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THE PERFORMER

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Editorial Reflection

The primary *raison d'être* for the establishment of *The Performer: Ilorin Journal of the Performing Arts*, the official Journal of the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria is to deepen scholarship in the tripartite heritage of the African theatre. This heritage is represented by the multi-rhythmic, technophobic and essentially didactic total theatre aesthetics which has three children with one culturally reflective, critically assertive, informative and socially relevant umbilical cord. These children are: Dance, Drama and Music. Thus, an objective evaluation of the previous Volumes of *The Performer* since 1998 to date will show that this Journal has satisfied the artistic and intellectual desires of our contributors and the purpose for its establishment.

Interestingly, the 21st Century scholarship has expanded knowledge and it has made scholars and researchers to embrace interdisciplinary and multi-disciplinary fertilisation of ideas beyond their main fortes or areas of academic interests. Thus, silos and artificial walls are literarily and artistically broken down to reflect on the current themes and tendencies of scholarship. Indeed, this present Edition contains Volume 17, 2015 and Volume 18, 2016 with 10 articles respectively, making a total of 20 carefully selected works.

Music and Musicological studies dominate the two Volumes with 7 articles whose theses and trends cover challenges of a career church organist, song aesthetics, political music and revolution, liturgical art music and musicians, popular music and so on. We have 2 relevant articles on film scholarship and the new media, 5 are on pragmatics, sociolinguistics and stylistics and in relation to culture, advertisement, speech acts and performance articulation. The remaining articles are on dance, drama-in-education, theatre management and dramatic theory and criticism. Beyond data presentations, theoretical framings and impressionistic imaginations of the texts and the performatives, all the 20 articles are reflective and critical of their areas and majority of them offer suggestions and recommendations that will continue to advance the course of the Arts in general and humanity in particular. Do not wait too much after reading this brief Editorial, read, and digest our Volumes 17 and 18!

Prof. AbdulRasheed A. Adeoye
Editor

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Drama-in-Education as a Veritable Tool for Learner's Autonomy: Case Study of Selected D.I.E Lesson Strategies

By

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and

Timi H. Kayode*

Abstract

This paper explores the place of drama in education in fostering Learner's Autonomy in the classroom. In carrying out this study, the study hinges on constructivism theory for its theoretical framework. The researchers relied on library research, archival materials on the related area and X-rays some drama-in-education lessons / strategies which these researchers have used in their classrooms experiments in the past. The findings revealed that drama in education is a veritable teaching approach / model for fostering Learner's Autonomy in the classroom. The paper concludes that drama provides a fun means of learning, it brings the affective back into the classroom. The paper therefore recommends that the arts should be employed in every classroom. It can reach students who otherwise couldn't be reached, and challenge students who have already grasped the concepts. It further recommends that drama in education specifically be adopted as a teaching approach to forestall the long awaited students' responsible attitudes of been active participants and linking content to context whenever they are engaged in the teaching and learning process.

Keywords: Drama-in-Education, Teaching, Learner, Autonomy, Lesson Strategies.

Introduction

This paper focuses on the approaches and mechanics adopted by teachers in the teaching process. In doing this, critical attention will also be paid to the expected role of the learner in the teaching and learning process. Over the last two decades, the concepts of learner autonomy and independence have gained momentum, the former becoming a catchphrase within the context of teaching and learning (Little, 1991, p. 2). It is a truism

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that one of the most important spin-offs of more communicatively oriented and teaching and learning has been the premium placed on the role of the learner in the learning process (Wenden, 1998, p. xi). It goes without saying, of course, that this shift of responsibility from teachers to learners does not exist in a vacuum, but is the result of a concatenation of changes to the curriculum itself towards a more learner-centred kind of learning. This reshaping, of the roles of teachers and learners has been conducive to a radical change in the age-old distribution of power and authority that used to plague the traditional classroom.

Cast in a new perspective and regarded as having the 'capacity for detachment, critical reflection, decision-making, and independent action' (Little, 1991, p. 4), learners especially, autonomous learners are expected to assume greater responsibility for, and take charge of, their own learning. However, learner autonomy does not mean that the teacher becomes redundant; abdicating his/her control over what is transpiring in the teaching and learning process. This study corroborates that learner autonomy is a perennial dynamic process, rather than a static process. Furthermore, this study hinges on the fact that "in order to help learners to assume greater control over their own learning it is important to help them to become aware of and identify the strategies that they already use or could potentially use" (Holmes & Ramos, 1991, cited in James & Garrett, 1991, p. 198); certainly, the submission above reiterates the goals and objectives of Drama in Education when adopted as a teaching approach..

Statement of the Problem

There have been continuous discourses and counter-discourses in the Nigerian education sector in the turn of the 21st century as to "who is responsible for the learner's failure? Questions have also arisen as to whether or not, learning resources are adequate and the proper approach of teaching and learning is adopted. It is against this backdrop that this study evaluates the potency of drama-in-education as a viable tool for learner's autonomy.

Theoretical Framework

The theoretical framework for this study hinges on Constructivism Theory. Much of knowledge and ideas about linking content to contexts in education and learning are based on the Constructivist Theory. This theory deems that humans do not learn by soaking up external sources, but rather we learn by actively making our own meaning. "One theoretical viewpoint about modern educational Drama emerges from the ideas of educators such as Rousseau, Montessori, Bruner, and Dewey. They say that learning happens through active participation, or as Dewey states "learning by doing (Courtney, 1989, p. 1). Drama is a form of "learning by doing." Dewey also stressed the importance of the imagination. He called imagination the

“gateway through which meanings are derived from past experiences that are carried into the present” (Iannone, 2001, p. 307). Drama in Education is engrossed by the participant’s use of imagination. The curriculum should integrate the imagination or aesthetic world with the cognitive world of the student. Thus: “John Dewey’s, ‘learning by doing’ theory shaped the progressive era in education” (Wagner, 1985, p. 169).

Conceptual Clarifications

The concept of autonomy has been examined by scholars such as Holec (1981), Rathbone (1971) and so on. After proposing that autonomy is the “ability to take charge of one's learning” (Holec 1981, p. 3), (cited in Benson & Voller, 1997, p. 1). Benson & Voller, (1997, p. 2) further argue that autonomy has come to be used in at least five ways:

- I. for situations in which learners study entirely on their own;
- II. for a set of skills which can be learned and applied in self-directed learning;
- III. for an inborn capacity which is suppressed by institutional education;
- IV. for the exercise of learners' responsibility for their own learning;
- V. for the right of learners to determine the direction of their own learning.

It is noteworthy that autonomy can be thought of in terms of a departure from education as a social process. It emphasises power redistribution regarding the construction of knowledge and the roles of the participants in the teaching and learning process. Let us review some of these definitions and try to gain insights into what learner autonomy means and consists of. As has been intimated so far, the term autonomy has sparked considerable controversy, inasmuch as linguists and educationalists have failed to reach a consensus as to what autonomy really is. According to David Little’s terms learner autonomy is “essentially a matter of the learner's psychological relation to the process and content of learning: a capacity for detachment, critical reflection, decision-making, and independent action” (Little, 1991, p. 4). Interestingly, Holec (1983) defines autonomy in terms of the learner's willingness and capacity to control or oversee her own learning. Interestingly, Holec (1983) holds that “someone qualifies as an autonomous learner when he independently chooses aims and purposes and sets goals; chooses materials, methods and tasks; exercises choice and purpose in organizing and carrying out the chosen tasks; and chooses criteria for evaluation”.

Most often, teachers and laymen alike may ask the question, why do we need learner’s autonomy in the teaching and learning business and how do we go about achieving it? The answer to this question is not farfetched. Consequently, the learner may not learn much if (s)/he remain

indifference to the teaching and learning process. Thus there is a degree of responsive attitude, responsibility required of the learner for learning to take place. It is as simple as understanding what learner autonomy and drama-in-education as concepts are. Often time we think of autonomy or responsibility as attitudes that students may possess to varying degrees. We always ignore the fact that no student is completely without a sense of responsibility and we are not likely to meet in person the ideal student, either.

Thus personality trait, preferred learning styles and cultural attitudes set limits to the development of autonomy. It is also worthy of mention that, individual students or the community, from which they come may have a strong aversion to individualism and a preference for collectivism, so they may be unwilling to take personal initiative. Some students may not be able to handle uncertainty and do everything they can to avoid it, so they may find it alarming to work without constant supervision of the teacher, or they may detest all open-ended tasks, where there is no one correct answer. Some other student may look at the teacher as a figure of authority who is always there to tell them what to do.

