose today. In short, African culture is confronted with a problem of identity. The obvious cultural decline in Africa in particular is indubitable today. This decadence has permeated almost all spheres of African culture. Moral consciousness has been watered down and morality is being equated with awkward and odd life styles.

African culture today has been injured. This is a clear fact that is seen in our everyday living as Africans. The mode of dressing has changed so that African ladies have almost totally forgotten what is called traditional attire. Because of the contact between African culture and foreign cultures, many cultural heritages have been negatively tampered with. African traditional values seem to have lost their relevance and authenticity to the modern African. At the same time, the foreign ideas which Africans embrace do not replace the lacuna created by these values. Many good things and values we observed in community and mutual living seem to have been shattered. The effect of de-Africanising African culture is seen in many rugged and un-African ways of life of contemporary Africans. The advent of the internet and GSM have further deepened the problem of communalism that characterizes African cultural identity. Many Africans today no longer care to visit their relatives as long as the internet and GSM is within their reach. African hospitality has been marred because of western influence. A relative can no longer confidently visit another without invitation or prior notice. There is less emphasis today on the African way of life. Foreign cultures have influenced our culture to the extent that some Africans no longer want to be identified as Africans.

The societal groups of the African are centered on "weistic" units of the past. This social structure with a "weistic" core held well until the dawn of the western social structure. The western social structures are centered on individual identity and responsibility as compared to African group ownership and responsibility. When the African started to acquire the western education, learn western culture and values and started to cultivate them, s/he starts to question his/her traditional norms. The African élite think that European culture, values and social norms are indices of civilization and higher social status.

Consequently, they adopt western social systems, norms and values. Today, this results into the alienation of the values, norms and the culture of these African élites. This alienation is then transmitted to their children and their friends alike.

Modern education is based on the principles and objectives of the colonial type that aimed at glorifying western culture and 'creating' Africans who would serve the interests of the masters. Modern education inherited from the colonial epoch has wrecked havoc on Africans. For instance, there are some countries in Africa that run separate schools for the rich and poor. Schools, either directly or indirectly, teach western values and norms to the children to the detriment of their own norms, values and culture. It became so pronounced that the educational methods of the West embraced by Africans constituted the beginning of the condemnable "rapist" character of the colonialists, which alienated Africans from their culture and traditions. The formal system of education gives little priority to the appreciation of cultural beliefs. Africans' good ways of life are considered backward and old-fashioned. Some Africans even despise going to their villages. This is more pronounced with the youths.

Today Africans mourn the death of the culture of respect for life in Africa. The value attached to the sacredness of life is gradually dropping to zero point. This value down through the ages has been the bedrock of African existence. Now Africans live face-to-face with a culture of death. Fraternity, communalism, and sense of sacredness have given way to individualism and uniqueness. The beauty of human sexuality, which the ancient African held with high esteem, has been profaned and destroyed. Today, betrayal, individualism and violence are deeply seated in the minds of the youths and badly directed against their own society.

Although the expansion of human and natural sciences, the increase of technology and the advances in mass media seem to have evolved what can be called " a universal culture", this positivity could turn negative if not guarded. This can happen when a universal posture of culture undermines the particular characteristics of each culture. The basic question therefore is how can Africans participate in this exchange of cultures without compromising and endangering their traditional wisdom and value system?

This study examined teachers' practices about African folklore in EFL classes and students' feedbacks. To achieve this aim, the following research questions were considered:
1. How often do teachers incorporate African culture-related activities in EFL teaching?
2. What are EFL teachers' feelings about the use of African culture-related activities in EFL teaching?

Method

Participants
　　The participants of this study were 125 EFL teachers randomly selected from the Republic of Benin. Participants are members of Benin National Teachers of English Association (BNTEA). There were 77 males and 48 females aged between 27 and 56. Some of the participants had academic qualifications (Licence and Maîtrise) and others, professional degrees (Junior Secondary School Teaching Certificate known as BAPES and Senior Secondary School Teaching Certificate called CAPES). Their teaching experiences vary from 1 to more than 20 years.

Instruments
　　In order to conduct the study, data were collected through questionnaire and interviews. These data include demographic information about the participant EFL teachers, the meaning they make of African culture, their perceptions of its teaching in foreign language classes and how often do they incorporate African culture related activities in EFL classes.

Results
　　Interesting findings resulted from the analysis of the data collected. These results are presented according to the two research questions stated earlier.

The Teachers' Meaning of African Culture and Frequency of African Cultural Activities
　　The participating teachers (93%) view African culture in its broadest sense, and seem to be familiar with African cultural activities in EFL classes. Many teachers see culture as more than just "civilization". It is a bit contradictory that the findings indicate they are more often involved in doing big 'C' culture-related activities in their classes than with the small 'c' ones. Looking at the same proportions from the other end of the frequency scale, the results also indicate that they do not practically integrate African cultural instructions in their teaching practice; and if they do, they mostly focus on aspects of civilization without going deep into African culture. Most activities by participant teachers centered on discussions on cultural differences and the use of literature. While discussions on cultural differences (social habits, values, lifestyles, etc.) are 'often' conducted by 24.47% and 'sometimes' by 35.64% of the teachers, activities based on African literature are 'often' done by 21.81% and 'sometimes' by 28.72% of the teachers. However, the remaining activities, particularly African photos of famous sights and people and Art seem to be very less known to teachers.
　　From all the above results, it can be concluded that 61% EFL teachers of the regions under investigation do not integrate overtly African culture instruction in their EFL classes since cultural activities are practically nonexistent. The results

obtained from the different instruments reveal that the participants perceived African cultural instruction as an important component of language teaching. They believed that learning a language is also learning the cultural contents and skills required to be a competent speaker. Although there was a general agreement as to the usefulness and general educational value of increasing students' knowledge on the cultural aspects, the participants' perceptions on which culture focus on in the language classroom vary to a large extent.

Discussion

Language teaching is culture teaching and foreign language teachers are actually foreign culture teachers (Agbayahoun et al., 2017). This, however, does not imply that EFL learners will simply shake off their own culture and step into another. As social beings, learners are themselves part of a culture which defines and molds their own identity (Nyansani, 1997).The curriculum needs to include relevant cultural information from a variety of African cultures such as Ghanaian, Kenyan, Nigerian, Liberian, and so on. Beninese talking to Ghanaians and Nigerians need to know about Ghanaian and Nigerian culture. They also need to be able to talk about their own culture and cultural values in English. Local contexts familiar and relevant to students' lives should be used rather than unfamiliar and irrelevant contexts from the English speaking world. So a teacher has just to design a series of activities to enable learners to discuss and draw conclusions from their own experience of the target culture solely as a result of what they have heard or read. Culture learning will be truly meaningful only if it is comparative and contrastive. If we accept the view that teaching culture involves exposing learners to a new set of values, meanings and symbols, then it follows that these new phenomena can only be understood in the light of learners' existing cultural experience. The process of comparison and contrast will lead not only to a better appraisal of the target culture (whether British, American or African) but also to a greater understanding of the learner's own culture.

Conclusion

The use of home culture in language learning has been overlooked for far too long in EFL classes. Just as a history class based on facts, names, dates, and places can be boring, so can English class which presents the language in a structural, impersonal, formal way. Students need awareness not only of the language itself, but also of their own culture since students are themselves part of a culture which defines their own identity (Nyansani, 1997). Effective education for Africans today calls for EFL teachers to provide opportunities for African students learning about global issues but learning also about their own culture. An ideal method of African pedagogy ought to be harmonized to meet the yearnings of many African students. EFL teachers could infuse African idiosyncrasies in their teaching. They could branch out from the grammar, drills, and forced conversations to African cultures and traditions. They could take advantage of the diversity found on the black continent

by putting its folklore to work. They could make "Dossou and Kolawole" come alive for African students by giving them back their traditions, customs, and beliefs. Soon, even the shy student will have something interesting to say about a *Mahi* cure for the common cold, a Nigerian myth, an Ethiopian ritual. All these things can be found in African folklore which can empower both students and teachers. Students will come to realize that they have rich traditions in Africa – people who play games, tell stories, and follow traditions.

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13

THE RHETORIC OF RELIGION AND MONEY IN NIGERIAN POLITICS: A CASE OF KWARA STATE

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Introduction

Religion, money and language are social constructs couched in human relations. As *homo politicus,* human beings have the tendency to govern and dominate their environment by dictating the pace for others to follow. It is not out of place therefore, for them to spend their resources to grasp political power. Here, it must be emphasized that money cannot be ruled out completely from political mobilization and other logistics, but today, it becomes essential when assessing the extent of political corruption in Nigeria.

Money is heavily invested in the Nation polity of which, without it, the gate of power is closed against any political contestant. It is of interest to note that money politics has also crept in the shrines, mosques and churches through their religious vendors. The political gladiators often use these religious sites as centers for political mobilization. Furthermore, the same has also penetrated the courts and palaces of monarchs in order to buy their conscience. This trend is further predisposed by using rhetoric language in the face of electioneering campaign. Money politics appears to now play a crucial role in determining who wins; what, how and where? (Lasswell). It is therefore the thrust of this chapter to examine money politics, religion and language in Nigeria, using Kwara State as a case study in order to logically analyze the implication of these in nation's political lexicon.

A Historical Account on Money Politics in Nigeria

It is pertinent at this stage to first and foremost define what money politics is all about before tracing the historical antecedent. Davis (2014, pp.420-421) opines that money politics is a phenomenon in the Nigeria electoral process whereby contestants use money or money is used on their behalf, as an inducement to sway the support of the electorate from their opponents to their side, rather than relying on persuading the electorate to vote according to their wish and conviction. Shank (1984, p.135) sees money politics as a legalized bribery, where the legislators give large donations to some spurious private or community programmes in which the target

legislators are interested and sponsor peoples overseas travels, pays school fees etc., all in the name of public relations to secure the votes of the masses. Hassan Kukah (2007, p.232) posits that money politics depicts a financial gratification offered to reduce the bargaining capacity of our people when the opportunities have provided themselves, leading to a feeling of loss of integrity and personal worth. Kukah's submission is predicated on the fact that the volatility of the economic climates respond to the buying and selling of votes during election as a means or less risky options for survival (p.232). Since economic sphere is not always abstracted from other realities such as politics and religions, Falola and Babalola (1991, p.154) observe that money politics is connected with economic reality as a request for successful outing during election without lobbying and persuasion which has become a political ritual.

Davies (2014, p.421) further buttresses that the spending pattern of these gladiators in the nation's polity during elections becomes irritating that the impression is unequivocally created that candidates are being merchandized for high public office a breakfast cereal, despite the fact that that this is a common practice in Nigerian politics, it does not only end with political gladiators, but also interest groups, businessmen, some rich-individuals who have deplored stratagems to invest their money to campaign coffers of some parties and their representatives with the mind of gaining their money back or assuming control like political 'godfathers'.

Davis (2014, p. 421) asserts that the use of money to buy votes does not even stop at election period. They continue to use all the means at their disposal including money, to solidify and consolidate their influence on the elected officials (Wright, 1985, p.402) Shank (1984, p.190) which the political gladiators must drink to remain perpetually in political business.

Money politics in Nigeria is capable of variations but Davis (421) asserts that it reared its head in post-independent Nigeria, yet its influence was quite minimal in the first Republic. In the first Republic, ethnic and religion sentiments were the greatest weapons the political leaders or tribal legends used to win elections. These primordial ties appealed greatly to strengthen religion (Davis, 2014, p.421). Dudley (1982, p.68) further stresses that candidates fielded for elections were unimportant as the party took the central stage, appealed to ethnicity, played alliance to politics and used highly emotive terms which, in most cases, incited people to violence.

Adeyi (2008, pp.29-33) avers that all the expenses of elections were the direct responsibility of the parties from the funds raised from local commercial establishments and rich individuals that enjoyed party or government patronage. Davis (2014, p.421) has posited that money politics assumed greater proportion during the second Republic that commenced in 1979 when Six parties were established viz, National Party of Nigeria,(NPN), Unity Party of Nigeria, (UPN), National Advanced Party, (NAP), Grand National People's Party, (GNPP), National People's Party, (NPP) and People Redemption Party, (PRP). There was so much

display of ostentatious wealth by the wealthy contractors and the merchantile or aristocratic class in determining who emerged victorious.

In the third Republic, 1993, when two party systems were established by the then General Babangida, the aristocrats had actually hijacked two political parties viz National Republican Convention (NRC) and Social Democratic Party (SDP). At the party primaries, for instance, the use of money to win party nomination was pervasive while complaints of bribery trailed the results (Davis 2014, p.422). Some of the contestants who lost the primaries had this to say:

> Money was paid to party functionaries who were demanding and negotiating the amount of money to be given to them for payment to reward officers and others, and for how many votes will be allocated to aspirants (cited in Nwosu, 1996, p.76).

It is of interest to note that the umpire of this aforementioned election also subscribed to the fact that excessive use of money during the 1993 presidential election was ostensibly displayed which made President Babangida to nullify June 12 election. According to him:

> There were authenticated reports of election malpractices against agents, officials of the NEC and voters… there were proofs of manipulations, offers and acceptance of money and other forms of inducements, evidence available to then government put the amount of money spent by the presidential candidates at over 2.1 billion Naira (Davis 2014, p.422)

Similarly, money politics also engulfed nation polity since 1999 and the civilian to civilian transitions elections of 2003, 2007, 2011, 2015 and the just concluded 2019 elections where bullion vans of Central Bank of Nigeria were used to dispatch money to the abode of political leaders and movers in the society. Davis (2014, p.422) bemoans that if the use of money in the 1999 elections was open and shameless, that of 2003 in particular was indecent. In conjunction with Davis' submission, President Obasanjo at a public forum admitted that:

> With so much resources being deployed to capture elective offices, it is not difficult to see the correlation between politics and the potential for high level corruption. The greatest losers are the ordinary people-the voters whose faith and investment in the system are hijacked and subverted because of money, not their will, is made the determining factor in elections. Can we not move from politics of money and materialism to politics of ideas and issues of development? (INEC, 2005, pp.4-5)

The election of 2007 was acknowledged by the late President Umar Yar'Adua to have been full of malpractices of which money was one of the various malpractices.

Subsequently, in 2011 and 2015 elections, there was open use of excessive money with foreign currencies. Despite the excessive display of money, President Goodluck Jonathan lost the 2015 election to General Muhammadu Buhari who is regarded as Mr. Integrity. However, 2019 election has showcased the fact that the Nigerian electoral process is now being characterized by unbridled use of money to purchase votes. "The more the money, the higher the vote". Today' election in Nigeria is meant for the highest bidders.

Granted the fact that money politics has reached its zenith, palaces, courts and religious sites have been penetrated. Today, monarchs are induced with money for votes and support. Judiciary is also infiltrated with bribe; religions sites such as shrines, mosques and churches through their religious vendors are financially induced in order to canvass for support and votes. Often times, these religious sites are used as campaign grounds or mobilization platforms.

However, Davis (2014, pp.423-426) looks at the implications of money politics in Nigeria. According to him, those who give money to voters probably believe that they are investing against failure. Thus, the wealthy politicians or political god-fathers have a firm grip of party decision making process and the party machine. The winner of an election characterized by purchase of votes and other corrupt electoral practices would, expectedly develop investment mentality and try to recover the money invested in the elections when he occupies a public office that gives him access to public funds. When he finds himself in a position, he becomes more prone to receive gratification to promote and support the private interest of his sponsors. Lastly, people of integrity who want to genuinely serve the masses, but have no money to buy votes may lose out in the electoral contest.

The Trends and Predisposing Factors of Religions in Nigerian Politics

No doubt, religion has come to grips with the existence of all human endeavours as it embraces all aspects of life and wholeness of all existence (Alamu, 2011, p.1) Apparently, religion is the keystone of the people's lives and cultures. It aptly describes any system which relates men to ultimate values, whether God or something else which embodies a code, a creed and a cult (Alamu 2014, p.364).

In Nigeria, there are three main religions viz, African Religion or Indigenous Religion, Islam and Christianity. It is vital to note that religion is a very powerful tool in Nigerian politics. In the annals of Nigerian politics, there is the consciousness of religious consideration in the choice of a leader or leaders. Election or electioneering campaign is programmed along religious sensibility. The political contestants are either Christians or Muslims. Today, this religious cleavage has deepened as much that it serves as a check and balance in the choice of a candidate and running mate (Alamu, 2011, p.9). This trend became obvious in the second Republic till today. Meanwhile, religion positively serves advisory role to any constituted government and it is also used to mediate during crucial situation. Religion is also used for political mobilization. It aids contestants in prayer, conscientizes electorate on the

acts of political awareness and participation. A handful of contestants actually turn Christians over night to seek and campaign for elections. Often times, party contestants turn fellowship into a political campaign ground (Alamu, 2011, p.10). In the era of prosperity or materialistic evangelism, which is called 'Money theology' in theological parlance by the Pentecostal preachers, money answers all things (Eccles. 10:19). In Christian parlance, "Money is the conveyor of evangelism'. Therefore, materialistic value of adherents of the various religions is financially engineered by money theology such that money from unhealthy means is solicited for. Kukah (2007, p.231) becomes apposite when the crafty steward in the Bible is the patron saint of a Nigerian public office holder.

Ifa corpus of the Yoruba religious belief asserts as enunciated by Falola and Babalola (1991, pp.153-154) that "My money is not enough. That's right. I continue to have more money". In sum, it is clear in contemporary times, that some religious vendors who represent the shrines, Mosques and churches have been romanticizing with these political gladiators by collecting or receiving money on behalf of their members and subsequently impress it on their members to vote such candidates by force or place them under oath. In the just concluded election of 2019, some members of some mosques in Ilorin were placed on oath to vote because of the money received from a particular candidate. This trend was also evident in some churches where a Christian candidate was prayed for and the members were prevailed on to vote him with the exchange of money.

Kukah (2007, p.230) adds that the recent co-option of traditional rulers and other strata of the society calls for concern. Engineered by greed, traditional monarchs who had sworn on oath to defend, protect, secure and to remain unbiased to their people, have been known to sell their own people via money politics. With this, their social lifestyles, marked by high taste in political elegance and other paraphernalia of office, makes the need for extra illegitimate cash inevitable (Kukah, 23).

Predisposition of Language in Nigerian Politics

Without equivocation, language is an indispensable tool that man needs to facilitate his daily interactions or intercourse with his fellows whether in face-to-face exchange or in the other social contexts. Man uses language to disseminate or convey his experience within a socio-cultural setting (Olajuyigbe, 1999, p.176). In other words, Akindele and Adegbite (1992, p.16) posit that language can be seen as a system of vocal symbols by which human beings communicate ideas. It is of interest to linguist to investigate variations in the use of language (Trudgill, 1971, Stockwell, 2003). As a matter of fact, language may be persuasive and as well satirical in nature. Thus, language lends credence to rhetoric method.

The nature and tenacity of understanding rhetoric has been dynamic and variegated over the century of its existence. Thus, the classical rhetorical theory viewed the subject-matter or concept as the "art of discourse" (Dennis Minow,

20:17). In his pristine rhetorical context focus on rhetoric emphasized the public, persuasive and contextual characteristics of human discourse (Lucaites and Condit, 1999). Public discourse focused attention on communication that affected the entire community and was distinguished from technical discourses addressed to more private audiences. Public discourse is believed to have capacity for persuasion that is, ability to affect behalf and behavior through the power of symbolic intercourse (Lucaites and Condit, 1999). The pivot of rhetoric, therefore, is the determination of the most effective persuasive methods of presentation on the process to discover the most effective way to express a thought in a given situation (Mc Quarrie & Mick. 1996).

To this end, classical rhetorical perspective treated the nexus between language and meaning and contextual. Contemporary rhetorical theory that started to develop in the mid –1960s sought to adopt our understanding of rhetoric to the changing conditions of the new era. Modern rhetoric is no seen anymore as integral to public discourse, but rather, it is interpreted as a central and substantial dimension of many facets of the human social experience (Mc Quarrie & Mick, 1996). Modern or contemporary rhetoricians have opened the litany of persuasiveness to such an elastic extent that active participants of rhetoric method are able to interpret and respond to the message in various ways. Rhetoric, as a central and substantial tool of many facets of the human social experience has crept into Nigerian Politics for decades. But the post-independent Nigeria has experienced a greater dimension as a powerful tool to either entrench or remove candidates. A handful of these words are powerful and loaded with meanings. Until recently, some words like "there is no vacancy in Aso Rock", "*Na im bi dis*- He is the choice/one", "The old has passed away, behold the new" "Pepereto", "Let us do again", *Le kaan si*-Just another term, and among others. Nevertheless, the dimension the just concluded election took in respect of persuasive rhetoric speech left the mouth ajar. We shall turn to this shortly.

Money Politics, Religion and Language in Kwara State: A Synthesis

As earlier pointed out, that money has enveloped Nigerian politics, without which the gate of power is locked against any political contestant. We have also argued that money politics has crept into the shrines, mosques and churches, through their religious vendors. Thus, these political gladiators often use these religious sites as centers for political mobilization and free money exchanges hands. The courts and palaces are also affected by this phenomenon.

Kwara state is one of the thirty-six states in Nigeria. It was created in 1967 when Nigeria had twelve states. It shares common boundary with Kogi, Oyo, Niger, and Osun/Ekiti. Politically, it is situated in the North central zone of the six geo-political zones.

From inception politically, Friday-Otun (2019) asserts that late Senator Abubakar Saraki-(Oloye), had been the prime-mover of Kwara politics. In other words, the political dynasty of Kwara had been under the control of Late Senator

Abubakar Saraki. This political dynasty was handed over to his son, Senator Bukola Abubakar Saraki at the demise of his father in 2013. Interestingly, he had produced many governors such as Alhaji Adamu Attah, Alhaji Lafiagi and Alhaji Abubakar Lawal. At these periods, Late Senator Abubakar Saraki had been controlling the electorate by inducing them financially, until his son Dr. Bukola Saraki made in-road into Kwara politics in 2003. Dr. Bukola Saraki came on board in 2003 as Governor of the state. After the demise of his father, he took over the political dynasty. Money politics has been the order of the day. In the euphoria of his political dynasty, speeches like "Le kaan si – One more time". There is no vacancy in Kwara State government House, "Our leader has become the leader of all," became the common parlance. In the religious sphere, statement like "No weapon fashioned against Saraki shall prosper" held sway.

Suddenly, this political dynasty of over five decades crumbled during the 2019 general elections. There was a serious revolt against Saraki political dynasty with the phrase *Ó tó gé* group of All Progressive Congress (APC) meaning "enough" echoed from rival party, while his party People's Democratic Party (PDP) came up with *Ó tuń yá* – it has just started phenomenon. As usual, money politics was ostentatiously displayed to such an extent that each mosque in Ilorin was reached with this largesse. Some members were made to be under oath to vote, while some opted out and voted according to their conscience. Likewise, some churches were reached, prayers were held and many items were distributed accordingly.

They came up with persuasive slogan and demagogic speeches such as *Ó tó gé*, meaning "enough is enough". By implication, a handful of Kwarans believed that they had been caged for long, therefore, it is time they liberated themselves from the political fetters of Saraki's dynasty by saying "enough is enough – *Ó tó gé"*. Many voters seemed to be impressed by all the tricks the party and the candidates employed (Davis 2014, 422). This *Ó tó gé* phenomenon actually became a magic wand by making many people conscious politically, hence, victory was secured at all levels by All Progressive Congress (APC). Thus, the propellers of *Ó tuń yá* – it has just started phenomenon of the People's Democratic Party (PDP), reigning political dynasty could not garner more supports as their political boat capsized politically with monumental losses . The persuasiveness of rhetoric in this contemporary era did not only make audiences to fill at home but also made them active participants of the rhetoric discourse with their ability to interpret and respond to the message in various ways. Their conscious articulation was an added value to their cry for freedom, which they have succeeded in achieving. However, there is an agitation as to whether the Saraki's dynasty has forever fallen or it will bounce back.

Conclusion

The study has explored religion, money and language in the Nigerian politics. It has revealed that the use of religion and ethnicity characterized the first and second republics. Then, money was sourced from within and those who were privileged

financially and the payment of assessment by members. However, in the Second republic, introduction was money politics gained prominence. Since then, political gladiators in the political marketplace have used their financial wherewithal to canvass for votes or buy their votes without much ado. The electoral processes have been hijacked by money-bags. Nigerian political processes from 1999 till date are characterized with money politics which has become engrafted in the Nigerian political lexicon. The paper, therefore, seeks to posit that with the ascendancy of money politics in Nigeria, it will be subtle and difficult to have good representatives who will bid the will of the people. Secondly, governance in Nigeria will be geared towards the few aristocrats at the expense of the masses. Furthermore, money politics in Nigeria will never bring out the best or preferred candidates for political offices, and the issue of political godfatherism will become unprecedented to the extent that Nigerian political processes will continue to be murderous, callous, illegal, unconstitutional, violent, daring and heinous. The paper concludes by saying that money politics should be discontinued in all ramifications.

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14

ANALYSIS OF EVALUATION AND FEEDBACK STRATEGIES IN READING COMPREHENSION LESSONS AMONG SECONDARY SCHOOL TEACHERS IN NIGERIA

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Introduction

Reading is one of the four basic language skills – listening, speaking, reading and writing. It is an independent way of learning which introduces the reader to the immediate world. That is, the reader can view the ever-widening horizon and explore new areas in the world of things, people and events. It is a complex system of operations which involves the eyes, the brain, the ears, and the nervous system as a whole.

Effective learning is rather said to take place when a learner is confronted with varied printed materials and he/she is able to concentrate and extract ideas and views from the pool of facts written by writers. In other words, reading can be described as an inevitable tool which a learner requires to make headways in the world of academics. It can also be seen as a process of re-creating the text in the reader's mind. That is, the reader matches the elements of the text against his own world structure, and modifies that structure accordingly (Cathering, 1989). It is clear that reading is a complex exercise involving the deployment of many skills and co-ordinated system of human body. This is corroborated by Lawal (1991) and Kadri (1997) that reading is the ability to comprehend the thought and feelings of an author's mind via the medium of text. Such a definition includes both the cognitive and affective aspects of reading.

Further, Papalia (1987) postulated that reading comprehension entails more than knowledge of vocabulary and syntax. He believes it also requires ability to perceive the text nature of the passage being communicated. Comprehension, according to Lawal (1995), is essentially a product of the interaction between a person (the reader) and the text before him or her. In other words, reading as a means of exploring the world rests mainly on the reader's knowledge and experience. It is the reader's knowledge and experience that come to interact with the ideas, message, knowledge and experiences which the writer or author presents. This view is shared in Olajide (1997) that the psycholinguistic activity of reading by scholars submits that

apart from the internal structure of language, the context of use of such language, as well as the reader's experimental background determines comprehension.

It follows then that recognizing graphic symbols or letters is only a subset of reading comprehension which involves a rather higher level of literary activities such as decoding the surface and deep meanings of words, their structural arrangement and grammatical integration thus giving rise to creativity on the part of the reader or learner. Thus, poor comprehension can be caused by poor language background, poor vocabulary, lack of training and practice in reading skills and failure to search for meaning in the written materials. Sometimes, it could be due to inappropriate materials or limited mental ability. Though comprehension skills underlie study skills, other abilities are required for effective studying. They include ability to locate materials, ability to use reference materials, ability to understand maps, graphs, schematics, charts, pictures and to read flexibly for one's purpose.

Evaluation is a systematic process of determining the extent to which instructional objectives are achieved by pupils (Gronlund, 1976). Corroborating this position, Lawal (1985) posited that evaluation is a concept derived morphologically from the root "value" and the stem "evaluate". Thus, it can be generally defined as the process of passing judgment on the value or worth of an object, a person or an event, a thing or an understanding. Beyond this general conception however, evaluation is a goal-oriented component of all decision-making activities and it entails the collection and analysis of relevant data so as to be able to make progressive adjustment towards pre-determined goals.

In the educational context, therefore, it can be said that evaluation involves determining how satisfactorily or unsatisfactorily certain desired educational objectives have been achieved. However, Abiri (2007) identified different types of evaluation which are often influenced or informed by the goal or purpose of the evaluation process. Prominent among the types are - prognostic, summative, personnel, programme and institutional or organizational evaluation. Abiri explained that evaluation could also be categorized as either internal or external depending on its source, that is, whether the conducting agency is from within or outside the organization. An internal evaluation would normally be controlled and conducted by the teachers or the institution concerned, while an external evaluation would be carried out by, or at the instance of an external body such as a particular level of government or an organization such as West African Examination Council (WAEC), National Business and Technical Education Board (NABTEB), Joint Admission and Matriculation Board (JAMB), National Examination Council (NECO), National Teachers' Institute (NTI), National University Commission (NUC).

Abiri (2007) explained that prognostic evaluation takes place before the beginning of an instructional programme, and its purpose is to discover how the pupils or learners stand – entry standard, ability, strength or attainment of the learner with a view to place them accordingly. He added that evaluation is diagnostic when it is conducted at intervals within an instructional programme to explore learners'

difficulties or academic challenges, while it is formative when it takes place through various stages of instructional programme with a view to finding out how well the particular intended goals are being achieved such that relevant changes can be made to achieve the goals.

Summative evaluation, according to Abiri (2007) takes place at the end of a programme of instruction and it is intended to generate a final statement of achievement or outcome of the instructional programme so examined.

Feedback is a process in which information about the past or present influences the same phenomenon in the present or future. It is part of cause and effect that forms a circuit or loop. In other words, feedback is the response, outcome or reaction emanating or evolving from an earlier action or prompting. In the educational context, it is learner's and teacher's reaction to instructional content and context.

Ramaprasad (1983) defined feedback generally as information about the gap between the actual level and the reference level of a system parameter which is used to alter a gap in some way. In other words, feedback sets out to bridge the gap or vacuum between an ideal situation, anticipated reaction or outcome and a deficient or inadequate condition.

Philip (2010) defined feedback as a communication that we give or get; sometimes feedback is called criticism. Philip further asserted that feedback is a way to let people know how effective they are in what they are trying to accomplish. When narrowed down to classroom situation, feedback would mean an essential condiment that both the teacher and the learner need in order to accomplish the learning outcome benchmarks. It serves as speed-breaker where the teacher is found to be on a high speed and it serves as an energizer where learners are found to be deficient and lagging.

Formative and corrective feedbacks are the two major types in the literature. Formative feedback was described by Bachman and Palmer (1996) as an on-going assistance focused on the process. It helps teachers to check the current status of their students' language ability. This implies that teachers can know what the students know and what they do not know. Formative feedback gives students opportunity to participate in modifying or re-planning the upcoming classes. As indicated above, formative feedback guides both the teacher and the learners through a proper and well-structured planning of learning or instructional content.

Statement of the Problem

As significant as reading and reading comprehension are to the academic success of students, researchers and educationists are still of the opinion that the majority of secondary teachers still handle its teaching poorly (Olajide, 1991; Lawal, 1994). The implication is that the students have little or no ability to understand written texts. The effect of this is felt on the students' inability to read fast, bring out facts from passages, separate relevant from irrelevant details, retain and recall what is

read and maintain a strong vocabulary base (Unoh,1980). Moreover, most teachers lack the basic knowledge of evaluation strategy which is used by the teacher to provide feedback to students and to check for understanding in the teaching and learning process.