Thus developing responsible attitudes, which can be crystallized as “learner autonomy” in the learner, entails some deviation from traditional teacher roles as well. As students begin to take charge of their learning, the teacher needs to take on the role of facilitator or counselor in an increasing number (and type) of classroom situations, as practice in drama-in-education. As a teacher we may find it useful to think over our own existing attitudes. One way to do this is to confront our self with the extreme views of the traditional and learning centred approaches. We may also consider classroom tasks, and the way we share responsibility for their accomplishment between our self and our students. See the table below for the comparison of both traditional and learner-centred approaches.

SS/N	Traditional Attitudes	y Attitudes	Student-centred Attitudes
.	I have all the information.	_____	The syllabus, the exam, and the information are here for us to share.
.	It is my job to transmit knowledge to you.	_____	I am not the fount of all knowledge.
.	I am responsible for your learning.	_____	You are responsible for your learning.
.	It is my job to make sure that you work.	_____	I am here to facilitate your learning by providing resources and

			support.
.	As the adult and the professional I have the expertise to make the right judgments and decisions about your learning.	_____	I trust that you want to learn and will take responsibility for your own learning.

(Adapted from Brandes and Ginnis, 1992, pp. 37)

Approaches of Drama and Play in Child Education

Drama pedagogy is a fairly new term. It however, encompasses a variety of older drama activities. The umbrella term Drama in Education (D.I.E) covers activities such as readers' theater, writing-in-role, role-play, creative drama, tableau, and improvisation. According to Lee, Patall, Cawthorn, & Steingut (2014, p. 19), "drama pedagogy can be defined as a collection of drama based teaching and learning strategies to engage students with the content they are learning". It is teacher led, uses academic content, focuses on the process and experience of students during the process, and can incorporate any type of drama strategy.

The idea to use drama techniques in education dates back to the 19th Century (Wagner, 1985, p. 167). It was presumed that when participants were engaged in more spontaneous, improvised work (traditionally called "drama") their level of engagement and feeling would be more intense and "genuine" than when they were performing on stage (traditionally called "theatre") (Fleming, 2003, p. 9). The emphasis was made on the personal growth of the individual through creative self-expression. Early advocates of drama in education assumed that all learners had the inclination to engage in dramatic play and based their approaches on the minimal intervention of the teacher (Wagner, 1985, p. 168). Even in the recent history of drama teaching one can find it as a dynamically developed process that encourages personal growth and self-expression of learners (Fleming, 2003, p.11).

The question of what drama is has often been answered by educationists and drama specialists. Courtney, (1989, pp. vii) defines as, "The human process whereby imaginative thought becomes action, drama is based on internal empathy and identification, and leads to external impersonation". Jeffrey Wilhelm and Brian Edmiston cited in (Erion, 1996, pp. 9) define drama simply as, "wondering, 'What if...?' and then interacting with others in a drama world as if that imagined reality was actual and real". In this study, these researchers adopt (Bolton, 1979, p.12) definition of drama as "doing" This definition leads us to the essence of drama, understood as "make-believe play," in which the participant

pretends that he or she is someone else, or something else, through role-playing in an imaginary environment. From this perspective drama is “thought-in-action; its purpose is the creation of meaning; its medium is the interaction between two concrete contexts” (Bolton, 1979, p.12). Of the three definitions above, the first definition is an imaginary context constructed by creating a dramatic world bound in space and time, and a world dependent on the consensus of its existence (O’Neill, 1995, p. 9).

The second context is the real world that we experience every day. Within this context, the selected content is handled in an imaginary dramatic context, but using real-life experiences. When the chosen content is in accordance with curricular goals and objectives, drama may serve as an authentic method in education. Via this art form, ““exploration of ideas and situations” is possible within the curriculum” (Brown and Pleydell 1999, p. 4).

In another development Spencer cited in Courtney (1989, p. 44), who considered play vital to a child’s development and showed that “the form of play depends on the level of development of the player: the structural complexity brings an increased diversity of play”. Similarly, Piaget (1962), Vygotsky (1978) proposed play as an adaptive, organised means by which children learn to make sense of their physical and social environments. They agreed that with the help of play, children gain a feeling of control over the complex life issues they confront. Moreover, they learn how to struggle with difficulties and solve problems. Piaget (1962) divided play into categories in order to analyse it. Social symbolic play was also seen as a “useful bridge” for the child to try out different possibilities in a “no penalty” zone (Bolton 1984, p. 39).

Unlike Piaget’s hierarchical development in play, Vygotsky (1978) did not propose a similar development theory. Rather, he emphasized the importance of social context in play, the construction of knowledge and language development. Vygotsky (1978) was also interested in how play is a step toward abstract thinking. One of the purposes of play, from Vygotsky’s point of view, was that it enables children to create meanings for themselves. He saw symbolic play as a way for a child to practice symbolic representation of objects and events in order to construct knowledge and support language development. When discussing the conceptual foundations of drama, particularly in an educational context, it is also important to explore the idea of “individuality” in education.

Selected Lessons and Strategies for Using Drama in Education (D.I.E)

The goal of using drama in the classroom is not to teach acting and performance skills. The goal is to teach the core curricular areas using drama. Betty Jane Wagner, an internationally recognized authority on

composition instruction and the educational uses of drama, states of the purpose of role play, “The role playing is improvisational, not scripted and memorized to present a performance for an audience. The emphasis of drama in education (D.I.E); is on using drama as an intentional teaching strategy to enhance learning in a particular curricular area” (Wagner, 1985, p. 168). There are many ways in which drama can be integrated into the elementary classroom. Drama can be a way to teach all subject areas. Language arts, social studies, and science are subject areas, which are very successful in using drama. “It is particularly effective in making a historical event come alive for students,” (Wagner, 1985, p.168).

Lesson One: Concentration Exercise

Peter Brook’s Game for Actors: *Mathematics, Life Questions and Movement*

You need four players. Only one is “on”. One person asks him simple Mathematics questions. One person asks him simple personal questions. One person does simple movements for him to copy. The player who is “on” must answer all the questions, and keep the movement going all at the same time! Don’t stop, be insistent, don’t be polite, keep your questions out in front, and don’t wait for anybody else. The object of the game is for the “actor” to handle all the questions and the movement at the same time. The objective of this exercise is to be able to multitask and concentrate on the task at hand.

Lesson Two: Simulation Exercise

Story: Stephen is 15 years old and lives at *Charilove Children’s Home*, Benin City and attends Akenzua Secondary School. He has lived at *Charilove Children’s Home* for a year now and is approaching his 16th birthday. He was placed in care because his mother, a divorcee, could no longer control him. He mixes with an undesirable group of young people who are constantly in trouble with the police. He misses school regularly. His reports from there mainly take the form of complaints about his attitude, behaviour and attendance.

You as participants in this workshop have to make a decision about his future, considering the facts below:

- a) Should he be allowed to leave the home and his school and become independent, leaving him open to the risk of becoming a criminal.
- b) Should he be encouraged to return to his mother, build a relationship with her and perhaps supporting her?
- c) Should he be encouraged to stay on at school, gain qualifications for a job say in design.

A committee of Caregivers & NGO’s in Benin City Edo State; are to meet and interview people who know Stephen to make a decision about Stephen’s future. They will produce a short report to pass on to the juvenile

court that may: (a) Return Stephen to his mother (b) Impose a supervision order lasting until he's 18 with a probation officer appointed to oversee and manage him. (c) Impose a care order which is what Stephen, is under now to be reviewed every six months.

The above exercise for problem solving allows students to discuss issues that they might not otherwise bring out into the open. It could be much simpler than the exercise we used. It also helps participants in decision making.

Lesson Three: Storytelling / Improvisation Exercise

Story Tableaux Get a student to hold a still pose with no dialogue – ask another to add to the pose, (you could add a third student if you wanted to). Get the other students to suggest what is happening in the picture and give the picture a caption, such as “A teenager argues with her parents”.

This exercise improves the participants' skills of storytelling, making meaning from happenings and events around them.

Data Analysis: How Drama in Education Promotes Learner Autonomy

Arisen from the above selected lessons / learning strategies in D.I.E obviously possesses great efficacy as a teaching methodology that promotes learner's autonomy. Nevertheless, our main focus were on what the learner does in drama in education in order to attain a considerable degree of autonomy, as highlighted in the selected D.I.E lessons used for this study.