Research Questions

The following questions guided the study:
1. What evaluation strategies do secondary school teachers in Ilorin use in their comprehension lessons?
2. What feedback strategies do secondary school teachers in Ilorin use in their comprehension lessons?
3. Does teachers' evaluation and feedback strategies have any influence on reading comprehension lessons?
4. Is there any influence of gender on teachers' use of evaluation and feedback strategies in their comprehension lessons?
5. Does teachers' qualification have any influence on the evaluation and feedback strategies used in reading comprehension lessons?
6. Does years of experience have any influence on teachers' evaluation and feedback strategies in reading comprehension?

Research Hypotheses

The study will test the following hypotheses:

$H0_1$: Teachers' evaluation and feedback strategies have no significant relationship with reading comprehension lessons

$H0_2$: There is no significant difference in the evaluation and feedback strategies used in reading comprehension lessons among teachers based on gender.

$H0_3$: There is no significant difference in the evaluation and feedback strategies used in reading comprehension lessons among teachers based on qualification.

$H0_4$: There is no significant difference in the evaluation and feedback strategies used in reading comprehension lessons among teachers based on years of experience.

Research Design

The study adopted the descriptive survey of the cross-sectional type to explore the evaluation and feedback strategies in reading comprehension lessons among English language teachers in Ilorin. The study covered all secondary school teachers in Ilorin East, South and West Local Government Areas (LGA). The 1,827 English language teachers of the 263 public and private secondary schools in Kwara State constituted the target population for the study. Ten (10) schools were selected from each of the three (3) Local Government Areas using the stratified random sampling technique based on the variables of the study.

Three (3) teachers were randomly selected from each of the ten (10) schools – public and private in Ilorin East and Ilorin South Local Government Areas, while four (4) teachers were randomly selected in each of the ten (10) schools – public and private in Ilorin West Local Government Area respectively. The teachers were selected using the purposive random sampling technique. In all, forty (40) teachers were sampled in Ilorin West Local Government Area, while thirty (30) teachers were selected in each of Ilorin East and South making a total of one hundred (100) teachers as respondents for this study.

The instrument used in the study was a researcher-designed questionnaire and observation technique. The questionnaire was divided into four sections A – D. Section A was used to elicit data on the demographic characteristics of the respondents. Sections B – D were used to gather data on knowledge of evaluation strategies, knowledge of feedback strategies and knowledge of reading techniques.

The responses to the section were on a four (4) point Likert scale of Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD). The validity of the questionnaire was ascertained by experts in Measurement and Evaluation from the University of Ilorin. The test re-test technique was used to ascertain the reliability co-efficient of the instrument by administering the instrument on 10 teachers who were not involved in the actual study. Three weeks after the first administration, the instrument was re-administered using the Pearson's Product Moment Correlation Co-efficient and a value of .85 was obtained.

The data collected were analyzed using the percentage for the biographic data, research questions 1 and 2, Analysis of Variance (ANOVA) at 0.05 alpha level.

Results and Data Analysis

Table 1: Distribution of Respondents based on Gender

Gender	Frequency	Percentage
Male	34	34.0
Female	66	66.0
Total	**100**	**100.0**

The result presented in table 1 shows that 34 respondents were males, while 66 were females. This means that there were more female respondents (teachers) than male respondents.

Table 2: Distribution of Respondents based on Qualification

Qualification	Frequency	Percentage
NCE	21	21.0
B.A.	24	24.0
B.A (Ed)/PGDE/B.Sc (Ed)	45	45.0
Others	10	10.0
Total	**100**	**100.0**

The result presented in table 2 shows that 21 respondents had NCE Certificate, 24 had B.A., 45 had B.A. (Ed)/PGDE/B.Sc. (Ed), while 10 had other certificates. This means that majority of the respondents were those with B.A. (Ed.)/PGDE/B.Sc. (Ed.) Certificate.

Table 3: Distribution of Respondents based on School Type

School Type	Frequency	Percentage %
Public	89	89.0
Private	11	11.0
Total	**100**	**100.0**

The result presented in table 3 shows that 89 respondents were from public schools, while 11 respondents were from private schools. This means that there were more public school teachers participating in the study than private school teachers.

Research Questions

Research Question 1: What evaluation strategies do secondary school teachers in Ilorin use in their comprehension lessons?

Table 4: Evaluation strategy used by secondary school teachers in comprehension lessons

S/N	Items	Total	Level of Acceptance	Ranking
1.	The passage is too complex	227	56.75	6th
2.	The story is not straight forward	233	58.25	5th
3.	My students cannot understand the story	225	56.25	8th
4.	The lexical items are intertwined	250	62.5	3rd
5.	My students would prefer a simpler passage	269	67.25	1st
6.	My students cannot read the unfamiliar words	242	60.5	4th
7.	Its difficult to write the paragraph as sentences	226	56.5	7th
8	Meaning is confusing and not clear	203	50.75	10th
9	If asked, my students cannot fill-in missing words	219	54.75	9th
10	Multiple choice is the most appropriate test for the passage	257	64.25	2nd

Table 4 above shows that majority of the teachers agreed to the fact that their students would prefer a simpler passages, while they disagreed that meaning is confusing and not clear.

Research Question 2: What feedback strategies do secondary school teachers in Ilorin use in their comprehension lessons?

Table 5: Feedback used by secondary school teachers in comprehension lessons

S/N	Items	Total	Level of Acceptance	Ranking
1.	Students don't have to read out the passage	255	63.75	3rd
2	Decoding meaning helps comprehension lesson	292	73.00	1st
3	I score only the right answer to comprehension passage	271	67.75	2nd
4	My students read fluently without errors	223	55.75	7th
5.	My students ask questions outside a comprehension passage	253	63.25	4th
6.	My students rewrite passage about personal experience	228	57.00	6th
7.	Grammar is the main focus of reading comprehension	246	61.50	5th
8.	My students quote other books or reading texts.	218	54.50	8th
9.	Feedback is not important in reading comprehension.	204	51.00	9th

Table 5 above shows that majority of the teachers agreed to the fact that decoding meaning helps comprehension lesson, while they disagreed that feedback is not important in reading comprehension lesson.

Research Hypotheses

$H0_1$: Teachers' evaluation and feedback strategies has no significant relationship with reading comprehension lessons.

Table 6: Teachers' evaluation and feedback strategies with reading comprehension lessons

	Sum of squares	Df	Mean square	F	Sig.
Between Groups within Groups	1285.797	18	71.433	3.504	.00
Total	2936.9120	99			

The result presented in table 6 shows that the significant level was 0.000 which is less than 0.05 significant level. The hypothesis which states that teachers' evaluation and feedback strategies have no significant relationship with reading

comprehension lessons is hereby rejected. This implies that teachers' evaluation and feedback strategies had a significant relationship with reading comprehension lessons.

$H0_1$: Gender does not have any significant relationship with the evaluation and feedback strategies used by teachers in reading comprehensions

Table 7: Gender and Teachers' Evaluation and Feedback Strategies with Reading Comprehension Lessons

	Sum of squares	df	Mean square	F	Sig.
Between Groups within Groups	4.948	18	.275	1.273	.228
Within Groups	17.492	81	.216		
Total	**22.440**	**99**			

The result presented in table 7 reveals that the significant level was 0.228 which is greater than 0.05 significant levels. The hypothesis which states that gender does not have any significant relationship with the evaluation and feedback strategies used by teachers in reading comprehension lesson is hereby accepted. This means that gender does not have a significant relationship with the evaluation and feedback strategies used by teachers in reading comprehension lessons.

$H0_3$: Teachers' academic qualifications have no significant relationship with evaluation and feedback strategies used in reading comprehension lessons.

Table 8: Qualifications and Teachers' Evaluation and Feedback Strategies with Reading Comprehension Lessons

	Sum of squares	Df	Mean square	F	Sig.
Between Groups within Groups	24.108	18	1.339	1.735	.050
Within Groups	62.532	81	.772		
Total	**86.640**	**99**			

The result presented in table 8 above shows that the significant level was 0.05 which is equal to 0.05 significant level. The hypothesis which states that teachers' academic qualifications have no significant difference with the evaluation and feedback strategies used by teachers in reading comprehension lessons is hereby rejected. This means that teachers' qualifications had a significant difference with the evaluation and feedback strategies used by teachers in reading comprehension lessons.

$H0_4$: Years of experience does not have significant difference with evaluation and feedback strategies used in reading comprehension lessons

Table 9: Years of Experience and Teachers' Evaluation and Feedback Strategies with Reading Comprehension Lessons

Years of Experience	Frequency	Percentage
0 – 5 Years	31	31.0
6 – 10 years	25	25.0
11 – 15 Years	23	23.0
16 Years and Above	21	21.0
Total	**100**	**100.0**

The result presented in table 3 above shows that 31 respondents had 0 – 5 years teaching experience, 25 had 6 – 10 years teaching experience, 23 had 11 – 15 years teaching experience, while 21 had spend 16 years and above in teaching. This means that majority of the teachers were those with 0 – 5 years of teaching experience.

Discussion of Findings

The finding of the study revealed that respondents above 10 years of teaching experience were 44 (the largest in the group of respondents). If this group is in the majority, it goes to confirm the position of Tijani (2001) and Okon (2005) that reading comprehension challenges are caused by lack of experience. Since most of the experienced teachers are leaving the service, English comprehension lessons are now at the mercy of young, inexperienced teachers in most schools, especially public schools.

The finding also revealed that 24 out of the respondents were teachers with First Degree in English, Social Sciences and core sciences which they had acquired for a long time in the past. Ultimately, such academic stagnation and inadequate experience about feedback and evaluation strategies in reading comprehension class cannot but leave the teachers with the choice of using stereotype and obsolete teaching methods.

On the type of evaluation strategies deployed by teachers in reading comprehension lesson, majority of the teachers agreed that their students would prefer a simpler passage. Equally, many teachers agreed that their students cannot fill-in missing words if asked. This is another glaring evidence that the teachers hardly employ the use of a veritable evaluation strategy like cloze procedure as postulated by White (1985). Perhaps this is one reason learners are not properly groomed to face different evaluation strategies in public examinations, hence their performances.

Interestingly, majority of the respondents agreed that decoding meaning helps comprehension lesson. Kamhi and Catts (1999) and Tunner and Cole (2001) both subscribed to decoding meaning as a veritable feedback strategy in reading comprehension class. In as much as it is good, it cannot be over-used at the expense

of other feedback strategies. Kamhi and Catts (1999) are of the opinion that an integrated model of instruction assists learners to simultaneously use and integrate lower level skills like word recognition with higher level linguistics like phonemic awareness, word formation rules and sentence structure. Thus, teachers are not using or exploring the feedback and evaluation strategies central to a successful reading comprehension lesson known to them.

Further, the result of classroom observation reported in chapter four revealed that teachers of English comprehension lessons are not doing enough to equip students for comprehension exercises. Most often, this might not be unconnected with the mammoth classroom population evident in most public schools; aside from other factors like inadequate knowledge and inadequate structure for capacity building as well as regular intervention in the training of teachers.

The result of hypothesis one shows that teachers' evaluation and feedback strategies have a significant difference with reading comprehension lessons. Gronlund (1976), Lawal (1997) and Kamhi and Catts (1999) have in their studies buttressed the inherent benefits of a systematic process of determining the extent to which instructional objectives are achieved by students' evaluation; and the need for remediating reading comprehension challenges at various levels of teaching reading comprehension in schools. For this, teachers cannot but employ the use of appropriate feedback and evaluation strategies in a comprehension class. Conversely, few teachers realize this fact that they relegate it to the base thus, taking its toll on their lesson delivery and students performance in reading comprehension lesson.

On hypothesis two, the results reveals that gender had no significant difference on the evaluation and feedback strategies used by teachers of English comprehension lesson. Both Lawal (1991) and Abe (1991) shared this position in their studies that, gender had no significant influence on academic performance. Although, as reflected in Table 1, there are more female English language teachers than males teaching reading comprehension in schools, it is not a yardstick for the type of strategies used by both male and female teachers in the classroom.

In the same vein, the results of hypothesis three points to the fact that teachers' academic qualification had no significant difference with the type of evaluation and feedback strategies they use in reading comprehension lesson. Lawal (1997) and Okon (2005) both submitted that performance is a function of individual's ability and their commitment to the lesson at hand.

The result of hypothesis four reveals that teachers had no significant difference with the evaluation and feedback strategies used by teachers in reading comprehension lessons. Though that is the result of the study, it may be arguable going by existing studies like Okon (2005) which proved that inexperienced teachers may lack the fitness and experience to handle a reading comprehension lesson as an experienced teacher will do. This of course will be a function of exposure - background and personal ability.

In all the literature reviewed in this study, the profound use of varying strategies in the evaluation and feedback of reading comprehension lessons are not only apparent but appealing. If in the course of evaluating reading comprehension teachers could endeavour to apply the use of cloze procedure, summary writing, pre-reading, probing questions, schemas, pictures and diagrams and multiple choice questions, evaluation will be well-grounded. A teacher may not need more than two or three of these strategies in a lesson.

Conclusion

The study has revealed that most teachers prefer the use of multiple choice as a strategy for evaluating comprehension passage using cloze procedure and other evaluation strategies that stimulate independent thinking in reading comprehension class.

It has also established that teachers' academic qualification is not a yardstick for the use of effective evaluation and feedback strategies in reading comprehension lesson; just like gender is not a parameter for the use of better evaluation and feedback strategies in reading comprehension class.

The study equally established that largely owing to the poor state of infrastructure, over-crowded classrooms coupled with under-staffing and short supply of specialist to teach core subjects including English language, performance in both internal and external examinations are repeatedly poor and uninspiring.

Recommendations

As a result of the findings of the study, it is recommended that teachers of English comprehension lessons needed to be closely supported and monitored to be more dynamic and move with time in their evaluation and feedback strategies. It is also imperative that reading comprehension teachers engage students more in creative writing during comprehension lessons rather than just lifting words from a comprehension passage and using multiple choice to evaluate comprehension all the times.

There is the need for the government (federal, state and local) to rise to the challenge of inadequate number of specialists handling the teaching of English language in public schools as this would go a long way to forestall learning deficit and equip students with relevant skills to excel both in internal and external examinations. Along with this, concerted efforts of all stakeholders in education should be channelled toward provision of relevant infrastructure and instructional materials in public schools as in private schools for better results in teaching reading comprehension. Efforts should also be made to ensure that teachers keep records and track the progress of individual students in comprehension class through the use of a myriad of evaluation and feedback strategies including those identified in the existing studies reviewed in this study.

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FOSTERING INNOVATIONS IN THE USE OF TECHNOLOGIES TO MOTIVATE EFL LISTENERS AND SPEAKERS: CASE STUDY OF ADJARRA SECONDARY SCHOOLS IN OUÉMÉ, A REGION OF BENIN REPUBLIC

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Introduction

Language is very important for communication activities, and EFL teachers and learners, according to Grabe and Stoller (2002), use language skills such as listening, speaking, reading, and writing for their proficiency and communication. In addition, Ahmadi (2017) states that one of the important elements for learning is the method that instructors use in their classes to facilitate language learning process. The current study is focused on the use of innovative technologies to teach listening and speaking in EFL classrooms, and especially the classrooms of Adjarra secondary schools. The background to the study reveals that the learners of Beninese secondary schools scarcely dare utter a few words in English, although they have already learnt this language for some years. This failure of successful language learning is certainly due to the fact that English is not the widely used language despite its undeniable importance. That is why Beninese EFL learners have difficulty grasping the gist of the English language and are also unable to snatch a few minutes' conversations in English from time to time.

Most people in Adjarra are wealthy enough to afford their children sophisticated technological tools which should be useful for EFL learners in classroom settings and in their real life situations, and this permanent use will favour EFL learning. The main purpose of this study was to sensitise EFL teachers, parents, and authorities and draw their attention more to the good and favourable use of innovative technologies which will trigger effective and efficient teaching/learning of the English language. The research questions are (i) What is the role of the adequate use of innovative technologies in the teaching and learning of the English language for Adjarra's secondary schools? (ii) How should innovative technologies' use foster the English language teaching/learning in Beninese educational system? These questions guided the study. Some recommendations as well as suggestions are made accordingly.

Definition of Some Concepts

Technology

According to Işman (2012), technology is the practical use of knowledge particularly in a specific area and is a way of doing a task specially using technical processes, methods, or knowledge. The use of technology includes not only machines (computer hardware) and instruments, but also involves structured relations with other humans, machines, and the environment (Işman, 2012). This use of technology should be helpful for the successful teaching and learning of English in EFL educational settings.

Technology integration

According to Hennessy, Ruthven, and Brindley (2005) and Pourhosein Gilakjani (2017), technology integration is defined in terms of how teachers use technology to perform familiar activities more effectively and how the use can re-shape these activities. Dockstader (2008) defines technology integration as the use of technology to improve the educational environment. It supports the classroom teaching through creating opportunities for learners to complete assignments on the computer rather than the normal pencil and paper approach. The effective use of technology should rouse the learners' interests in the English language learning.

Literature Review

According to Becker (2000), computers are regarded as important instructional aids in language classes in which teachers have convenient access, are sufficiently prepared, and have some freedom in the curriculum. This point of view shows that when teachers prepare themselves well and use their computers and other technological tools conveniently, adequate teaching and learning will really take place in the language classes. This opinion is also shared by Bull and Ma (2001), who state that technology offers unlimited resources to language learners. However, one of the concerns is that, the discipline problems EFL teachers usually come across in Beninese secondary schools in general, and the ones of Adjarra secondary schools' settings in particular are very noticeable. Teachers should care much about such problems because learners may be using their cell phones, for instance, wrongly in the classroom and the target will not be accomplished.

Harmer (2007) and Gençlter (2015) emphasize that teachers should encourage learners to find appropriate activities through the use of computer technology in order to be successful in language learning. Not only should the activities found be appropriate, teachers should also care a lot about how their learners should carry out these activities effectively.

According to Harmer (2007), using computer-based language activities improves cooperative learning in learners. When learners cooperate, this cooperation develops many skills in these students, and this also favours language practice in

classroom settings as well as their real life situations. Furthermore, Tomlison (2009) and Gençlter (2015) say that computer-based activities provide learners with unhindered access to information and appropriate materials. They continue that internet materials motivate learners to learn more. They are really motivated to learn more, but this motivation depends on the way EFL teachers carry out these activities, and the way they use these materials accordingly. This use of technologies is important because almost all learners do possess these technological materials in Beninese secondary schools nowadays with a high probability of facilitating EFL teaching and learning if appropriately deployed.

In addition, Larsen-Freeman and Anderson (2011) support the view that technology brings learning experience closer to the learners; in such a way that the use of technology enables teachers incorporate many other adequate teaching materials which raise learners' interests and captivate their attention. They can even view other learners of the English language in order to imitate them practising the target language. For Eady and Lockyer (2013), technology has become an integral part of the learning experience being a significant tool for teachers, from the beginning of preparing learning experiences through to the teaching and learning process.

Solanki and Shyamlee1 (2012) and Pourhosein Gilakjani (2017) support the view that language teaching method has changed due to technology. Nowadays, EFL teachers and learners can witness the innovative teaching and learning methods in secondary schools. This innovation should foster English listening and speaking in Beninese secondary schools, whenever they are used appropriately by competent teachers. Researchers agree that the application of technology helps learners learn on the basis of their interests. It also satisfies both visual and auditory senses of the learners. According to Lam and Lawrence (2002) and Pourhosein Gilakjani (2017), technology assists learners in adjusting their own learning process and they can have access to a lot of information that their teachers are not able to provide. This is useful because learners will not be obliged to wait for their teachers unnecessarily before learning efficiently. They can thus learn easily and freely at home.

Materials and Methods Used

The methods used are questionnaires, interviews, and classroom observations. 20 samples of EFL teachers' questionnaire from the 38 administered in Adjarra secondary schools to teachers, as well as 100 samples of questionnaire administered to Adjarra secondary schools' learners were used for the study. In addition, I interviewed 2 secondary schools' inspectors, and 3 secondary schools' teaching advisors. It is also worth mentioning that 4 classroom teaching sessions were observed in the secondary schools of this area.

Results and Discussion

The different results got during investigations deserve to be mentioned and discussed.

Results
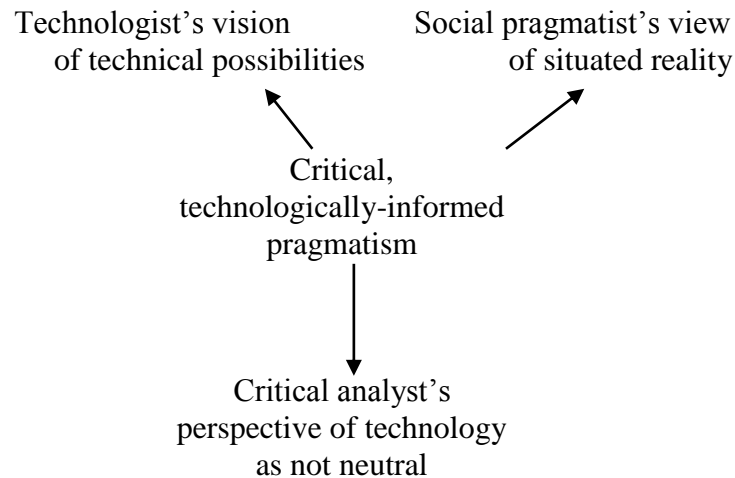
The changing world of the English language teaching.

Technologist's vision
of technical possibilities

Social pragmatist's view
of situated reality

Critical,
technologically-informed
pragmatism

Critical analyst's
perspective of technology
as not neutral

Figure 1: Contributing perspectives to a critical, technologically-informed pragmatism (Carol, 2003)

The figure 1 reveals that, as language teachers differ in their approaches, futurists' opinions about the development and spread of technology vary, depending on the factors they consider important. Therefore, a balanced view of the future should be developed through multiple perspectives including those offered by technically-minded people who base their vision on analysis of existing technologies and trends, by socially-minded analysts who consider the pragmatic human and social dimensions of technology use, and by the critically minded who question the ethical implications of technology. As illustrated in this Figure, these three perspectives suggest the need for a critical, technologically-informed pragmatism to help professionals in applied linguistics navigate the complex environment. (Carol, 2003).

Expanding options for L2 tasks with technology

Table 1: Expanding options for L2 tasks with technology

Traditional L2 Tasks	Technology-mediated L2 Tasks
Topics : Textbook and opinion based	Information, opinion, news, discussion of specific topics...
Participants : Familiar classmates	Familiar and unfamiliar language users with varying levels of proficiency
Mode : Oral face-to-face language	Oral face-to-face, oral remote, written language

The expanded options shown in Figure 1 do not suggest that the capabilities afforded by the technology-based tasks are impossible to configure in classroom tasks. Instead the point is that the normal procedures and constraints existing in the classroom of paper-based books and materials offer fewer options relative to the normal means of developing tasks through technology. Developing technology-based tasks is within reach of more and more English language teachers. (Carol, 2003)

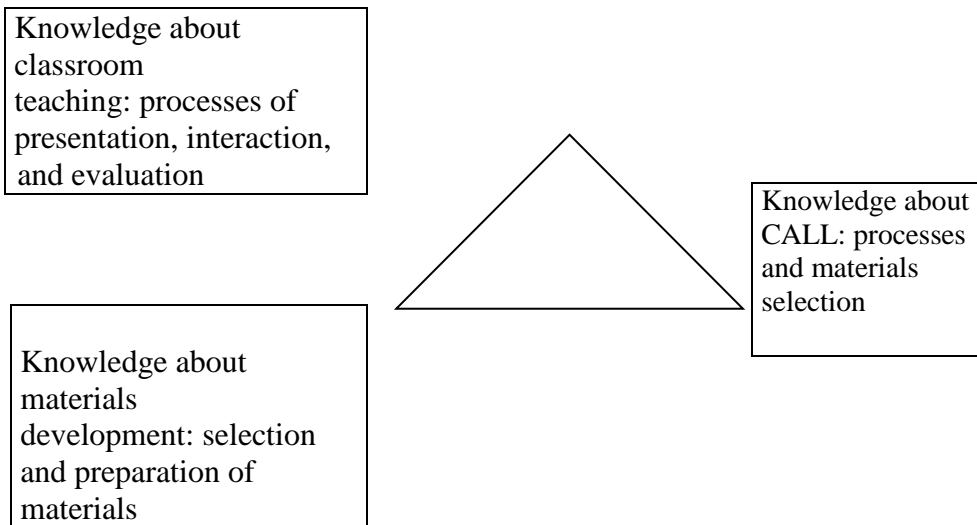The distinct knowledge bases of classroom teaching (materials development) and CALL

Knowledge about classroom teaching: processes of presentation, interaction, and evaluation

Knowledge about CALL: processes and materials selection

Knowledge about materials development: selection and preparation of materials

Figure 2: The distinct knowledge bases of classroom teaching (materials development) and CALL

Pica's analysis of the connection between teaching and SLA research is useful for navigating the Bermuda triangle between classroom teaching, materials and CALL illustrated in Figure 2. She points out that a relationship exists, with respect to their mutual interests in the cognitive and social processes of L2 learning. From the cognitive perspective, among the most prominent [interests] are L2 comprehension, planning, and production; motivation; and attention to, and awareness of, L2 meaning and form. Social processes include various forms of communication and interaction, ranging from collaborative dialogue to instructional intervention, with mediation through negotiation of meaning. (Pica 1997: 56) Although Pica was writing about SLA research and teaching in general, the point is equally apt for the more particular issues that arise in seeking some guidance for CALL. The common area, and the most useful for guidance concerning how CALL tasks might promote second language learning, are the cognitive and social processes through which learners acquire a second language, as illustrated in Figure 3.

The relationship between knowledge of classroom teaching and knowledge of CALL
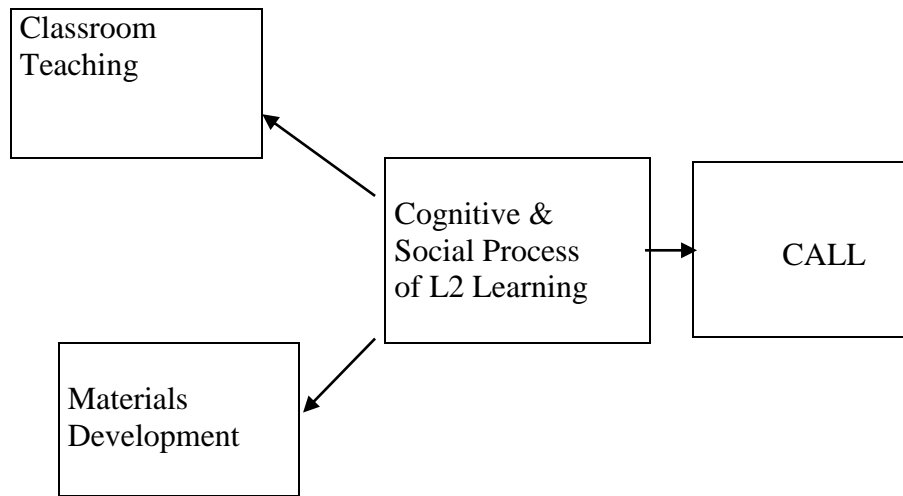

Figure 3:   The relationship between knowledge of classroom teaching and knowledge of CALL

Focusing on cognitive and social processes of classroom learning has directed the attention of researchers to the classroom episode or learning task as a unit of analysis. This unit is defined in a variety of ways by researchers of classroom learning, but in general it can be thought of as a unit that requires the analysis of specific interactions that the learner engages in while working with learning materials or communicating with the teacher and others. In other words, whereas the construct of method (or more general parameters) associated with classroom teaching may be

of limited use for an understanding of CALL, the classroom research centres on understanding the cognitive and social processes of classroom. L2 learning seems more directly relevant to CALL. In particular, the classroom task appears to be a useful unit of analysis, because tasks direct methodologists to look toward how learners are expected to learn through their interactions with the materials and other learners. Since hypotheses tested in this research are developed not solely on the basis of how the teacher should teach but on the basis of how learners are believed to acquire the language, the findings are useful for CALL.

The study of cognitive processes has developed hypotheses related to the need for learners to comprehend linguistic input and to notice gaps between their knowledge and the target language. Motivation is seen as essential for making the cognitive effort to engage the processes of comprehension, which sometimes requires asking for help, and sometimes results in noticing a gap in knowledge. Gap noticing is also prompted by requiring learners to produce the target language, and it is enhanced when learners have time to plan their production and when they are offered correction. The study of social processes comes to similar conclusions, but with emphasis on the role of the context in which processes occur. For example, collaboration among learners is seen as a key to development because of the scaffolding provided by an interlocutor during task completion. Other social perspectives point to the importance of the context in constructing the identity of the learner as either a participant with the right to speak, or a marginal person feeling the need to remain silent. These perspectives and their foundation are outlined in Ellis (1994) and Larsen-Freeman and Long (1991).

Table 2: Types of enhanced input expected to be beneficial to learners

Input Enhancement	Description
Salience	Marking a grammatical form on the screen or phonologically through stress, repeating a grammatical form or lexical phrase
Modification	Making the input understandable to the learner through any means that gets at the meaning (e.g., images, L1 translation, L2 dictionary definitions, simplification)
Elaboration	Increasing the potential for understanding the input through addition of plausible, grammatical L2 elaborations to the original text (e.g., defining relative clauses)

One way that learners can be directed to notice some aspects of the linguistic input is through explicit" input enhancement" (Sharwood Smith 1993). In research on classroom learning, input enhancement can be accomplished by, for example,

underlining text on a page, or stressing lexical phrases in aural input, as summarized in Table 2 under three general types of enhancement. Such enhancements of the linguistic input are intended to transform the language that the learner reads or hears into a potential language lesson.

Discussion

Empowering educational practitioners through the orchestration of mobile devices, software, and pedagogical design, scholars (Gao, Liu, & Paas, in press, Liu et al., 2012, q.t.d by Alwehaibi, 2015) have gradually reached a consensus that exerting the maximum effect of information technology in the educational field requires reconciliation of the connection among the components of technology (hardware and software), educational context and missions (e.g., learning and teaching processes in different settings), and users (teachers and students) in order to overcome many of the limitations present in the field. Scholars (Dillenbourg et al., 2013, Dimitriadis et al., 2013, q.t.d by Alwehaibi, 2015) came to agree that the efforts of building harmonious relationships among those components to enable compatible, efficient, and effective technology-enhanced teaching and learning environments may be called orchestration. To achieve orchestration in mobile-integrated education requires the pursuit of at least two directions for research and practices. These are strengthening the functions and expanding the applicability and breadth of learning-oriented software.

Implications

The impact of using Youtube, for example, in EFL classroom on enhancing EFL students' content learning cannot be overemphasised (Alwehaibi, 2015, 121-126). Information technology has opened up prospects for rich and innovative approaches to tackle educational issues and provide solutions to the increasing demands for learning resources. YouTube, a video-sharing website that allows users to upload, view, and share video clips, offers access to new and dynamic opportunities for effective and non-traditional patterns of teaching and learning. In Benin, this technology has not been exploited much for educational purposes. Overall, this study examined the impact of integrating the use of technology into English as a foreign language (EFL) instruction on EFL students' learning of the content of the course.