Drama in education makes use of simulation as analyzed in the selected lessons above, which in many ways promotes learner's autonomy. Simulation promotes learner autonomy because it is associated with imitation as in role-playing and dramatization. It is a teaching methodology employed by teacher in order to play certain roles without any training and it focuses on extempore performances. The terms simulation and role-playing are closely related to each other. Role-play involves certain parts to be played within some specific situations where as, simulation involves certain complexities which later turn up in the form of conflict resolution by means of authentic scenarios. Also, simulation as a teaching strategy can be employed as an effective and dynamic scenario changer in a classroom learning situation. Bolton (1998, p. 8) holds the view that such kind of dramatization enhances second language skill and proficiency specifically, which is very relevant to Nigerian scenario because we communicate and learn through English language as a second language.

Brown and Pleydell (1999), focuses on behaviour of learners in the development of critical thinking skills through contribution in simulated drama activities: while (Erion 1996) observes that teacher's role as a facilitator becomes inevitable in such learning. Drama in education is a task-based approach in classroom learning situation; it has great potential

when the goal is to engage learners in conversational interaction that allows them to creatively construct their own utterances. One definition of a 'communicative task' that summarizes the main characteristics commonly attributed to tasks is the one offered by Erion (1996). He basically describes a communicative task as a meaning-focused activity, which involves a need to convey information and enables learners to use the linguistic means available to them in order to work towards a clearly defined outcome (Erion 1996, p.17).

Thus, communicative tasks promote negotiation of meaning and communicative interaction in situations in which the focus is on task completion. Learners can benefit from the interaction that results from task-based work, because they are exposed to meaningful input and receive feedback on the knowledge they produce as well as opportunities for producing modified output.

Drama in education is experiential and dynamic in nature and it enhances the participants' memories. Through drama in education the participants learn through their body and soul as evidenced in the selected lessons. In other words they learn through doing and as well through their emotions: thereby making learning holistic activities. Performance seem to lower students' inhibitions in the classroom, thus using drama in education as a teaching approach promotes learners' active participation in the learning process that could lead to learners' autonomy.

It is worthy of mention that, learners who feel stressed and anxious in the classroom are unlikely to take risks or participate in activities. Drama seems to be a powerful way of drawing learners into a task unlike other traditional learning approaches of chalk and talk.

Through drama projects, the teacher as a facilitator creates an opportunity for students to share individual strengths, talents and identities within the context learning in the classroom. For instance, students in the same group who had a keen interest in art will take on responsibility for the production of the poster and costumes. Thus ability to play to each student's strengths is one of the highlights of group work: you get more when you put people together, they tend to use what each of them knows best".

Another aspect of drama in education that promotes learners' autonomy is the intercultural interaction that went along with group work. These give students the opportunity to share information about their own cultures and to learn more about the other students: "The most interesting thing is that people come as a class from different backgrounds so they would talk not only about the project, but also about other things, that is of interest to them.

Drama in education as a teaching method restores student confidence and self-assurance. Their ability to speak on subject matter under discussion and air their opinions in front of others grow substantially when they take part in drama projects. Drama in education helps the students to improvise, therefore leading to creativity on the part of the participants.

Finally, with drama in education as a teaching method, an elementary problem that typifies the Banking system; as noted by Paulo Freire in his work *Poetic of the Oppressed* - narrative character, wherein the learner is a passive receiver of information would be eliminated. This "Banking system of education" has become dominant in the education material as well as classroom ethics in Nigeria, which this study tends to upturned. Hierarchically superior, the teacher transmits information to learner. Additionally, text books are considered storehouses of knowledge that must be uncritically accepted. In such an atmosphere the student is not an active creator. Drama on the other hand is characterised by action - verbal, gestural and physical. It works on the assumption that learning occurs as much through pro-active kinetic activity and association as through more intellectualized approaches. The fundamental educational activities of reflection and comprehension can be followed up with practical enactment through drama. Intrinsic to the nature of drama is the notion of play - the idea that the child can reconstruct narratives in action.

The possibility of knowledge acquisition that drama provides also includes a process of meaning making that involves personal experiences, dreams, fantasies and individual specificities. Dramatic tasks help in building links between printed information and experience. The learner uses his / her own perspective to relate to the world and enters the imaginative reality of information thus expanding narrow visions and perceptions acquired in the classroom. Instead of learning to accept the world as pre-given, the child learns that she can create her own world through action and in an imaginative fashion. Along with enabling a process of meaning making, drama also equips the learner to develop thought, feeling and language potential to express this meaning thus erasing the gap between comprehension and expression.

Drama encourages the essential human activity of expression, not for evaluation but for communication. Through drama the child learns to express verbally and non-verbally. The use of one's body is as important in drama as is the use of one's voice. Such a process is not restrictive and the learner can express using speech, facial expression, movement, gesture thus relating to the world in multifarious ways which are not limited to structurally accepted modes of being. This process of expressing using the entirety of one's self also allows children to explore hitherto unknown

facets of their personality. They become more comfortable with their bodies and acquire the confidence to vocalize personal opinions. The process of overt expression which is so intrinsic to drama also brings human emotions into the realm of education. Restricting education to facts that are devoid of human emotions creates a schism between the human learner and what he/she learns. The acknowledgement and expression of emotions gives the process of education an essential "humane" character.

Convincingly, the benefits of drama move far beyond the cognitive aspects. Although it can be a powerful way to teach the elementary curriculum, it can also be a prevailing approach to teaching the students themselves. Students learn valuable social skills, and develop proficiency for continued success in life. It is believed and a regular practice that children must act out their thoughts with physical actions. They do not have the ability to act it out in their head, or "mind's eye," as adults do. Drama, which involves imaginative transformation and reflection on experiences, helps students expand their ability to act out thoughts in their minds. This skill is necessary for organizing thoughts and problem solving situations in everyday life and it is the core tenet of autonomy learning.

Conclusion

This paper establishes learner's autonomy as an essential aspect of the teaching and learning process and how it could be promoted through the use of drama in education as a teaching approach in the classroom environment. Thus, the paper defines learners' autonomy, its tenets and imports in the teaching dialectics; drama in education, its scope, approaches, practice and further establishes how it could promote learners' autonomy in the classroom learning. It is revealed that learner's autonomy is a core virtue that must be imbibed by learners that would help them in the teaching and learning process: and drama is a viable tool for fostering learner's autonomy if properly utilised in the classroom environment.

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Intertextuality and Reference as Stylistic Elements in Yorùbá Oral Performance

By

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Abstract

Understanding of cultural dynamics is an important way of understanding the value system. *Oríkì* (panegyrics), *Orílẹ̀* (totem) and *Ọfọ̀* (incantation) are Yorùbá memorial historical valuable sources by which the Yorùbá people preserve their history. In an oral society such as that of the Yorùbá people, some historical materials (social, political, economic among other) are yet to be traced or sourced, verified and documented as written historical facts or materials till the recent time. This is as a result of lack and late acquisition of literacy knowledge among Africans generally and the Yorùbá people in particular. This study attempts to apply the stylistic knowledge of intertextuality and reference which have to do with locating event or history in one text to another on some Yorùbá oral genres. No research effort has been made relating to Yorùbá history that accounts or establishes the potency or effectiveness of these linguistic tools for historical discoveries. Relevant data were collected from different texts with similar or the same stories to demonstrate how a text is used as a follow up for the other. The study recommends the application of the intertextual and reference knowledge in resolving some controversial historical arts. This study concludes that, in an oral community such as that of the Yorùbá nation, the application of the knowledge of intertextuality and reference go a long way in identifying, verifying and establishing some “distorted and controversial histories” relating to individuals, families, towns and the cultural beliefs of the Yorùbá people generally.

Keywords: Intertextuality, Reference, Stylistic Elements, Oral Performance, Yoruba People,

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Introduction

In most African countries generally and Yorùbá communities in particular, where the knowledge of literacy is late, documentation of their histories become problematic. As a result of this, the Yorùbá people majorly rely on their oral materials to account or establish their histories. *Oríkì* (panegyrics) and *Orílẹ̀* (totems) are however, major media with which histories are accounted for, or rendered. Of all the Yorùbá oral genres, the prominence of scholars' and authors' works such as Olajubu (1981) and Olabimtan (1981) on *Oríkì* (panegyrics) is not in doubt. For example, it is believed that, "Oríkì is the most popular of Yorùbá oral poetic genres, a fact which is attested to by the several collections of the genre" (Olátúnjì, 2005, p. 67). This opinion is buttressed by the fact that, "*Oríkì* is thus the greatest and largest store-house of the verbal materials for the composition of Yorùbá oral poetry" (Olájubù, 1981, p. 78). This demonstrates the important roles of *Oríkì* in the life of the Yorùbá people. Indeed, it is, "essentially historical in the sense that they are one of the ways in which the relationship of the present with the past is constituted" (Olaniyi, 2011, p. 142).