Conclusion, Recommendations, and Suggestions

This paper reports the current situation of the use of technology in English classrooms in Adjarra secondary schools, in the Southern part of Benin. The findings of this case study show that teachers do not use technological tools to teach English because they do not have enough facilities in the EFL classroom. As a consequence, they use traditional methods that do not have such great and positive impact on students' English language performance. Teachers show poor knowledge of other

types of technological tools and little enthusiasm to make their English classes more attractive to students. In fact, the main resource used in the classroom is the student's textbook, which demonstrates their preference for traditional printed material. YouTube-based videos, Power Point and Prezi presentations should be common tools used by teachers in their English classes, as well as podcasts and Padlet much applied because they offer great opportunities in the teaching-learning process. Students feel motivated and interested in using the technological tools in classrooms in general because it enables them to learn more effectively according to their individual needs in an interactive way and, therefore, students' motivation is heightened. Additionally, technology provides teachers and students with a dynamic learning process.

Technological tools are recommended to be used by teachers as supplementary resources because students can learn the English language more easily. Additionally, effective use of technology gives teachers the opportunity to show students how thousands of activities and games bring dynamics and fun into the classroom. More training for teachers on how to use technological tools for teaching English as a foreign language is needed because in this way, the traditional teaching process will be replaced by more dynamic, interactive and collaborative approaches. Educational institutions should provide teachers with sufficient technological devices in order to get the expected academic results, which will inspire both students and teachers to participate more actively in the teaching-learning process.

When planning lessons based on technological tools, it is highly recommended that teachers consider students' level, age, contents, learning styles and teaching methods to develop their English skills. In this regard, free and user-friendly software programmes such as Teaching English with Technology 17 (2), 77-86, http://www.tewtjournal.org 85. Padlet and Prezi are recommended for improving reading and writing skills, while podcasts and YouTube are suitable for development of listening and speaking skills in a friendly, simple, and productive way.

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RECONSTRUCTING CONTEMPORARY AFRICAN ART NARRATIVES THROUGH FOUND OBJECTS: A PERSONAL TESTIMONY

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Introduction

Found object is a form of art that explores everyday objects from people's ordinary lives as art media. The use of found objects in art is an age-long practice that could be traced back to the Paleolithic culture of the prehistoric art movement. The collection of found objects explores themes of time and memory. This form of art was made popular in the 20th century by Marcel Duchamp and other artists from the Dadaist movement. As an art movement, Dada was formed in Zurich during the First World War. Through art, poetry and performance, the movement called into question the usefulness of war as it constantly drew the attention of people to the horrors and folly of the war through art work that was fundamentally satirical and nonsensical in nature. This deliberate recourse to irrationality, irreverence and negation of conventional values was a prelude to surrealism. In this paper, recourse is made to utilitarian articles as a form of material objects holding certain memories relating to the origin of the objects and their previous use. By exploring methods in material culture, found objects were used metaphorically. Material culture examines the relationship between people and everyday objects. It seeks to explore the origin of the object and its changing functions (Stabile, 2013, p.179). The human experience is built around objects and how people interact with them. Objects are often interpreted and appreciated differently by different people depending on cultural background or individual philosophy. There are objects that are designed to adorn and decorate while other objects are classified as sacred, embodying a particular event, moment or people (Camic, 2010, p.81). Stabile (2013, p.197) aptly captures this mood in the following words:

> Material culture examines the relationship between people and everyday objects. It considers the provenance of an object – its maker, materials and place of origin; its use, adaptation and changing functions; its circulation, displacement and recovery over time.

Found objects hold more than one significance or connotation. Each material or found object enjoys its unique values and characteristics that differ from others.

These values and characteristics are largely context-dependent, but firmly enameled by the sensitivities of the fine artist. It is the artist who gives life to the object. The psychoanalyst Gascoygne (1936, p.170) is of the view that artists who work with found objects discover hidden symbolic significance in the object which is preserved when it is framed as art. The artist is able to interact with the object from emotional ties he develops towards the object which prompts him to unveil unrealized symbolic significance attached to the object. The finder of the object (the artist) creates a new meaning for the object by taking the found object from the location where it is discovered and placing it in a new environment. The object found experiences a change in value when it is viewed within it new context as art (Camic, 2010, p.83).

Methodology

The artistic research method is applied in this study. Artistic research refers to the connection of the two domains of art and academia (Borgdorff, 2010). It is used by artists to reveal the artistic process and production of any art work. The design of artistic research is closely associated with qualitative research methods in the sense that qualitative research also involves the collection of data and analysis of information in as many forms as possible.

Using a variety of found objects, this paper sets out to establish how old, apparently discarded and useless objects can be relevant in explaining a variety of phenomena: old and new. The objects could play an emotional, historical role. They may depict gloom and hopelessness, but can paradoxically create hope for the future. To depict these ideas through art work, I have chosen some found objects from my Nigerian background to form three different works. A portion of each work has rusty effects on them which symbolizes the past while the other part of the work retains a degree of newness which is a sign of hope, the present and the future. Rust is often used as metaphor to connote the past, neglect, decay or faded glory. The rusty effect also gives the work a feel of solidity and depth. The relationship between the past and the present is examined through the works. The concepts and ideas explored in the work are influenced by my Nigerian and South African experience. The works mirror contemporary issues within Nigeria and South Africa.

There are major factors that influenced the concepts and the themes of the series of work. The original use of the objects and the geographical location where they were used played an important role in arriving at a meaning for each work. The changing functions of the objects and the mode of acquiring them also contributed to the general meaning of the individual work. In some of the works, the mode of acquiring the object became the central theme to the work. Some of the found objects were self-picked while others were picked by family members and friends. Many of the objects were purchased from the scrap yard while others were acquired from personal possessions and my immediate environment. It is important to note that some of the found objects were flown into South Africa from Nigeria. Chance methods were used in the selection of the found objects employed in the work.

Chance is defined as unpredictable happenings. It is the absence of any cause of event that can be predicted, understood or controlled (Brenneman, 1994). The use of found objects as art material enables the artist to work with objects that have had several dealing with human hands thereby increasing the possibilities of chance occurrence in the work. Each object is a reflection of a person, a people and a culture.

The collection of works is rich in symbolism as well as cultural heritage. Each work consists of various factors that contribute to the overall meaning. Through the use of found objects as art medium, a wider range of people are able to identify with the art. They see common objects they are familiar with used as art materials which enables them to relate better with the works. Within the compositions, the play between rust and newness is essential. The works are implored as a means of recording visual data to convey emotions. The works seek to represent the distance between the past and the present and how both periods keep reoccurring in our individual lives.

Theoretical Framework

The study employs Roland Barthes (1915-1980) semiotic approach to analyze the art works and what they connote. Semiotics is the study of signs and symbols. It is the process by which we comprehend or attribute meaning to words, objects or images. These meanings could be derived from the inter-relationship between the individual, the object, culture and society. The notion of semiotics originated from Ferdinand de Saussure who found the word semiology in the 20th century. He defined semiotics as a science which studies the role of signs as part of social life. In Saussure's view, the interpretation given to a sign could be derived from the relationship between the signifier (the object, image or word) and the signified (the meaning itself). Charles Sanders Peirce the American philosopher (as quoted by Curtis (2009)) is of the notion that semiotics functions through three positions rather than two. The first is the sign; that which stands for something else, then the interpretant which is the mental image the individual forms of the sign. The third is the object, the thing for which the sign stands.

Rowland Barthes (1915-1980), a French literary critic and semiotician is one of the major cultural theorists of the 20th century. Barthes who made prolific contribution to the growth of modern critical thinking is of the view that the individual meanings we attribute to objects and images are not based on what we see. Our understanding of images is not universal, and so the meanings we ascribe to images and objects are influenced by our cultural associations (Curtis, 2009). Barthes is of the notion that semiotics is the most appropriate method to be used in analyzing cultural phenomena (Guimaraes, 2009). He pioneered the application of the ideas of semiotics in the study of visual images. He explained that the meanings we accord visual objects are not wholly based on what we see (Curtin, 2009, p.54). Barthes believes that meaning is a process rather than an action. The found objects and art works are analyzed using his notions of first order or basic meaning (denoted

meaning) and second order meaning (connoted meaning). In Barthes terminology, the denoted meaning is the immediate visual interpretation attached to the object or image while the connoted meaning refers to the given meaning which is influenced by cultural associations.

Analysis of the Works Chosen

Chibok girl

The work is inspired by the kidnapping of over two hundred female students in the northern part of Nigeria. Over 200 female students were kidnapped in the night of 14–15 April 2014, from the Government Secondary School in the town of Chibok in Borno State, Nigeria. Boko Haram, an Islamic Jihadist and terrorist organization based in northeast Nigeria claimed to be responsible for the kidnapping. The piece *Chibok girl* (2014) is made out of various found materials like metal sheet, metal off cuts, metal pipe, cans and a lantern. Each of these objects is symbolic, raising issues relating to the abduction of the students. The rough textured effect made out of tins and cans on the left side of the work symbolize the effects of terrorism in Nigeria and the world at large. These acts remain a threat to development. The metal pipe that runs through the center of the work represents Boko Haram and the means through which they execute their acts. With the accelerated development of science and technology in the 21st century, the girls appear to be lost in time. The disappearance of over 200 girls would have sounded more realistic if it had happened over a century ago. The international community and many world power countries declared their support for the Nigerian government by sending experts and specialist teams in search of the missing girls, yet the girls' whereabout remained unknown for weeks. The lantern hanging on the figure's ear like the ear ring symbolizes hope. The hope that the girls will be rescued remains their only beauty at the moment.

Having the past for breakfast

This work *Having the Past for Breakfast* (2014) addresses the lack of basic human rights and social amenities among the masses. The work is an installation of an old coal iron mounted on an old rusty table with brand new steel padlocks attached to it. The old coal iron, an object that is rather meant to be irrelevant in the 21st century is still very useful in many parts of the world where access to constant electric power supply is lacking. It points to the fact that many people in many parts of the world still live in conditions where they lack pipe borne water, good roads, electricity and other basic social amenities. The rusty old coal iron is symbolic of the negligence of the leaders which has led to the backwardness of many societies. It also addresses the issue of corruption. Corruption among the leaders is one of the major factors contributing to the slow pace of development in many African nations. The new padlocks portrays the present state of the people, they appear to be locked in the past. Padlocks symbolize imprisonment and stagnation. Going by the idea of

bureaucracy, the table is a symbol of leadership and decision making. The government of the day must be willing to work together to uplift the social condition of the masses.

Night flight

Night Flight (2014) relates my travelling experience from Nigeria to South Africa. The work is a composition of an old rusty kerosene lantern placed at the edge of a steel chair frame. About the period the collection of works was produced, I made a trip to Nigeria. I had to travel back to South Africa with a number of objects I had collected within my house in Nigeria. The rusty lantern used in the work was one of the objects. At some point back in Nigeria, members of my family had become interested in the whole idea of found objects and were involved in the selection of these objects. This kind of assistance in the selection of found objects used in my work later became an important part of my art-making process as it contributed to chance occurrence in the works. On leaving Nigeria back to South Africa, my luggage had to be searched at the airport before I could check in. As expected, custom officers were suspicious of the objects. Looking old and discarded, the found objects were bound to receive great attention. The custom officers wondered why someone would choose to travel with such queer objects. In an era of multiple incidences of terrorism and drug trafficking, the objects raised more alarming questions. More so being a Nigerian, the suspicion grew. This is due to the misconception that many Nigerians indulge in illegitimate businesses. After going through a series of convincing explanation of what the objects were meant for, I was set to fly. The interest shown by workers at the Nigerian airport is worth mentioning as some of them feared that the objects could implicate me at the airport on arriving in South Africa. The Nigerian customs officers were right. The prying eyes of the South African custom officers were fastened on my objects. There was a barrage of intriguing questions at the Oliver Tambo International airport in South Africa. Armed with convincing intellectual facts about the utility and relevance of the objects in relation to fine arts, it was not long before I won over the enlightened South Africans. With these experiences, the scope and theme of the series were further broadened. My personal involvement in the objects deepened. The value of the objects was enhanced in my eyes. By incorporating my personal experiences into my art, my idea of the use of found objects took a more conceptual dimension. It became more obvious to me more than ever before that the genuine artist develops his art out of his own personal experience. Historically, the chair is a symbol of power and rest. The lantern is old and not very relevant in modern developed society. Yet culturally, in my native land Nigeria, it symbolizes light, truth and hope. In all these - the flight itself and the art work in this section - I see myself as an instrument of light, fueled by truth and hope.

A date with the queen

The work comprises a kettle on an old kitchen stool with a cylindrical steel object dangling under it. The theme of priority and time is central to the work. The priority of an individual defines the individual. The cylindrical object dangling between the kitchen stool is a metaphor symbolic of time. Unlike most works in the series where I work basically with metal and steel, I introduce wood into this particular work. The wood is symbolic of transformation. A tree transformed into wood portrays how time changes the functions of things; how time helps us to understand our individual differences and respect people for who they are. The use of metal and steel in the composition symbolizes tension between two opposing ideas which often leads to conflict around the world. A number of questions are raised in the work. What would one like to wear to visit a queen? What if you esteem your mother more highly than the queen?

In a nutshell, the work explores how our priorities and preferences differ from one person to another. *A date with the queen* (2014) points to how our cultural association and social beliefs influence our priorities. Some things that are normal to some communities are culture shock to others.

Rowland Barthes (1915-1980), one of the major cultural theorists of the 20th century, is of the view that the individual meanings we attribute to objects and images are not based on what we see. Our understanding of images is not universal, and so the meanings we ascribe to images and objects are influenced by our cultural associations (Curtin, 2009). In the light of this, the kettle represents the heart or emotions. This is because of the appealing shape and form it takes. It is also a symbol of tolerance and brotherhood due to the fact that it is used to share coffee or tea which is something common to many nations.

The great lesson to be drawn from the object is that man is blessed in a world of cultural diversity and individual choices and idiosyncrasies. However, where priorities, culture or belief differ, tolerance should be given the pride of place, even when full appreciation seems to be a far cry.

Findings

Historically, artists have functioned as social commentators. Through my choice of media, I am able to comment on issues relating to politics, culture, class and identity. The issues portrayed in the four works go very deep into the past and tell stories affecting different generations. The stories bring both the past and the future into the present. The found objects utilized in the articles and the stories and experiences woven around them clearly establish the truth of Barthes' (1964, p.184) postulation that 'every object has a metaphoric depth'.

The titles are often concluded on in the process of developing the ideas. The combination of the title and what is portrayed in the art work provides the viewer with some semblance of what the work have been inspired by. An object is a phenomenon of culture and the meanings we ascribe to objects are in most cases

influenced by the culture we are exposed to (Barthes, 1964, p.190). Considering this, the viewer does not have to get the exact narrative thereby leaving the interpretation of the work open.

The work entailed the artist engaging with articles about the various issues raised through the body of work. Engaging many of these issues could be quite challenging because of their sensitive nature. However, a desk research was conducted alongside to avoid misinformation in the course of producing in the work. The artist then could use object to metaphorically raise these issues.

Conclusion

The collection of works is rich in symbolism as well as cultural heritage. Each work consists of various factors that contribute to the overall meaning. Through the use of found objects as art medium, a wider range of people are able to identify with the art. They see common objects they are familiar with used as art materials which enables them to relate better with the works. The works are used as a means of recording visual data to convey emotions. The cross disciplinary nature of artistic research is also explored through the body of work. The art making process entails exploring the arrangement of the objects in various composition to arrive at one that best conveys the artist's idea as well as having aesthetic justification when considering the principle and element of design. Since one of the aims of producing the body of work is the metaphoric use of objects, the found objects are carefully selected and appropriated.

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17

PEACE EDUCATION AND CONTESTED NARRATIVES IN NIGERIAN SOCIETIES: FLYING FLAGS OR RAISING STANDARDS?

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Introduction

"No one is born fully-formed: it is through self-experience in the world that we become who we are." - Paulo Freire
"Peace is not merely the absence of war but the presence of justice, of law, of order" – **Albert Einstein**

"I hope that someday we won't even need to say 'peace education', that it will simply be education- that there will be education for all, and that all education will be education for peace" –
Stephanie Knox Cubbon

During the past century particularly up to the recent times, there had been increased recognition of peace education both globally and indeed among individual states within the continent that have either experienced horrible forms of violence or where such is on-going. This horrific violence among other things may include genocide, civil war, insurgence, kidnapping, hate speech, sexual abuse, ethnic hatred, domestic violence and ecocide. By all means, these are moments of tension which for a very long while will remain in the memories of the survivors of such horrendous activities.

Education in many perspectives is viewed as fundamentally paramount to human empowerment and sustainability in terms of socio-economic and socio-political cum cultural development. Whether acquired formally or informally, education trains the mind of individuals. It is a tie that binds and brings human beings closely together. However, its poor administration is adversely affecting human capacity building in several African states. Although the National Policy on Education (NPE) clearly outlines the importance attached to education by the Federal Government of Nigeria; in this policy, education is adopted as an instrument "par excellence" in effecting national development (FGN, 2004, p.4). Painfully however, government's commitment to education at whatever level leaves much to be desired. Thus, in spite of the government self-appraised but less-than-enough spending on the sector, the quality of education services provided in this sector has been declining

tremendously, thereby branding the recipient of such education as less qualified or incompetent especially in job placement.

Peace by all means is a broad concept with secular and spiritual connotations. For instance, its earliest established definition by Hugo Grotius in 1625 is any human condition void of war or direct violence (cited in Debrosielki, 1987). Sadly however, human conditions, in a little more than a century ago, had defile this simple perception and left us with a much far-reaching model of the concept from different dimensions. For example, Harris (1988) identifies peace as a concept which motivates the imagination, connotes more than the cessation of war. It implies human beings working together to resolve conflicts, respect standards of justice, satisfy basic needs and honour human rights. According to Kaitholil (2009), peace is described as meaning tranquility, a state of undisturbed well-being which ultimately is one of the deepest desires of every person and basic yearning of human race.

Today, when it appears that we have many conventions and treaties; globally and within the continent which had seemingly led troubled nations into burying their hatchets, the researcher cannot agree less with Herbert when he asserts that "peace is not made at the council tables, or by treaties, but in the hearts of men" (cited in Kaitholil 2009, p.112). This assertion is no doubt evident among the world super powers as well as those less affluent countries scattered all over Africa where ethnic and religious divisions set people apart.

Nigeria is a country with varied landscape of uncertainties owing to the controversial gathering of the world's prominent European powers whose unsavory scramble for Africa culminated in the creation of what Achebe (2012, p.1) described as "new boundaries that did violence to Africa's ancient societies and resulted in tension-prone modern states". Accordingly, Nigeria became a multi-ethnic country with distinct diverse cultural groups of not less than 350, with their varied indigenous languages and with current population estimate of about 200 million people. Nigeria is, so to say, the Africa's most important and populous country and the eighth largest producer of oil, world over. For more than a century and in spite of its poorly conceived fractured colonial heritage, it has remained one whole piece by name, even, when such wholeness is constantly vilified and undermined by numerous ethnic and religious conflicts, debilitating economic inequality, political instability and wide-spread official corruption. In the face of these uncertain conditions, it has survived horrendous civil war and countless numbers of threats to her unity. These threats in recent decades, spread like wild fire in form of militias' attacks, kidnapping, vandalization, Boko Haram insurgency and incessant carnage by herdsmen just to mention a few.

Needless to say that the aftermath for the survivals of these events, particularly the Civil War and those other conflicts tied-up in ethno-religious clashes, and most recently, insurgency and incessant carnage by herds' men, revealed experiences of individuals or group of individuals who live with a perpetual disharmony between their human sensibility and everyday reality which represents

the basis for the qualitative analysis of contested narratives to a more philosophical reflection of the Nigerian society. In other words, given that the Civil War of 1967-1970 was premised on ethnic cleansing attempt and whereas the activities of the Civil War had physically ended, it remains, no doubt, in the memories of average Nigerians who survived it from whatever sides of the divides. This will constantly be remembered either in oral tradition or written forms which, apart from the tabloid include stage plays, poems and academic discourse and writings mingled with historical cum sociological descriptions of this single story (Falola, 2016, p.xiii).

To this end, this exploratory study seeks to interrogate the level of peace education sensitivity (PES) among Nigerians particularly, the academia where "sensitivity" to the importance of cultural differences and to the extent that points of view of other people is given utmost cognizance and respect. The work contends that although, many Nigerian societies are trying to establish "unity in diversity" mindset, while researchers in the field of peace education and conflict resolution have found little uniformity or agreement in such pursuit (see Adesina, & Odejobi, 2011; Olowo O.O 2016). The paper asserts that meeting standards such as those embedded in peace education will take us beyond avoiding conflict to managing it in such a way that it becomes positive indicator in our lives.

Theoretical and Conceptual Framework for Peace Education

The theoretical and conceptual framework for this study is built on a synthesis of existing literature related to peace education. Consequently, the reading of such data as processed through current socio-cultural learning theories; in particular (see, Lave & Wenger, 1991; Wenger, 1998) underscores the significant interwoven connection among learning, identity construction and participation in communities. Consistent with this paradigm is peace related learning that takes place by participation in 'communities of peace practice' (e.g. WANEP, 2012; Janke & Peterson, 1999), and the nature of experience can best be understood by shifting the focus from an individual's affective processes to 'the relational network' of people who are taking part in shared activities 'to become full members of, or "knowledgeable practitioners" in, the relevant community(s) of practice' (Fuller, 2007, p.19). It is however important to note that peace education, whether taking place in the formal or informal setting, is assumed to be connected always with others as our practices, languages, artifacts and worldviews reflect our social relations and utilize images and perspectives that we understand through co-participation in the shared practices of social communities (Wenger, 1998, p.146).

Theoretically, increasing literature on peace education shows extremely dynamic approaches put forward by leading authors in the field. However, in the words of Susan (1999, p.39-40), these approaches to 'peace education' are well-known by their conjectures that peace education is primarily either: (a) a knowledge-based subject that can be directly taught in the school curriculum (1986, COPRED); (b) a set of skills and attitudes that can be explicitly taught or more subtly infused in a

variety of educational contexts Cremin (1993); or (c) a mélange of the two (e.g. see, Reardon 1988 and 1993; Hicks, 1985; and Galtung 1995).

According to Harris (2004), peace education is divided into five categories: international education, development education, environmental education, human rights education, and conflict resolution education. Undoubtedly, curricula in peace education include a range of topics, such as the history and philosophy of peace education (see Reardon, 1988; Burns & Aspeslagh, 1996; Harris & Morrison, 2003). Therefore, the contentions are between 'negative' and 'positive' peace (Galtung, 1969, 1996), gender and militarism (Reardon, 1993, 2001), conflict resolution education (Johnson & Johnson 2006) and the formation of peaceful values in education (Boulding, 1988; Toh & Cawagas, 1991).

Peace Education

Education in the circumstance of this study is any process that develops in children or adults the knowledge, skills, attitudes and values leading to behaviour change; whether in formal or informal educational situations. Peace, from its seemingly simple and most widespread understanding, is indicative of absence of death and destruction resulting from war and physical or direct violence; an understanding used as the preliminary point of departure in peace research (Thee, 1982). So, peace education is a process of promoting the knowledge, skills, attitudes and values needed to bring about behavioural changes that will enable children, youths and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive for peace, whether at an intrapersonal, interpersonal, intergroup, national or international level (cited in WANEP, 2012, p.16)

Although, as time went by, attention began to shift from direct to indirect or structural violence, - violence triggered in society by its social, political and economic system (Hicks, 1987). This condition suggests that it is not only war that causes death and disfigurement. Structural violence also leads to death and suffering due to its emanating conditions such as extreme poverty, starvation, avoidable diseases, discrimination on minority groups and denial of human rights. It is only natural then that any society where structural violence is present can only breed anger and tension leading to armed conflict and war. In support of this view, Galtung (1975) argues that structural violence occurs when the wealth of affluent nations, group or individuals is based on the labour and essential resources drawn from nations, group and individuals who as a consequence, are required to live diminished lives of deprivation (cited in Castro, and Galace, 2010, p. 17).

With the benefit of hindsight, it is convenient to say that the practice of peace education in schools is credited to John Dewey, Maria Montessori, and Paulo Freire. Peace education appeared not entirely new in the programme of study of schools from time immemorial as previous consideration of this concept was traced back to Socrates and Erasmus in addition to other scholars. In her work, Montessori

encouraged peace on three-levels such that each of these levels repeatedly influences the others. These three-levels include: individual, community, and global (earth). The individual level touches on self-awareness or is person-centered namely - body, mind, emotions, and spirit. Conversely, the community level deals with interpersonal relations, specifically, - trust, openness, and interdependence; and the global level affects cultural and environmental consciousness (Montessori, 1949). With regard to Dewey, peace education is embedded in his work on the relationship between education and democracy, asserting that, the role of education among others, is to nurture active citizenship by way of participation in democratic processes (Dewey 1916). On the other hand, Freire (1970) focused on education as revealing systems of oppression, mainly through the exploration of language and identity. By this, he challenged the banking-model of teaching-learning interface.

Suffice to say that these three educators attempted to foster education that is learner-centered and autonomous. As a result, classroom education explains social outcomes relevant to democratic political systems; such that autonomous learning influences individual and national autonomy; a democratic classroom participation models that bring about active citizenship in a democracy (Kester, 2010, p.2). In a similar study: "Analyzing Peace Pedagogies", a related theme is closely interrogated, "central to programs of peace education are experiential learning, the teaching of: critical thinking, respectful treatment of all people and structuring schools to facilitate inclusive decision-making" (Haavlesrud & Stensburg, 2012, p75).

Nigerian Societies

In the context of this study, Nigerian societies are viewed as both multicultural and multiethnic societies where people are raised differently according to the beliefs and customs prevalent in their ethic groups. The country's colonial heritage is such that metamorphosed from 'fragmented' kingdoms and empires to protectorates of Northern and Southern Nigeria through progressive pacification of indigenous territories in 1914 (Obayan, 2010, p. 16). Subsequently, grassroots governance began to flourish through the Native Authority system embedded in the colonial government of Direct/Indirect Rule. As a way therefore, the traditional system of governance and social organizations such as the Native courts (in the Southern Protectorate) and Sharia courts (in the Northern Protectorate) continued to function. Although, the lingua franca continued to be English, albeit, the different communities recognized their ethnic affinities, which also manifests in their socio-linguistic and religious practices.

The rise of broad-based nationalism within the Nigerian societies grew initially regardless of ethnic boundaries until, the decades between 1940 – 1960 when party politics was hinged on regional divisions and ethnic nationalism. As observed by Falola and Heaton (2014), regionalism and ethnicity remained major problems barring the development of national identity (p. 156). Even during and after independence in 1960, Nigeria was not faring well in any way befitting a newly

independent country. This was largely due to political corruption entrenched in deadly power struggle among the ethnic groups and to worsen this, those who were in power, sought to stay in power perpetually (Achebe, 2012; Falola & Heaton, 2014; Obasonjo, 1980; and Obayan, 2010). Sadly, within six years of independence, Nigeria became a cesspit of maladministration and corruption and like swine; the nation continued wallowing in political and economic slough of despondency attributed to a failed country. Needless to recount how one crisis after another rocked the country in the name of blatantly rigged federal election of 1964, outrageously stage-managed national census of 1963-64 as well as the Western Nigeria election of 1965 that threatened to split the country (see Maier, 2000, pp.12-13). Subsequently, all of these culminated in breakdown of law and order in many parts of the country and the military interventions of January 15, and July 29, 1966 which eventually culminated in the Civil War of 27th July, 1967 to 15th January, 1970; a period of serious and hostile armed conflict among the military officers and men because, tribalism and nepotism held sway (see Obasanjo, 1980, pp.4-7). The situation of the Civil War was aptly described as reality of humanitarian disaster (Maier, 2000, p. xxvi).

Regrettably, Nigeria's myriad social and economic problems continued in recent times. For example, official corruption still prevails particularly with the succeeding military regimes before and after the Second Republic and the situation was not better since May, 1999. In years not too long ago, ethnic tensions had erupted among neighbouring communities; where terrible communal clashes over land space (e.g. Tivs and Jukuns in 1991, 1992 and 1993; Aguleri and Umuleri) were highly pronounced. Moreover, there had been inter-ethnic clashes between the Yoruba and Hausa in Lagos; the indirect effect of which was felt in Kano State. Ethnic-religious riots in Kaduna with its spillover effect in the south-eastern states of Enugu and Abia states Nigeria were also recorded. One cannot forget in a jiffy the Zango Kataf and Hausa/ Fulani in Kafanchan in 1988, the Sayawas and Fulanis in Bauchi, 1986. What about the protracted communal clash between the Ijaws and Itsekiris in 1991 and 1992? More recently, the ethnic militia groups such as the Bakasi Boys, Egbesu Boys and the Oodua Peoples' Congress (OPC) have many times unleashed their several attacks within their respective communal bases. There had been kidnapping and vandalization of different magnitudes. The most recent of these terrorism are the Boko Haram insurgence, the incessant carnage by herdsmen and the ethno-religious impasse in Kaduna just to name a few.

Contested Narratives

As noted by Achebe (2012, p.49), history teaches us that people who have been oppressed are often too ready to let bygones be bygones. However, he cautioned that, clearly, it was more complicated than that; it was a long struggle. Considering so many incidences of civil unrest in Nigeria's checkered history, it is obvious that one ethnic group or the other is at the receiving end; either as displaced and traumatized

peoples with enormous loss of lives and severely damaged infrastructures. Besides erupting feelings of uncertainties among such affected group of people had also, in no small measure, threatened the fragile unity-in-diversity sensibility of the different ethnic nationalities in the country. In this regard however, the reality today is that there is apparently a growing discontent among Nigerians to the extent that there is a sustained undercurrent tension of mistrust and controlled hostility felt by one ethnic group in dealing with another ethnic group. By and large, the single story attached to many of these crisis is that of marginalized group living together as strange bedfellows and are therefore, seeking a separate land space. Where sense of belonging and security is not guaranteed, people tend to seek alternatives through national conference as to determine their sovereignty; a situation that has further deepened the degree of fractured Nigerian society.

Literarily, one can argue that many efforts made by the government of Nigeria at different levels to integrate Nigerians, particularly after the Civil War, were/are of no effect! For instance, integration measures such as the introduction of the National Youth Service Corps and Federal Unity Schools are good examples of failed projects. In addition, obnoxious policies of the federal character, quota system and resource control among others, have set the people against themselves than bringing them together. Incidentally, it is surprising to see that school subjects characterized by their contents and objectives as to their inclusion in the curriculum (i.e. religious knowledge, moral instructions, social studies, citizenship education and most recently civic education) to drive the essence of peace education have failed in no small measure because, the government is not honest to the citizenry. The governments, more often than not, engage in politics of ethnicity and religion rather than politics of value. The overall philosophy of Nigeria as noted in the Policy of Education is to: "Live in unity and harmony as one indivisible, indissoluble, democratic and sovereign nation founded on the principles of freedom, equality and justice" (FGN, 2004, p.6). The question here is, to what extent has this been achieved? The answer is appalling and laughable at the same time. In reality, this objective is not so difficult to achieve. Unfortunately, the unreliable and bad politics of successive governments in Nigeria; including the military has made such goal impossible. In his personal reflection of the above, Obayan (2010) observed as follows:

> The sum total of the politics on Nigeria's in the post-independence era is one in which democracy is yet to take firm roots, one in which old ethnic and religious loyalty are still very strong, one in which political discourse is yet to address issues of national development. It is above all, a good example of an imperfect and lopsided federation in which decentralization is yet to translate into de-concentration and devolution of power (p.10).