The work of Babalolá (1981) is a collection of a category of *Oríkì* known as *Oríkì bọ̀ròkinní* (the panegyrics of the hero or important personality). The work evinced various social, political or religious important personalities in the society. Omoṣolá (1987) examines the past Commanders-in-chief of the Yorùbá army- Ààrẹ-ọ̀nà kakaṇfò. Their origins, including socio-political influence in the Yorùbá nations are demonstrated in the society. The work of Babalolá (2000) accounts for twenty-seven forms of the *Oríkì/Orílẹ̀* among the Yorùbá. The work accounts for different *Oríkì/Orílẹ̀* of some individuals and lineages in Yorùbá society. However, these works neither establish any theoretical or historical analysis of these oral heritages nor use any approach in regards to documentation of historical events.

This study investigates the roles of intertextuality and reference as stylistic elements of establishing historical material. In an oral society, orality was the means by which Africa made its existence, its history long before the colonial and imperial presence of the west manifested itself. In this sense, orality needs to be seen not simply as 'the absence of literacy' but as something self-constitutes *Sui generis*. In some instances, a specific mode of orality encoded a state's history...History was often encapsulated in the elaborate dynasty poetry of a kingdom, composed and reproduced by specially trained bards and presenting a legitimizing heroic view of past and present people at large" (Gunner, 2007, pp. 67- 68).

The opinion above indicates that, oral genres belong to and are associated with the societal commodities. Their cultural values are

guaranteed and flavoured in oral form. As a result, oral performance, “connotes anonymity, a collective voice, whereas a text implies individual authorship, a singular consciousness” (Ìrèlè, 2007, p. 80).

The Yorùbá value their oral genres, because, they serve as dependable valuable historical facts. This is to say that, poems generally and especially, oral poetry which *Oríkì*, *Orílẹ̀* and *Ọfọ̀* form the largest volume are historical. In the light of the above:

All poems – are historical artifacts. They are all produced at specific historical moments, and their meanings are in many ways produced by these moments and their meanings in many ways produced by these moments... History must also be recognized as what did happen in the past- of the social relations and, yes, ‘events’, of which our records offer only imperfect clues” (Matterson and Jones, 2000, p. 125).

This study, therefore, demonstrates that, application of the stylistic elements of intertextuality and reference are reliable and dependable media for tracing the historical materials and values, using some Yorùbá oral genres as a springboard. This study seeks to affirm that, these stylistic elements are powerful linguistic tools of tracing, locating and bringing together or accumulating the incomplete historical events in some Yorùbá *Oríkì*, *Orílẹ̀* and *Ọfọ̀* among the Yorùbá people.

Intertextuality and Reference as Stylistic Approach

Intertextuality and reference are cohesive elements in a discourse or text. A text is semantically interpreted when reference is made on something else for their interpretation. The meaning in reference is located to the ‘signified reference’ (Halliday and Hassan, 1976 p. 31). Reference items, in this case, means that, information is to be retrieved from elsewhere. Such a reference has a cohesive element. In an oral society such as that of Yorùbá, retrievals of historical elements are desirable, because, historical elements in a text are sometimes insufficient or inadequate. What characterises reference is the specific nature of the information to be retrieved. This can be conceived as the referential meaning and also, the identity of the particular thing that is being referred to. The cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time, either as adaptation or in full form. In other words, this stylistic element-reference provides a means of continuity in the historical event in a text. This is because, some historical texts that lack cohesion are reintegrated to the discourse or text, during the process of which the retrieved documents are brought together with the main discourse or text so as to jointly provide cohesive force.

The reference items can be situational (exophora) and textual (endophora). On one hand, the situational reference is associated with

historical situation of an event. On the other hand, textual reference may be realised as either a reference to the preceding text (anaphora) or a reference to the following text (cataphora) (Halliday, 1976, p. 33). However, both the anaphora and cataphora (textual) forms of reference are relevant as historical stylistic trace elements for the realisation of establishing the total historical account or document. Historical reference in a text can be partially or in totality. A partial reference provides a glimpse to the historical event; while a full reference gives a comprehensive knowledge background to the discourse or text.

Intertextuality is a term popularised by French literary critics, Julia Kristeva in 1969. Intertextuality emphasises on the relationship of a text to another. That is, the interrelatedness of all relevant texts. No text is believed to be sufficient unto itself. As a result of insufficiency of a text unto itself, “intertextual approaches argue against seeing a text as an end itself, and argue against explanations of reactions and responses to texts by intralinguistic means only” (Birch, 1996, p. 220).

Even though, intertextuality is a euro-western approach, its knowledge is not new in the Oral African historical method. That is, “the theory of intertextuality, despite its Euro-western origin, is not entirely alien to African oral literary practice” (Akinyemi, 2011, p. 31). The initial assumption of the knowledge of intertextuality in the oral literary texts is established by its use in historical trace element. Consequently, intertextuality can be of partial or total forms. In partial intertextuality, there is an adaptation of relevant text features as themes, character, or an adaptation of a text. In full intertextuality, the duplication of a text is referenced in another text. This occurs as a continuation of a text in another text.

Some traditionally established text types could be defined along functional lines. This may, for instance, be as a result of the contributions of texts to human interactions. This means that, the source and the ‘follow-up’ texts are related in the discourse: functions, content and situations in one way or the other. The relationship may be in the form of continuity, information, opposition and so on. The application of the knowledge of intertextuality depends upon participant’s knowledge of other texts. This means that, the application of the knowledge of intertextuality, including reference, depends on how far and wide the person applying the knowledge has read and his or her ability to link and associate the historical element in one text to another in a related discourse or text.

Overview of *Oríkì* (panegyrics), *Orílẹ̀* (totem) and *Ọfọ̀* (incantation) as Oral Performance

For the proper understanding of this study, *Orílẹ̀* is incorporated in *Oríkì*. *Oríkì* (panegyrics) and *Orílẹ̀* (totem) have been described by Ọlájubù

(1981) and Òkékéndé (2010) as the dominant elements in all the Yorùbá oral genres. In fact, “*oríkì*, especially *oríkì orílẹ̀* (lineage *oríkì*), is the most deciding factor in assessing the competence of an artist” (Ọlátúnjí, 2005, p. 67). In other words, no oral artist can succeed without the application of the knowledge of these Yorùbá oral genres. The importance of these genres is demonstrated in the roles or functional values associated with them among the Yorùbá people. For example, “*Oríkì jẹ ọ̀nà pàtàkì kan tí a fì ń dá ẹ̀ni tí ó bá jẹ Yorùbá mọ̀*” (Ládélé et. al 1986, p. 164). That is, *Oríkì* is a major way by which one identifies a Yorùbá person.”

The performance of *Oríkì* is encapsulated in *Orílẹ̀*. To the Africans in general and Yorùbá in particular, there are totemic objects and symbols which may be living or non-living things that are represented, regarded and respected to be the ancestral image and symbol.

A totem is generally an animal, more rarely a plant, still more rarely a cosmic body or force like sun or wind, which gives its name to a clan and may be otherwise associated with it. A totem is, therefore significant, especially for the clan...disrespect towards the totemic object signifies disrespect to the forefathers and an injury to it indicates impairing of one's own relative. (Roy, 2003, p. 546).

To this effect, totem is what represents the first image of ancestors of every group. A lost totemic symbol is a loss of identity. Furthermore, it is through shared *Oríkì/Orílẹ̀* (panegyrics or totems), that the relationship between Yorùbá people is traced and identified. This is validated by (Barber, 1991, p. 135), who believes that, “it is through their shared *Oríkì/Orílẹ̀* that these scattered groups recognise a relationship” Therefore, *Oríkì/Orílẹ̀* (praise epitaphs or totem) is used as “trace element.” *Oríkì* is the praise epithet of individual lineage and divinities, and are very important to the study of Yorùbá religion. It is a means by which someone is remembered “within the history of his family clan and tribe” (Odùyoyè, 1972, p. 72). This means that, the past is connected with the present by *Oríkì*. Barber (1991, p. 25) asserts that, “*Oríkì* is based on history, and is concerned with “origin, custom, religion and taboos.” *Oríkì* are essentially historical in the sense that, they represent some of the ways in which the relationship of the present with the past is constituted.

One can describe *Oríkì* as the micro-historical account of individual, group, thing or something. Of a truth, *Orílẹ̀* is macro-historical. This means that, *Orílẹ̀* incorporates different *Oríkì*. It encapsulates the origin or the root of somebody. *Oríkì* is associated with almost everything that has a name; while *Orílẹ̀* is confined to towns associated with human beings. The Yorùbá people trace their origin or relationship with one another through the use of *Orílẹ̀*.