In other words, peace education sensitivity (PES) is absolutely at the lower ebb given the volatility, irresponsiveness and inefficiency of Nigerian government toward her citizens.

Imperatives of Peace Education

Today, peace education, more than ever before, is an urgent imperative because; it must address the prevention and resolution of all forms of conflict and violence, whether overt or structural; beginning from the interpersonal level to the communal and global level. As identified by Fisher et al. (2000, p. 4), conflicts usually evolve due to imbalances in all human relationships that could be interpersonal, groups, organizations, communities and nations. The social-economic imbalances and power related ones, such as unequal social status, unequal wealth and access to resources and unequal power, frequently lead to problems of discrimination, unemployment, poverty, oppression and crime, whereas each level connects to the others, forming a potentially powerful chain of forces either for constructive change or for destructive violence. Peace education surely raises discourse on critical issues at the center of the community so as to change oppressive systems from a violent orientation to a culture of peace. A culture of peace is defined as:

> a set of values, attitudes, traditions and modes of behavior and ways of life based on respect for life, ending of violence and promotion and practice of non-violence through education, dialogue and cooperation…promotion of all human rights and fundamental freedoms…commitment to peaceful settlements of conflicts…efforts to meet the developmental and environmental needs of present and future generations… respect for and promotion of equal rights and opportunities for women and men (UN, 1999, n.p.).

On emboldening and nurturing cultures of peace, Sommerfelt and Vambheim (2008) opine that peace requires citizens to contain their aggression, exhibit cooperative behaviour, and resolve conflicts without violence. Consequently, educators and students, via peace education can critically discuss manifestations of, and justifications for, violence, identify the actors involved and propose peaceful futures (Boulding, 1988; Hicks, 1994).

Peace education as a matter of fact, includes the cultivation of peace building skills. These for example, involves: dialogue, mediation, artistic endeavours, etc. It is incumbent upon peace educators, then, to teach the values of respect, understanding, and non-violence, present skills for analyzing internal and international conflicts, educate for alternative security systems, and use a pedagogy that is democratic and participatory. Significantly therefore, peace education as a practice and philosophy reflects matching complementary elements between education and society, where the social purposes (i.e. why teach), content (i.e. what to teach), and pedagogy (i.e. how to teach) of the educative process are conducive to fostering peace.

Conclusion

This study examined the relationships that exist between peace education and our human community particularly in Nigeria situation as it connects with the mindset of "unity in diversity". There is little doubt that the contested narratives and the reality of Nigeria's society have left much to be desired. Teaching/learning dynamics is appropriately critical to peace education because, it is such a conversational experience made possible through participatory learning, where learners collectively and cooperatively contend with contemporary issues connected to local and global contexts. The implication of the above is that, Nigerian government should practise politics of value rather than politics of ethnicity and religion. Nigerian society, more than anything else, should be "sensitive" through peace education, to the cultural differences as well as respecting the viewpoints of other people; given the multiethnic and multicultural nature of our societies. By this, meeting standards such as those embedded in peace education will, apart from flying flags, take us beyond avoiding conflict to managing it in such a way that it becomes positive indicator in our lives; and this could be made possible with a genuine reflection on the poem below:

"Did I offer peace today?
Did I bring a smile to someone face?
Did I say word of healing?
Did I let go off my anger and resentment?
Did I forgive?
Did I love?
These are the real questions.
I must trust that the little bit of love that I sow
now will bear many fruits,
here in the world and
the life to come"

– Henri Nouwen.

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18

CONTEMPORARY LANGUAGE OF GIVING IN THE NIGERIAN CHURCH

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Introduction

The scriptural narrative of the Old Testament which is the basis of today's biblical reference on giving is anchored on Malachi 3:8-10. The biblical standard of giving is depicted in 'tithe' and 'offering'. Giving is an act of providing love or other emotional or material support such as caring and help. In the social context, giving is described as an offer of some valuable insights into the ways that generous behaviour is dispensed to individuals. In other words, it can be seen as assistance rendered to the needy who need help with utmost sincerity. Virtually, in all religious settings, charitable giving is institutionalized as usual or constant practice and as well a religious ritual. However, in the contemporary church, the concept of giving has assumed a radical departure from the normal and usual norm. With the promotion of prosperity gospel and money theology, a handful of contemporary preachers have broadened the horizon of giving with licentious templates which include but not limited to 'seed sowing', 'transactional giving', 'quasi-magical worldview', 'covenant giving', 'kingdom principle of sowing', 'sacrificial offering', 'freewill offering', 'covenant of sowing and reaping and among others. All these Pentecostal fundamentals of giving are alien to non-Nigerians and the likes because they are quoted out of context. Therefore, it is the thrust of this chapter to critically examine giving theologically and economically; and to subject the Pentecostal essentials of giving to lexico-semantic analysis.

Conceptual Clarifications of Giving

Theological   Concept of Giving

Talking about giving in the New Testament poses quite a challenge for us: The New Testament does not offer systematic teaching on the subject of giving; rather, it is scattered throughout different passages in the NT. The first text which talks about giving is found in Matthew 5:42: "Give to him who asks of you, and do not turn away from him who wants to borrow from you!" If we take this verse

literally, it would mean that Christians should give whenever and to whomever because Jesus says rather vaguely, "... who asks of you... who wants." According to Croteau (2005:243), Jesus is here primarily saying that His disciples should lend money with no interest charged from those who ask for a loan, and this notion was something new for the Jews. But Jesus goes a step further because he promotes the attitude of mercy toward evildoers, as opposed to seeking justice. However, Walter Wink (1992: 206) offers a different perspective on this passage. Instead of the attitude that Jesus' disciples should not resist evil at all, Jesus offers an alternative: active non-violent resistance. Wink starts with the perspective that here Jesus is speaking to a group of people who were deprived of their rights and oppressed by the existing system. These are the people who make up His audience. Active resistance would have brought catastrophic consequences, and that is why Jesus offers a way for people to keep their dignity despite dire circumstances. While interpreting Mt 5:42 Wink states the following: Such radical sharing would be necessary to restore true community. Matthew's 'Give to everyone who asks (αἰτοῦντί—not necessarily begs) of you' may simply refer to this need for mutual sustenance.

There are two more groups of passages in the Gospels which deal with giving. One deals with the question of renouncing everything for Jesus, while the other deals with the question of supporting workers. Passages such as Matthew 19:16-21 and Luke 21:1-4 speak about 100% giving. The first case speaks about leaving everything to follow Jesus, and the second case speaks about a widow who gave all the money she had as a gift for supporting the temple. Even though Jesus commends the widow for her gift, and in certain situations He asks individuals to sell all they have, we cannot claim that this is a standard for all believers. It is significant that in all three mentions of the rich young man the apostles also speak up, as Peter speaks on behalf of all of them, "Behold, we have left our own homes and followed You" (Lk 18:28). Even though they have not sold all they had, they did temporarily leave (give up) everything that they had for Jesus, which is in line with Jesus' words in Luke 14:33, "So then, none of you can be 'my' disciple who does not give up all his possessions." But what is interesting is the passage in Luke 12:33 where Jesus tells His disciples directly (12:22): "Sell your possessions and give to charity". This seems like a general commandment, as it was not connected with any particular person, unlike in the case of the rich young man who was tied to his property. Another group of passages deals with the question of supporting workers. In Luke 8:1-3 we read that Jesus and the apostles were supported by some women, while in Matthew 10:1-15, Luke 9:1-6, and 10:1-8 (cf. Lk 22:35-38) Jesus sends His disciples into the mission, and He commands them to not carry anything because the worker is deserving of his pay and support. The disciples should be compensated for their work with accommodation, food, clothing, footwear, and money by other people (Mt 5:20; 6:1; 7:21).

Acts 2:44 says that they "had all things in common", but right after that, in 2:45, Luke goes on to explain the previous verse by showing that it means that

individuals would be selling all their movable and immovable goods, and sharing with everyone according to their needs. Polhill (1995: 120-121) points out that these two verses give us a glimpse of two models of fellowship. One is a Greek model, in which everyone had everything in common and everything was shared equally, which is somehow reflected in Act 2:44. However, Act 2:45 tells us that the first Christians in Jerusalem had not accepted this model of "fellowship property", but rather practiced the selling of goods when the need arose that is, occasionally, which is in line with the Old Testament teaching about equality and sharing of goods with those who have none. If this is correct, this means that the believers were not selling everything and putting the money into a sort of a communal fund. John Stott (1994: 84) notes that the verse in Act 2:46 says that they gathered in their homes, which means they had not sold everything at once. We can see the same in the example of Barnabas, as well as Ananias and Sapphira. Barnabas sold his field and put the money at the apostles' feet. Ananias and Sapphira also sold their field, with the difference that they had put a part of the money before the apostles, while they kept the rest and pretended and lied that this was the full amount they received from the sale.

Peter's statement in Act 5:4, "While it remained unsold, did it not remain your own? And after it was sold, was it not under your control?", tells us that this was not a matter of coercion nor communal property, but a free sharing of one's property with other believers (cf. Polhill, 1995: 151). In 20:33-35 we find a description of Paul's activities, according to which Paul had not asked for gold, silver, or clothes as compensation for his work from anyone in Ephesus, but had earned with his own hands everything he and his co-workers needed. This is at odds with the Gospels, where Jesus says that the worker should not carry anything with him because his needs will be met by other believers. Furthermore, Paul continues the tradition of the Jerusalem church in its care for the poor by sharing his assets with the needy.

Four major passages in Paul's epistles that deal with giving are 1 Cor 9:1-23, 16:1-4, 2 Cor 8-9, and Phil 4:15-20; but 2 Cor 11:7-9, Gal 2:10; 6:6, also provides us with some principles of giving. When it comes to the other NT epistles, the Epistle of James also gives us an interesting view on giving and sharing. In 1 Cor 9:1-23 Paul deals with the issue of church workers' rights to support by instructing the Corinthians that those who proclaim the Gospel should also be able to live from it, and thus are entitled to financial support. Croteau (2005: 253-255) points out a few details which stem from this passage. First, their support to Paul is a result of their close relationship with him; second, their giving was connected with the Gospel; third, theirs was the only church which had this sort of relationship with Paul; and finally, the help which they sent to Paul met, or at least eased his need. Based on this we can conclude that the church in Philippi found out about his need and came to his aid twice, which is in itself a pattern for acting: when Christians see a need, especially if it concerns someone who ministers to the church, they ought to try and meet this need by their means. Paul's statement of meeting the needs (Phil 4:18)

reveals that the Philippians had no obligation to give to him financially. Their giving was an act of goodwill, and they gave as much as they determined in their hearts, and not some prescribed amount. However, that which they sent him helped more than sufficient to meet Paul's need, which speaks to the generosity of their gift.

The following two references deal with the subject of caring for others. In 1 Cor 16:1-4 Paul gives attention to gathering help for the church in Jerusalem. There is no mention of tithing in the passage. However, Paul outlines some principles of gathering help which he applies not only in Corinth but in other churches as well. First, Paul exhorts them to collect help every first day of the week. Is that because it is easier to give smaller amounts at a time, or are there some other reasons? It does not matter. What matters is that Paul tells them to collect help regularly. Second, Paul expects that everyone will participate in collecting help regardless of the sum they are giving. And third, Paul exhorts everyone to give as much as they can save. So, this is not a fixed amount or percentage, but as much as one can save. In 2 Cor 8-9 Paul talks about gathering help for the Jerusalem church again, while also giving us some principles of giving. Paul primarily sees the opportunity for the Macedonian church to help the Jerusalem church as mercy, particularly because this church was obviously in need, and Paul claims that their rich generosity is a result of their poverty. Here we notice that they were not giving because they had to, but because they wanted to give. According to this, not only did they give according to their means (a principle which Paul outlines in 1 Cor 16:2), but also above that. And such zeal for helping others primarily came from the fact that the Christians there had devoted themselves to God first, and their generosity resulted from that. So, can we then say that this is the true measure of Christian giving? When the believers are truly devoted to God and His plans, this will result in sacrificial giving, in which there will be no coercion, bitterness, or judgment. Interestingly Paul mentions the principle of equality by referring to an Old Testament example in Exodus 16:18 of gathering the manna, where some would gather less and some would gather more, but in the end everyone would have enough. It is therefore justified to conclude that, in God's economy, the wealth of one person serves to compensate for the need of another, thus creating equality. Paul goes on to say that giving should be according to one's means and that one's giving should not result in their getting into trouble (8:13).

Economic Concept of Giving

The desire to help others is a naturally occurring trait of human behaviour. Helping others and doing good is revealed when we make charitable donations, volunteer for community service, and assist the elderly. Voluntary donations in the form of money, time, and expertise are essential resources that allow charitable organizations to achieve their goals and mission. The factors affecting giving behaviour have been extensively studied in marketing, psychology, and economics where the concept of altruistic, or selfless, motivation is contrasted with egoistic motives for giving (Becker, 1974: 1063; Bendapudi et al., 1996:33). This

characterization of the motivation for giving is often described as a trait-like aspect of one's personality (Reed et al., 2007: 178), or assumed to be dependent on situational factors that promote empathetic identification with recipients (Small et al., 2007: 143). In reality, it is doubtful that donors act for purely altruistic or purely egoistic reasons during any specific instance of giving. It is also doubtful that donors are consistently altruistic or egoistic in response to appeals for help. The degree to which donors identify with the recipient, for example, is dependent on aspects of the appeal.

Many of our decisions are influenced by others. Herd behaviour posits that individuals in a group imitate others' behaviours by observing their decisions (Banerjee, 1992: 797). Silverman et al. (1984: 304) find herd behaviour in donations in their analysis of a 20-hour national telethon that announced the names of individuals pledging money and the total amount of money pledged. They found that contributions to the campaign were greater when contribution information was announced than when it was not provided. In economics, models of altruism incorporate the donations of others by admitting the possibility that utility can be obtained by one's donation and also by the donations of others. These models are based on the assumption that people care about what others do and may alter their behaviour based on this information (Hollander, 1990: 1157; Andreoni, 1990: 464).

What is more, Hochman, and Rodgers, (1969:542) argue that one explanation is that charitable giving is not selfish at all. One who gives to medical research may hope one day to benefit from its findings. A person who gives to public broadcasting may expect to enjoy improved programming. A benefactor of the opera may seek to hire more talented performers. A second justification sometimes called "enlightened self-interest" is a step removed from pure selfishness. A comfortably employed person may give to poverty relief to keep the institution in place, banking on the rare event that he may himself be impoverished someday. But these clearly cannot be full explanations. What about the person who gives to famine relief on another continent? Or the environmentalist who contributes to saving a rare species that she never expects to see? And what about charitable bequests—such gifts have no chance of affecting the consumption of a person while alive. These examples raise a third explanation: Altruism toward others or future generations may be a motivator in giving, and gifts are made to maximize a utility function that includes the benefits to others or society in general. While these three explanations are distinct, an economic theorist would model them all the same. Since each implies a concern about the total supply of the charitable good or service, albeit, for different reasons, each could be modelled identically as private gifts to the pure public good.

The Essentials of Giving in the Nigerian Parlance

From the beginning, the biblical standard of giving hinges on 'tithe and offering" as described in Mal. 3:8-10. But the essentials of "tithe and offering" have been interpreted and quoted out of content. In the contemporary church, Asamoah-

Gyadu (2013: 79) opines that "giving" is linked to the material and spiritual posterity of individuals and nations. Concerning prosperity gospel, giving is a standard form of raising funds in the contemporary church. Thus, a handful of prosperity preachers have elaborated on a broader perspective or have developed templates on giving. Wariboko (2012: 37) develops templates of prosperity teaching on giving and calls them the 'covenant paradigm', 'transnational giving', and 'quasi-magical worldviews'.

Ashimolowo (2006: 193-94) calls giving as freewill offerings" and 'seed sowing' that increase our credit account with God. In the same vein, Oyedepo (2005: 94.) asserts 'kingdom principle of covenant sacrifice and prophetic giving as yardsticks for an open heaven and unprecedented blessings'.

Wariboko, (2012: 37) a scholar and a Pastor in the Redeemed Christian Church of God posits that prosperity in African Pentecostalism is called the covenant paradigm, which he argues that God blesses his people and nations according to either the covenant of giving or the covenant of good effort. Also, Wariboko ((2012: 38) asserts transactional giving from the story of the boy who brought five loaves and two fishes to Jesus that the miracle could not have taken place if the boy had not been willing to give his meal. He claims speculatively that the boy was rewarded with the twelve baskets of leftovers.

Another type of giving as enunciated by Wariboko (2012: 38) is how people believe that prosperity comes to those who sow gifts as inspired by "quasi-magical worldviews" in the hope that they will reap God's promises. Nevertheless, Asamoah-Gyadu (2013: 87) convincingly asserts that this covenant of sowing and reaping in Pentecostal parlance is anything but sacrificial.

Apart from the foregoing, Ashimolowo, the Senior Pastor of Kingsway International Christian Centre (KICC) considers freewill offerings and seed sowing as yardsticks for God's blessings. He buttresses further that seed sowing increases our credit account with God and that the force of financial blessings is released as we give money (Ashimolowo, 2006: 193). He takes a step further to state that giving is the planting of a financial seed to experience a financial harvest (Ashimolowo, 2006: 194). He articulates this with biblical support in 2 Corinthians 9:6 of one who sows sparingly, and the one who sows bountifully will reap bountifully.

David Oyedepo, (2005: 93) the presiding Bishop of the Living Faith Church Worldwide, also known as Winners Chapel, has emphasized tithing and prophetic giving as kingdom principle of receiving from God. Asamoah-Gyadu (2013: 88) adds that Oyedepo specifically said that God called him to make his people rich, and one way of doing so is to teach them about blessings that come from faithful tithing. Asamoah-Gyadu (2013: 86) again posits that sequel to the above method of giving, cash, and other gifts that go to the men or women of God. This individual, according to Paul Gifford (2004: 62) may be a preacher, prophet, evangelist, pastor, or anybody who by what he or she does in the church is seen as representing God in mediating religious experience. In some churches, Gifford (2004: 70) further adds that, this kind

of giving directly to a man or woman of God has been instituted into a 'Pastor's Appreciation Day'. During these special occasions, some Christians bring material gifts and money to sow as seeds in the lives of their charismatic leaders. Associated with the pastor's appreciation days are the celebrations of particular events in their lives, at which funds may also be raised for them. In particular, landmark birthdays and wedding anniversaries are gaily marked. The principle of sowing and reaping has taken another dimension lately during thanksgiving, testimonies, preaching, and song ministration, where Christians are challenged to sow. As a result, Asamoah-Gyadu, (2013: 91) points it out that people have sown buildings, air, travel tickets, luxurious cars, jewellery, computers, clothes, footwear and other such material objects in the lives of men and women of God, in anticipation of God's blessings and favour in return.

Asamoah-Gyadu (2013: 91) observes another avenue of giving in the contemporary church. According to him, it is standard practice for members who are touched by a preacher's message or moved by it in a way to simply walk forward in the middle of the sermon and place an offering at the feet of the preacher. Givers may just place the money and return to other seats, or say a silent prayer over the offering before returning to their seats. Lately, some pastors gifted with motivational and oratory prowess are being invited to raise money for several purposes. In the process, some of them would demand a certain amount as "Abraham sacrificial giving", and such amount must be 'redeemed' within 24 hours. While some would announce that members should empty their pockets for God's blessing. Not only that, but some would rather state that God has sent us to seven or more people who can give a certain amount to God. Alamu (2018:59) argues that the present writer personally witnessed this.

The most dangerous aspect of this giving according to Asamoah-Gyadu, (2013, 100) is that it becomes synonymous with simony. First, the practice in which Simon the sorcerer sought to purchase the power of the Holy Spirit with money. Peter's rebuke of Simon is very instructive for our purposes: "may your silver perish with you, because you thought you could obtain the gift of God with money" (Acts 8:20). Second, Simony depicts selling holy articles meant to have been freely given. For instance, the sales of anointing oil, mantle, foot washing, Pastor's attires, and shoes, and blessed water are by-products of simony. The end –product of these avenues is flambuoyant and pleasure-loving life. Asamoah-Gyadu's submission is apt here:

> There is no doubt that funds raised whether through tithing, offerings, or special fundraising events, enable the new Pentecostal churches to fund their very expensive programmes and projects, which include the establishment of private universities, television and radio ministries, and the very large cathedrals and worship auditoriums that many of them have been able to build. Many of the pastors also have access to money and have very comfortable lifestyles that include the building

of palatial homes and the use of luxurious cars, (private jet)…It is now fashionable for the average contemporary Pentecostal pastor to travel first or business class and for his children to be born and educated abroad. The United States of America is the destination of choice (2013: 88).

According to Alamu (2018:60), it is, therefore, worthy of note to assert that the average Pentecostal Pastor today lives in profligacy and life of luxury when a handful of his members cannot eke out a living. Again, these contemporary pastors believe that all the seed money sown would come back in a hundredfold when it is obvious that it is done as part of spiritual worship. Asamoah-Gyadu (2013: 100) bemoans that "if one pays tithes intending to come for a refund if God does not bestow the expected blessings, one is treating God like a customer service point".

Lexico-Semantic Analysis of the Essentials of Giving in the Nigerian Church

Lexical semantics is a sub-field of linguistics where words and their meanings are studied. It is the study of how and what the words of a language denote (Pustejosky: 1995). It deals mainly with a lexicon. The units of meaning in lexical-semantic are lexical units wither through their local contents or by looking at their neighbourhood in the semantic net, by looking at other words they occur with. Odebunmi (2001) posits that it is through lexico-semantic variation in Nigerian English that the process of emergence of peculiar Nigerian English words and the meaning of such words can be seen clearly. Goddard (1998) lending credence to this, asserts that every language has its culture-specific meanings that do not translate readily into what is obtainable in the English language, for example wrapper, social wake weep, and bride price.

According to Adegbija (1989: 165-177) lexico-semantic variations in Nigerian English are attributed to six major factors. These are:
1.
  i)   Socio-cultural differences between the English and Nigerian people
  ii)   Pragmatic aspects of dynamics of a multi-lingual context
  iii)   The exigencies of varying discourse constraints and modes in English and Indigenous Languages.
  iv)   The pervasive omnipresent and indomitable influence of the media.
  v)   The standardization of idiosyncrasies and errors
  vi)   The predominantly formal medium of acquisition of English

He identifies five parameters in describing the varieties of Nigerian English. They are analogy, language transfer, acronyms, semantic shift, and neologisms or coinages.

Bamiro (1994: 47), while examining the lexico-semantic variations of Nigerian English in three Nigerian prominent authors, classifies them into ten: loan-shift, semantic under differentiation, acronyms, lexico-semantic duplication and

redundancy, ellipsis, conversion, clipping, translation, analogical creation, and coinages.

For this study, only two parameters that are commonly identified by the two proponents highlighted above will be used to describe the analysis of the giving. The two parameters are:

2 a) Analogy

  b) Coinages/Neologisms

Analogy

Analogy, according to Adegbija (1989: 172) is "the formation of new words based on partial likeness or agreement in form or sense with already existing words either in mother tongue or in the English Language". Bamiro (1994:48) refers to this parameter as an analogical creation. According to him, analogical creation in Nigerian English means the similarity of the formative or constructive process of lexical items. He gives such examples as 'gateman' from 'gatekeeper', 'senior brother' from 'elder brother'. Ashimolowo (2006: 193-94) calls giving as freewill offerings" and 'seed sowing'. In another development, Alabi (2000:107) lending credence to this states that lexico-semantic analogy that is based on the agreement overtly sees in Nigerian occupational lexemes such as 'lesson teacher' meaning 'private tutors' and 'battery charger' used for an individual who repairs 'vehicle batteries'. According to her, all categories of users of the English language use them, not minding their linguistic backgrounds. This is also true of our contemporary church whereby offering time has been changed to blessing time in an attempt to stirrup giving spirit in members.

Coinages/Neologism

Yule (1996) defines coinage as the invention of totally new terms while Alabi (2000: 108) views it as a new word or expression. Bamiro (1994: 49), states that coinage is the most productive process in Nigerian English as in other varieties of the English Language. He gives such examples as 'fifth formers', 'age mate', 'sure bankers' in the novels that he uses as references. Adegbija (1989: 167) believes that the two words, 'coinages' and 'neologisms' are synonyms of each other and provides three bases for lexical innovations which are:

3.a)   The existing lexical stocks in English such as 'head tie', 'half-current', and 'yellow fever'.

b)   The existing lexical stick in mother tongues such as 'Kola' (bribe), 'agbada' 'babanriga', and 'abiku'.

c)   A hybrid of the lexical stock of English and indigenous languages such as 'kiakia bus', 'drop from a vehicle', 'enter a car', and 'Akara balls'.

To this end, these essentials of giving will be analysed with lexico-semanic eyebird's view. Ashimolowo (2006:193-94) calls giving as 'seed sowing' and

'freewill offering', which increase our credit account with God. 'Seed sowing' as a Nigerian coinage by the founder of Kingsway International Christian Centre (KICC), it means an agrarian word of planting seeds in a fertile land with the tendency of reaping bountifully during harvest time. Theologically speaking, it is a channel of giving with the mind of receiving bountifully from God who is an end in Himself as well as representing fertile ground, (II Cor. 9:6-7). 'Freewill offering' denotes a platform of giving without being forced or giving with willingness without persuasion. Giving is the planting of a financial seed in order to experience a financial harvest.

In the submission of Wariboko (2012:37) in the aspect of transactional giving' and 'quasi-magical worldview', it shows that giving is a dialogical exchange between the giver and God the receiver. He illustrates transactional giving from the story of the boy who brought five loaves of bread and two fishes to Jesus. The end-product was how twelve baskets were eventually gained as leftovers. When you transact business with God, you will never run at loss or your giving will never enter 'voicemail'. This would automatically make God, an 'ATM-Automated Teller Machine', that is 'garbage in and garbage out', which is also equivalent to Luke 6:38 that says 'give and it will be given unto you, good measure, pressed down, shaken together, running over; will be put into your lap. For the measure you give will be the measure you get back.' In the area of 'quasi-magical worldview', as a Nigerian preacher, Wariboko believes that giving is an African communitarian ethic which attracts blessing. In Christianity, it is said that it is more blessed to give than to receive. Giving to God will automatically attract God's blessing in return.

'Covenant giving' and 'kingdom principle' presented by Oyedepo are prerequisites to riches, open heaven and unprecedented blessings. Covenant denotes a sacred oath or agreement between two or more persons. By adding 'giving' it describes a situation whereby a giving is an oath which means man as a parity is in agreement with God as a suzerainty who MUST fulfil His side of the agreement unfailingly. So, covenant giving as neologized by Oyedepo (2005:94) means giving is a covenantal magnet that draws God into an agreement, which He cannot fail to honour. While, kingdom principle as a coinage by Oyedepo (2005:94) also denotes the fact that for a believer to be rich, he or he must follow religiously the laydown procedure of giving in higher proportion that will also attract higher and unprecedented blessings.

Sacrificial giving is also a Nigerian coinage of giving which means one must no give God what will not cause or pain one when giving. It also depicts that you must give out what you cherish most or what you have high regard for. As a matter of fact, the cases of Abraham, David and Solomon are often used as rightful examples. The Nigerian preachers of prosperity believe that Abraham gave his son, Isaac for sacrifice. As a result of his obedience, he received eternal blessing and a blessing to generations. David also sacrificed his comfort for God and he was adjudged 'a man after God's own heart'. Solomon offered thousands of cattle for God and God

launched him to eternal blessings and his descendants. So, sacrificial giving attracts eternal or everlasting blessings or greatness.

Critique

In whatever disguise giving is taught whether as a tithe, offerings, freewill offerings, transactional giving, covenant paradigm, quasi-magical worldviews, kingdom principle of covenant giving, should be re-assessed lexico-semantically so that the non-natives can be carried along. Asamoah-Gyadu (2013: 102) argues that we give to God not necessarily to buy his grace, favour, or some heavenly harvest reserved for tithers, but because giving is part of worship and we live in expectation of God's grace. Therefore, we should not treat God as a customer service point.

Asamoah-Gyadu (2013, 102) opines that some pastors who teach covenant paradigm, transaction giving, such as Kingsway International Christian Centre's Ashimilowo and The Redeemed Christian Church of God's Wariboko, seem to be informed that magic of sowing and reaping does not necessarily work all the time. God is not a "father Christmas" who is expected to bless his client at every encounter. Again, God is not a magician since God's sovereignty. The promises of God come true by His grace and we can only trust Him to fulfill these promises through his gift, Jesus Christ who is Lord and Saviour.

Asamoah-Gyadu (2013: 100) is correct when he states that there is nothing wrong with encouraging people to pay tithes as part of Christian duty, but to build this act on the teaching of the transaction giving to God is to fail to take account of the workings of the grace of God in human lives and circumstances. As far as transactional giving is concerned, God is sometimes treated as a business partner who has no choice but to agree to the demands of those who have fulfilled their side of a bargain by paying their tithes and by putting a bigger offering in a collection box. In all, the truth is that there is a blessing in giving, but transactional giving undercuts God's power and sovereignty. The craze for wealth and material things by some of these pastors make them threaten some of their members with curses and calamities to milk them dry. Adeniyi (2018: 12) aptly describes these prosperity preachers and spiritual dictators thus; Thieves of various shapes and sizes seize our common patrimony and we applaud them in … churches even as they non-challantly rape all of us with unprecedented impunity…paradoxically, the owners and preachers of the doctrine are busy amassing wealth here on earth and robbing their flock silly.

Furthermore, the emphasis placed on giving in recent times especially among new Pentecostals lends credence to the fact that some people find solace staying at home than going to the church where the emphasis on giving takes precedence. Since giving is detached from worship, it is certain that some people as a result of 'showmanship' in the church put their hands into wrong places or steal from the coffer of their employers to donate to the church or the man of God to be eulogized by men. The consequences of this method are that such individuals have received their reward from men like the Pharisees hence we look at the outward appearance of

man while God looks at the heart of man. The pride of place salvation possesses in contemporary church has been lost to the exploitative tendency of giving. Therefore, the poor faithful who worship God in truth and spirit will attain heaven, while tithers, preachers, and teachers of givers who are robbers will miss heaven because they have men's reward with their skills of prosperity theology.

Conclusion

The study has explored the concept of giving in the Nigerian church. Again, it has also investigated methods of giving in the Pentecostal parlance with the corresponding essentials that are embedded in contemporary giving. In the process of exploring giving in Pentecostal churches, we discovered that these fundamentals of giving have created bottlenecks for non-natives, which prompted this study to subject them to lexico-semantical analysis. This study has shown the socio-cultural difference between the concept of giving in English and the Nigerian phenomenon. It has also shown the pragmatic dynamics of a multi-lingual context in the attitude of the Nigerian Pentecostal preachers of giving. In the light of the excursion, we also observed according to some scholars that two parameters were identified as analytical tools for giving. Thus, they include analogy and coinage/ neologism It is of interest to note that these lexico-sematic tools have done justice to the curiosity of the non-indigenes. The study concludes by asserting that, in as much as giving is concerned in contemporary church as a means of material success, acquisition of wealth, and ecclesiastical competition and authority, there would always be the emergence of peculiar Nigerian coinages which must lend credence to lexico-semantic variation and analysis. The coinage in the context of giving among Nigerian Pentecostal preachers will never change or 'twist' the hand of God.

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