Bí ó tilẹ̀ jẹ́ pé púpò nínú àwọn ilú tí ójẹ́ orílẹ̀ Yorùbá–Ọ̀yọ́ tí parẹ̀ lójó pípé, tí àwọn ètahóró tó kù láàrin wọn kò fì bẹ̀ẹ̀ ní láárí dàbí alárá lóde-oní, àwọn Oríkì orílẹ̀ ọ̀kọ̀ọ̀kan wọn ní kò jẹ́ kí á gbàgbé àwọn orílẹ̀ tàbí ilú wònyí. Òsì jẹ́ kí iran tàbí ẹbí ọ̀kọ̀ọ̀kan lè mọ́ orisun wọn. Bí ó tilẹ̀ jẹ́ pé wọn tan káàkiri orílẹ̀ ayé. Sẹ́ okùn kò lè gùn gùn ká mọ́ mọ́ ibi tí a tí fà á wá. Ídì rẹ̀é tí kò fì ní yà wá lẹ̀nu tí a bá rí oríṣiríṣi ẹ̀yà tí wọn ń fì Oríkì Orílẹ̀ wọn kì wọn bí ó tilẹ̀ jẹ́ pé àwọn ilú tí irandíran wọn ti sẹ́ ti parẹ̀ mọ́ ayé lára ráúrúú tàbí pé wọn kò fì bẹ̀ẹ̀ ní láárí dàbí alárá mọ́ lóde-oní. Oríkì Orílẹ̀ wọn máa ń sù yọ láàrin iran kan de èkejì àti bẹ̀ẹ̀bẹ̀ẹ̀ lọ (Ládélé et. al, 1986, p. 178).

Even though, most of the towns of Yorùbá nations– Ọ̀yọ́ are no more and the few that remains are no more relevant as such today. These towns are remembered today by their totems. It makes some clans and descendants know themselves. Even though, they relate with different nations of the world. No matter how long a rope, it must have a source; this is why there are associated with their totem despite the deserted towns of their origin today. Their totems surface at one time or the other between a nation and the other and so on.

From the opinion above, one can say that *Orilẹ̀* and *Orilẹ̀* are means of historical memories among the Yorùbá people. This perhaps informs the major reason why these genres serve as store or wire house of other oral material. The Yorùbá peoples' history are related and differentiated with the application of these Yorùbá valuable oral materials. However, *Orilẹ̀* is restricted to towns (where people live) alone; while the scopes of *Oríkì* cover all things-living and non-living, animals and human beings: those that are called by names.

Since the cultural value of *Oríkì* in some instances links the present with the past like any other Yorùbá oral genres, it forms the largest part of the text. By the collection of *Oríkì*, one can gather personal, community and town history. Therefore, *Oríkì* is an identity. On one hand, *Oríkì* has to do with a profile or a biography relating to an individual family, thing, animal or place. If *Oríkì* is historical account that relates to the background of individual or thing, then, it gives way for continuity. That is, the past, living or dead are brought together as an indivisible and inseparable entity. *Oríkì* is conceived in such a way that it “interwove personal and public history and provided poetic vehicle for the powerful as well as the ordinary...Forms such as *oríkì* recreated the past in the present; they made and, in the present, still make possible the crossing from the world of the

dead to the world of the living, making the past present again” (Gunner, 2007, pp. 67 -68). *Oríkì* provides a valuable source of historical data. For example, an aspect of the *Oríkì* of Ọsanyìn (divinity of medicine by herbs and roots) is,

Elésè kan ju elésè méjì lẹ/ One with a leg greater than one with two legs.

Arọ abi-okó lièliè/A lame with small penis

*Ewé gbogbo kíkì oògùn/*All leaves are medicine

*Ó gbà wón là tán, wón dúpé tènìtènì/*He saved them and they appreciated him with gifts

*Elésè kan tí ó lé elésè méjì sáré/*One with one leg and purses the one with two legs

Àrònì já sí kòtò di oògùn máyà/Àrònì limping in pot hole and on the surface level (Simpson 1980, pp. 43-44).

The above is the *Oríkì* of Ọsanyìn divinity. One can describe him as a person with physical disability. The opinion about *Oríkì* of Ọsanyìn is a proof that, *Oríkì* is one of the ways the historical documents of the Yorùbá people are preserved. The living periods of the divinities have been dated back to time immemorial; but we are able to remember the historical events through the *Oríkì*. By his profession as an herbalist, one can establish from his *Oríkì*, how famous he was. Without *Oríkì*, we may not in the present time be familiar with this history both the good and the bad; as the *Oríkì* above does not only praise Ọsanyìn but, as well presents the other side of him; including his physical disability.

Ofò (incantation) are the Yorùbá power of spoken words to make one's desire comes to reality. It has a specific structural identification. *Ofò* is refers to as, “occultism in words...The Yorùbá incantation is used almost every sphere of human activity, be it social, political, economic or medical” (Dòpámú, 2009, p. 32). It should be noted that, there are interpolations of these oral genres in a text or discourse. In other words, in an *Oríkì* text or discourse, there may occur *Orílẹ̀* and *Ofò* and within these forms of oral genres.

Intertextuality and Reference in *Oríkì* and *Orílẹ̀* Performance

Some Yoruba oral histories can be established through the application of stylistic elements of intertextuality and reference. In this situation, historical texts are traced in-between texts to evince some facts that are missing in a text. For instance,

*Òpó ni nwón ñgbé lẹ s'áàfin Ọyọ/*Pillars were being carved to Ọyọ palace,

L'áiyé ọba Abiódún/ During the reign of Abiódún the king

Arúkúmoda l'ó gbé tiẹ/ Arúkúmoda of Arèsà carved his own pillar

Àwọn Arèsà/The Arèsà

Òpó ni wón ngbé ló s'áàfin/ Pillar was carried to Aláàfin Òyó's palace (Babalola, 1981, p. 173)

The historical reference to the period of the reign of king

Abíódún of Òyó in the above *Oríkì* called for the knowledge of intertextuality for better understanding of the history of both king Abíódún and the entire theme of the *Oríkì*. For example, one cannot know the historical events during the reign of king Abíódún in the king Abíódún of Òyó as referenced below:

Ó d'iwájú Abíódún Ọba Aláàfin/Straight before Abíódún the king.

Abíódún Ọba Asòludèrò/King Abíódún that makes things better for all and sundry (Babalola, 2000, p. 74).

The period of king Abíódún is evinced by the reference to his *Oríkì* in this text which was not made revealed in the earlier text. One is able to have some established historical events of the periods of the reign of king Abíódún. The historical period of king Abíódún is further inter-text in *Basòrun Gáà*:

Láiyé Àtándá Adégoólú, Abíódún/ During the reign of Àtándá Adégoólú, Abíódún

Èmi ra kókò mo r'àrán/ I bought yam and cloths

Mo r'epínrín baba aṣọ/ I bought *Epinrin*, the most superior valuable cloth

Àf'òlẹ l'ó le pe 'lẹ yí 'ò dùn!/It is only a lazy person that can say this city is not better for all! (Fáléti, 1972, p. 142).

This text above familiarises one with the *Oríkì àbísọ*- personal praise name of king Abíódún, which has not been evinced by previous texts. More so, the economic history of the period of reign of king Abíódún is referenced. This is revealed as a result of food security-surplus and coupled with the fact that, people were able to put on good and befitting wears.

Even though, one can account for some historical events of the period of the king Abíódún in Òyó, the historical period was unspecified. However, with the application of knowledge of reference and intertextuality, one can further account for the historical period. For example, "lódún 1774 – 1789 ni Ọba Adégoólú Abíódún jọba ní Òyó Ilé nígbà tí ilẹ Yorùbá tàn láti Odò Òfikì lókè Ọya tí tí dé ìgbèrí Okun" (Ọlátúnjì, 1982, p. 80). That is, Aláàfin Adégoólú Abíódún reign in Òyó-Ilé between the years 1774 – 1789 when the Yorùbá kingdom extended to the Òfikì River in the North towards the bank of the sea. The historical account of *Oríkì* cannot be overemphasised, as "other *oríkì* date themselves by references to specific historical personalities. The historical intertextuality

and reference are encapsulated in different Yorùbá oral genres; but more prominent in *Oríkì* and *Orilẹ̀*. For example, in *ijálá* (hunter entertainment poem), some of the historical documents are not only referenced but, the veracity of the historical documents is corrected.

Tólúgbón bá n wí p'ára Ìwó l'ó l'odò Ọbà/ If Olugbón is saying that Iwo owns the Ọbà River

*È máà dá wọn lóhùn o jàre./*don't mind them please,

*Ará Ìwó kọ l'ó l'odò Ọbà./*Ọba River does not belong to the Iwo

*Ará Ìwó rí omi Ọbà bù mu ni/*It is just that the people of Iwo did drink from Ọba River (Babalọlá, 2000, p. 47).

The historical account of this event is referenced in another text that,

Ìwó módò m'Ọbà/ Ìwó of Ọba River

Ojú l'ó pón babaOlúwòó,/Olúwòó was thirsty

l'ó b'omi odò Ọbà mu/ that was why he drank from Ọba River *Ìwó kì íş'omọ odò Ọbà/* Ọba River does not belong to Iwo. *Olúwòó b'omi odò Ọbà mu ni/* *Olúwòó* drank from Ọba river (Babalọlá, 1973, pp. 131-132).

Till date, the error of mistaken identity of Ọbà River with Ìwó is still popular in use. However, the *ijálá* poem above has probed into the challenge of the ownership of Ọbà River. Despite the fact that, the *ijálá* performer(s) failed to reveal the identity of the ownership of Ọba River. This calls for future historical research into the controversial ownership of the Ọba River. The above history narrated by the *ijálá* performer shows that, hunters are historians in Yorùbá tradition.

In addition, historical reference is made about Ìbàdàn, where the *ijálá* poems revealed that, Ìbàdàn city and Ikoyi-Ile were founded by sixteen chiefs (Babalọlá, 1973, p. 170). The lunch of the Commanders in Chief of the Yorùbá army, known as *kakanfo*, the reason behind the institution and the past occupants of some of the *kakanfò* are referenced in various oral genres, especially *ijálá* and *Oríkì* of heroes (oriki *bòròkinní*). The historical intertextuality of some events is used as references in some other Yorùbá indigenous discourses and events. These historical events are referenced by oral artists to achieve their goals in the prevalent situations:

Ngbè ni o gbè mí/ Just favor me,

Èlà;/ Èlà

Ñlà ni o là mí/ Just safe me

Bí o ti gbe Lágúnjú/ just as you favor **Lágúnjú**,

Ọba l'ó jẹ l'Èdẹ/ The king that reigned in Èdẹ,

*O gb'Àbáàsì t'ó jẹ Baálẹ̀ ni'lé Ìbàdàn;/ You saved Àbáàsì, the Village head in Ìbàdàn;
Bí o tí gb'Adérẹ̀mí t'ó j'Olúfẹ̀ Ọ̀nì/As you saved Adérẹ̀mí that was Ọ̀nì of Ifẹ̀.* (Babalọ́lá, 1973, pp. 159- 160).

Whoever is not acquainted with the periods of the histories will find the story to be unclear. In stylistic term, it lacks cohesion. As a result of this, we cannot account for the historical events behind or around these personalities and their periods of reigns, but through the knowledge of intertextuality, we are able to account for their historical periods. For instance, the period of the reign of Lágúnjú in Èdẹ̀ quoted above is accounted for in his inter-text *Oríkì* that:

Adiúúkésí, ẹ̀rẹ̀bẹ̀-l'ókun, idi omọ apàsà/Black in complexion one that did great things in Lagos

*Ẹ̀rú ọ̀ba kùru./The slave of King Aláàfin of Ọ̀yọ́.
Òòṣà t'ó dá aláákisa, b'ó pẹ̀ títí a sọ ọ́ d'alaṣọ/ The divinity that made the poor one to be rich
O jagun ọ̀jò, jagun ẹ̀wọ/He fought both major and minor wars* (Babalọ́lá 1981, pp. 116).

Through the *Oríkì* of Timi Lágúnjú in Èdẹ̀ in the text above, one can establish some personal history about him as a black man in complexion, that is, generous and one that has faced different enemies and conquered. Also, the *Oríkì* of Àbáàsì, the Olúbàdàn, 1930 is inter-text as,

*Ẹ̀rùjẹ̀jẹ̀ ní gbogbo ilẹ̀kílẹ̀/ A fearful one all over nations
Ìwọ l'ọ sọ abọ ẹ̀gẹ̀ di ẹ̀pìnni/You are the one that made a module of cassava a penny.
Ó ní kí kólekóle máayára lọ/ You showed the buglers the way out of the city.
kí ó má ba ilú jẹ̀ fún ọ̀n/ So that they will not turn the city to another thing for him.
'Torí kí gbogbo Ìbàdàn ó má dààmú mọ/so that Ibadan will be in peace.
Olúbàdàn pa pètẹ̀sì oko run/Olúbàdàn abandoned a very yielding farming profession,
Ẹ̀n'tí ará Ìbàdàn dá'wọ̀ jọ./The one that Ibadan indigenes
Tí nwọ̀n kó ọ̀kẹ̀ Mápó lé lẹ̀wọ̀/commit oke Mapo to his care.
Ọ̀sọ gbogbo ni gegelete, baba Àmínù/ The one with riches and of beautifications, the father of Aminu.
O f'owó rẹ̀wù sí'lé bii ẹ̀ni ka ẹ̀kọ/Someone that have plenty and uncountable cloths.
Ọ̀-lẹ̀sin-ni-mótò, baba Gbàdàmọ̀sì/ Gbadamọ̀sì father that rides on Horses as car.* (Babalọ́la, 1981, pp. 104- 105).

Intertextuality and Reference in *Ofò* (incantation) Performance

Ofò has to do with solving the present problem by connecting the past historical events with the present situation. *Ofò* are tested (past or history) events. No enforcement or sanction in *ofò* poetry or discourse without historical base with the past history is consolidated with the present history. In other words, there must be historical connectivity. Such historical links must be relevant with each other (the past and the present) before there can be spiritual enforcement and sanction.

Ofò, like *Oríkì* and *Orilẹ̀* also makes reference to the past relevant history in their performance. This is to set their idea on the existing cultural foundation. This is observed in the use of incantation such as in,

Mo júbà Eégún aiyé, Èsibà ọ̀run/I pay homage to the Earthly Masquerade, Èsibà of heaven;

Àtiyọ-ọjó; Àtiwọ-oòrùn/The power behind the day break, the power behind the set of the sun,

Ìkóríta-mẹ́ta ìpàdé ọ̀run/ Three junction where heavens meet.

Qsángangan

Qbámákin/Qsángangan

Qbámákin.(Fábùnmi, 1972, p.3).

The Yorùbá believe that a king is second in command to the gods, divinities or the supernatural beings. Káyòdé (1984, p. 5) reports that, “at least in the African traditional communities, kings and chiefs are accorded due respect and are believed to be ‘second to the divinities.’”

The Yorùbá believe that, “*Qba l’ó ni ayé, ọ̀rìṣà ni ó sì ni Qba, ṣùgbón, Olórun ni olówó àwọn ọ̀rìṣà*” (the king owns the earth, the deities own the king but God is the controller of the deities) (Adéoyè, 1985, pp. 52 and 188). The king is sometimes regarded and respected just as the gods, deities or divinities. In this regards, *oba* is a living divinity or god. He has both the spiritual and temporal unchallenging power. His personality and status is always respected and honored for “*arôbafin loba pa*.” That is, the king kills the one that is disrespectful to him. He can pronounce death sentence and pardon on an accused. *Oba* represents both the dead and the living. Maciver and Page-Charles (1950, p. 603) assert that, “Dead heroes, dead kings, and ancestors, real or mythical, are translated to the ranks of the gods, and the living kings already possess the attribute of divinity.”

The spirit and power of the ancestors must be referenced, consulted and their authority sought and sanctioned before an approval of intention and desire is granted. The connection of the present with the past is made by name-connectivity. In other words, the name of a place, individuals, group or family is employed into historical events. Names are connected in one way or the other with these affiliations. To the Yorùbá people, “*itàn ní*

mú ni tan, ẹni tí ò nítàn, kì í pẹ́ẹ tán.” That is, history brings relationship; someone without history will soon be finished.

Without history there can be no relationship because there will be no connections and without which, there can be no continuity. These relationships exist in different forms-religions, families, professions among others. These relationships are recognised and connected in one way or the other with four agents - “namely the gods, the ancestors, witches and other supernatural powers, and human beings. The function of sacrifice is to enlist the support of these four forces for whatever one may want to do so that none of them may work against one’s purpose” (Abimbola 1976, p. 37). The history of the Yorùbá will be incomplete without the incorporation and integrating these forces into their system of living.

Conclusion

This study has demonstrated that, the Yorùbá oral genres, especially, *Orikì*, *Orílẹ* and *Ọfọ* that serve as reference are media of historical documents. In oral societies across Africa in general and in Yorùbá society particularly, some historical elements, facts and values are omitted in some historical events- political, social religions and so on. This lapse leads to lack of cohesion and continuity in the historical events. However, this study demonstrates that the knowledge of stylistic elements of intertextuality and reference are powerful linguistic tools of locating and gathering the historical documents in texts. It is observed in this study that, the historical components in these genres are found to be incomplete; thereby, creating a historical gap or vacuum. The application of the stylistic elements of intertextuality and reference are therefore found to be relevant tools for the retrieval of the disjointed historical materials in a text. For example, the knowledge of reference and intertextuality has enabled us to be able to account and establish more comprehensively, the history of the reign of Abíódún Adégoólù in Ọyọ-Ilé. In addition, through the knowledge of reference, we are able to access some historical records of period of Lágúnjú in Ede, Àbáàsì in Ìbàdàn and Adérẹmí, Ọ̀ni of Ifẹ.

Furthermore, through the knowledge of intertextuality, we are able to know more about the names of king Abíódún Adégoólù that, “Adégoólù” is likely to be what the Yorùbá classify as *orúko ìnagijẹ* (alias name). This study concludes that further application of the knowledge of intertextuality and reference on some historical events that are found to be incomplete in nature, conflicting or contradictory will go a long way to overcoming this challenge.

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Challenges of a Career Church Organist: A Case Study of some Lagos Baptist Church Organists

By

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Abstract

It has been an age long practice to employ the services of Organists in Churches. In the last over one and a half century of Christianity in what we now call Nigeria, many Nigerian Churches saw the need to employ Organist either on a part time, or a full time, or near full time basis. It is rather sad that the conditions of service for this class of workers are yet to be standardised, despite its long association with the Church. This paper examines the current working conditions of Organists in most Nigerian Churches, with particular attention to some of the Organists working with Baptist Churches in Lagos. The paper also looks into the internationally accepted conditions of service for the employment of Organists, so as to serve as a basis of comparison. In order to achieve the goals of the study, the primary source of eliciting information are, direct interviews, and interview through social media, such as the WhatsApp and the Facebook. The secondary sources are, bibliographical materials such as textbooks, journal articles and online materials. My over three decades experience as a Church Organist also comes to bare in the work. The study concludes by proffering solutions to standardizing Organists' employment in Nigerian Churches, as well as other musicians in the Church.

Background Information

The Organ was introduced to Nigeria through the activities of the missionaries and the colonial masters in the nineteenth century. Initially, most of the Organists were trained through the musical training in the mission schools, such as the Lagos Grammar School, CMS Institute, Abeokuta, St Andrews College, Oyo, Wesley College, Ibadan, and the Baptist College Iwo (Omojola, 1995; Sadoh 2007; Olaniyan 2001; Adegbite 2001). Some received their training as members of the choir in churches. Some privileged few learnt it at home.

In recent years Organ performance is being studied in some Universities, Polytechnics, and some conservatories of music. Some of such schools are the Mountaintop University, Ibafo, The Polytechnic,

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Ibadan, Muson School of Music, Lagos, and the Mountaintop Conservatory of Music Yaba, Lagos.

Before the end of the nineteenth century there were a number of native Organists and pianists serving in churches and educational institutions. Some of the native Organists that emerged before the turn of the century are Canon J. J. Ransome-Kuti (Grandfather of Fela Anikulapo-Kuti), Rev Emmanuel Sowande (Father of Fela Sowande), Bishop Charles Samuel Phillips (Father of T.K.E. Phillips), Akinje George (Grandfather of Ayo Bankole), and Robert Coker the first Nigerian to study music professionally.

The first half of the twentieth century produced the likes of T.K.E. Phillips, the second Nigerian to study music professionally. Rev., Ola Olude, Olaolu Omideyi, G. B. Oriere, Theophilus Bankole, and Fela Sowande the first Nigerian to become a fellow of the Royal College of Organist.

There are also a good number of outstanding Organists in the second half of the century. These include Ayo Bankole (the second Nigerian to become a fellow of the Royal College of Organists), James Adekunle, Wilberforce Echezona, Kayode Oni, Dayo Dedeke, Tolu Obajinmi, Daniel Agu, Christopher Ayodele, and Theophilus Okang. In recent years, some of the outstanding performers on the Instrument are Harry Ibiyefiebo, Tunde Sosan, Ayodamope Oluranti, and Adejola Adeosun.

Organs are common instruments in most orthodox churches, like the Catholic, Anglican, Methodist, and Presbyterian Churches. It is also common in Evangelical Churches such as the Baptist, Apostolic Faith and the Christ Apostolic Church (CAC). In recent years, it is found in Pentecostal Churches such as, the Mountain of Fire and Miracles (MFM), The Redeemed Christian Church of God, House on the Rock and Victoria Fellowship Church. One major influence in the purchase of Organs in the Pentecostal churches in Nigeria is the musical background of the founder. For example, the founder and the General Overseer of the MFM Church, Dr. Daniel Olukoya, was a choirmaster/Organist in Christ Apostolic Church before establishing the MFM Church. Furthermore, Pastor Paul Adefarasin of the House on the Rock had a strong Anglican background.

The degree of the involvement of the Organ in the liturgical music of churches varies from denomination to denomination. In most of the Catholic and protestant Churches in Nigeria (Anglican, Methodist, Baptist, and Presbyterian), Organ is a central instrument in their liturgical services.

From historical records, the employment of Organist is over one century in Nigeria. According to Sadoh (2009, p. 45), Robert Coker was appointed the Organist/ Choirmaster at the Cathedral Church of Christ in

1895, after the Church sponsored a professional musical training for him in Germany. T. K. E. Phillips was also appointed the Organist/Choirmaster in the same Church in 1914 (Omojola 1995, p. 28 and Sadoh 2009, p. 46).

In spite of the long years of employing Organists in churches, there are numbers of issues in the employment of Organists that need to be revisited. The issues are those relating to pension, gratuity, health insurance, annual leave, extraneous service, extra rehearsals, and continuing training. For all the above reasons, there is a strong need to have a fair policy that will ensure job satisfaction, and protection of intellectual property, in line with international standards for a career Organist.

Evolution of Organs in Nigeria

The history of the Organ began in the Greco-Roman period. The Organ was invented in the 3rd century BC by Ktesibios of Alexandria, a Greek engineer. Ktesibios manufactured what they called Hydraulis. In this instrument, the pipe produces sound by the aid of wind produced by water pressure (Randel, 1986, p. 578). The Organ has gone through a lot of processes before its arrival to Nigeria in the nineteenth century.

In the early part of the missionary activities in Nigeria, the effort of the missionaries was geared towards preaching with little or no music, until the visit of Adolphus Williamson Howells, the first education commissioner to West Africa in 1868. He moved a motion for the establishment of a body that will take care of the musical interest of the new Church. The activities of the formed body, resulted in the importation of hymn books, and musical instruments.

According to Omojola (1995, p. 10), the Europeanisation brought about by the colonial masters and the missionaries was felt more at the coastal part of the country such as Abeokuta, Lagos, and Calabar and regional centres such as Ibadan and Onitsha. This explained why most of the earliest Organs and harmonium were found in this axis of the country.

The keyboard instruments that were introduced to Nigeria in the nineteenth century are the Organs, harmonium, and the piano. Piano and harmonium were more common than the Organ in this era because of the high cost of purchasing the Organ. The entertainment society of Lagos Grammar School Organized a concert in 1872 to raise money for the purchase of the school harmonium (Omojola 1995, 14). By the turn of the century, a number of churches enhanced their services by the purchase of the pipe Organ which is regarded as the king of all musical instruments. According to Sadoh (2009, p. 29), the Christ Church Cathedral replaced the harmonium the Church had used from around 1874 approximately, with a small one manual, five stops pipe Organ in 1900. The Cathedral Church of

St Peters in Abeokuta acquired a pipe Organ in 1921 through the instrumentality of Rev Canon J. J. Ransome-Kuti (Grandfather of Fela Anikulapo-Kuti). The hand propelled blower was changed to electric blower in 1959.

Other Church Organists followed to develop the Organs until the advent of electronic analog Organs in the second half of the twentieth century. Some of the common brands of electronic that were used then are Hammond, Farfisa, Livingstone, Yamaha, Eminent, Prelude Gem, and Wurlitzer. The last quarter of the twentieth century witnessed the advent of digital Organs with brands such as Viscount, Allen, Content, Rodgers, and Sanus. In recent times, another type called virtual Organ has been introduced. Another innovation that came alongside with the digital Organ was the portable keyboard with brands like Casio, Yamaha, Roland and Technics.

For reasons such as economic reasons, non-commitment to serious music, and the varied liturgical styles, the portable keyboard is the most common feature in churches today. Churches with pipe Organs and digital Organs are also using the keyboards for praise worship sessions, and thanksgiving service. A good number of churches that are committed to serious music but do not have the budget for pipe Organ normally go for the digital Organ, which is also called the pipe-less Organ. Many of the old pipe Organs purchased in the 90s are still working, while a good number have been replaced by digital Organs. Despite the huge cost of the pipe Organ, some Nigerian Churches managed to buy it in this new millennium, Examples are the Christ Church Cathedral, Marina, Our Saviors Anglican Church, Tafawa Balewa Square Lagos, and the First Baptist Church, Broad Street, Lagos.

Challenges of Church Organists

Some of the challenges of Nigerian Church Organists in the last few years are discussed under the following headings: salaries and wages, nature of the contract, weekly visible hours/implied working hours, annual leave and leave allowance, pensions and gratuity and extraneous services and long years award.

Salaries and Wages: This is one of the major bones of contention in the employment of Organist in liturgical settings. In many churches today, many Organists are underemployed, this may be due to faulty negotiations from the Organist at the point of entry. In some cases, some Organists will negotiate well at the point of entry, but the periodical review and promotion may be totally or almost nil.

Nature of Contract: The contract in most Nigerian churches could be either full time or part time. In many churches where the contract is part time, the Church authority will unfairly require the presence of the Organist

at some programmes outside of the regular church programmes of the Church, without a right of refusal.

Weekly visible hours/Implied working hours: A good number of churches argued on the working hours of church Organist, because they based their conclusion and their ratings on just the visible hours of the Organist. The visible hours of the Organist is the number of hours spent in doing rehearsals with the singing groups of the Church, the hours spent during worship services and the hours spent in attending other meetings such as music committee meetings. In addition to the hours of visible service, every Organist will normally practice privately for a good number of hours every week, prepare materials for choir rehearsals, write programmes notes for choir festivals, hymn festivals and community hymn singing programmes

Annual leave/Leave Allowance: One other issue that is challenging, in the conditions of service for church Organist, is the issue of annual leave and leave allowance. Most churches do not allow their Organists to go on leave. In some cases where they allow Organists to go on leave, the church will not approve the minimum required duration of four weeks. They will also refuse to give him leave allowance. In few good cases, the Organist will be allowed to go on leave for the minimum required duration and will be paid the correct leave allowance.

Pensions and gratuity: Pensions and gratuity are one of the post service plans that is required to be put in place by employer of labour. Most Organists are not on any pension plan, after a career that will normally have a span of 40 to 45 years.

Extraneous Services: Extraneous service is a service that is not a part of regular worship. Such services include, wedding service, funeral service, birthday thanksgiving, revival service, retreats and some special prayer services. Such extraneous services, should not be a problem for Organist with full time contract, but a church is expected to pay an agreed fee to an Organist on a part time contract. Moreover, such part time Organists should have a right of refusal.

Long years award: Most churches have a way of honouring their workers after every five or ten years with some cash and other material benefits. In many churches they do not extend such awards to Organists, a practice that is discouraging to church Organists.

Work Condition for the Selected Organists

Salaries and Wages: The study revealed that the salaries of all the Organists in question are not commensurate with what other professionals with similar certificate and work experience are receiving.

Type of Contract: Out of the five Organists interviewed, only one of them has a full-time contract with the church he is working with. The remaining four Organists have a part time contract with their churches. In churches where the contract is part-time, the services of the Organist for such extra services, without a right of refusal is required.

Weekly Visible Hours: Four out of the Organists have an almost 14 to 15 fixed visible hours contract, while only one Organist has an 8 hours of fixed visible hours contract with the Church. There are times when the fixed hours will increase; a service may be longer than the projected time.

Implied Working Hours: Each Organist working with a church has hour of visible service and hours of invisible service, both of which must be paid for. In order to get the implied hours of service for this entire Organist, the researcher used 2.5 to multiply the visible as recommended by some international bodies of Organists. Four of the Organists are putting in between 35 and 37.5 hours per week, while I multiplied that of the fifth Organist with three because of his added responsibility as the acting director.

Annual Leave/Leave Allowance: From the interview, the researcher realised that only Philip was entitled to 4 weeks leave from the first year of his employment with the Church. Mathew was given two weeks leave in his ninth year with the Church. Peter got his first two weeks leave the fifth year in the Church. John also got his first leave for duration of three weeks in his eighth year in the Church, while Paul is not entitled to a leave yet, despite the fact that he has been in the Church for almost four years.

Pensions and Gratuity: The professional training of an Organist in most parts of the world is 99% geared towards a career in the Church. In spite of this, most Churches do not have a post-career plan for their Organists. From the interview, a pension plan was initiated for Philip six months after he started work eight years ago in his current posting, even though he is not entitled to a gratuity. Peter and Mathew are entitled to a gratuity, and they are on a pension plan that took off many years after they started work with their current Church. A pension plan was only initiated for John after ten years of working with the Church. Currently, there is no plan for a pension or gratuity for Tom.

Extraneous Service: Extraneous services are services rendered by musicians outside of the regular worship services, and regular rehearsals. Another name for this is overtime. Examples are weddings, funerals, birthday thanksgiving, and extra rehearsals. The ideal situation is that a part-time musician should be paid an additional allowance for such service, of which he has a right of refusal. The interview noted that four of the

Organists that have a part time contract who should be on allowance re not being paid, and they have no right of refusal.

Long Years Award: The policy of the Nigerian Baptist Convention encourages staff of the Church to be appreciated every five years of rendering services to the Church. The recommendation is 80% of annual basic salary. The result of the interview showed that two of the Organists are not on any form of appreciation, while two of the Organists are not entitled to any form of appreciation until the tenth year, while one is entitled to appreciation every five year.

Recommended Working Conditions for Church Organists

Writing the ideal working conditions for a Church Organist, is hinged on two major sources, namely, 'The work and Compensation of the Church Musicians as released by the American Guild of Organists (AGO), and 'the guidelines for the employment of Church Musicians in Presbyterian Churches' as released by the Presbyterian Association of Musicians (PAM). Some references are also made to the Nigeria labour law.

- (i.) The salary and benefits paid to an Organist should commensurate with other professionals with similar qualifications and years of experience. The salary of the Organist should also reflect the leadership skills, training and experience.
- (ii.) The terms of employment should be discussed by both parties, and they should be clearly defined and documented
- (iii.) There should be provision for health insurance, pension and gratuity, life insurance.
- (iv.) There should be vacation with full payment for a minimum of one month in a year. There should also be room for parental leave.
- (v.) There should be a provision for the Organist to attend an annual all expenses paid one-week continuing education, locally or abroad.
- (vi.) In determining the hours of service and compensation, the visible and the invisible hours should be considered. Some of the behind the scenes hours include, personal practice hours, music selection, reviewing of compositions, getting in touch with other participants of the music ministry, review of periodicals, research, working with the Pastors in the planning of services, administrative and clerical duties, preparing for rehearsal, composing and arranging music for the Choir, and continuing education.
- (vii.) A full-time worker by the specification of the National minimum age act, is expected to work for forty hours in a week. The result of the calculation will help to know how to class the Organist whether a full-time Organist, or a three-quarter time Organist, or half time Organist.

(viii.) It is also recommended that, there should be a provision of an additional 35% over the base salary when churches are preparing budget. This is to meet some additional benefits for the Organist.

Methodology

Data were extracted through interview. Five Organists with first degree or its equivalent were interviewed. Fictitious names were used to represent the interviewed Organists on the table of description. Questions were asked on the type of contract, salary and wages, post-graduation experience which was based on the year of completion of first degree, highest educational qualification, the number of visible hours which I multiplied with 2.5 to get the total working hours. Questions were further asked on payment for extraneous services, issues bordering on pensions, gratuity, leave, leave allowance, and the church policy on appreciation.

Tabular Presentation of Findings

Names	Type of contract	Weekly visible hours (WVH)	Implied Hours of work (2.5 x WVH)	Duration of leave	Pensions	Gratuity	Post graduation experience	Leave allowance	Payment for extraneous services	Highest qualification
Peter	PT	14	5	2 weeks			5+	X	X	PhD
Mathew	PT	14	5	2 weeks			0+	X	X	HND
John	PT	15	7.5	3 weeks			6+	X	X	Bachelor
Philip	FT	14	5	4 Weeks			2+		X	P.G.Dip.Mus.
Tom	PT	8	4				1+	-	X	Masters

✓ Paid /Yes
X Not Paid / No

PT- Part – Time
FT - Full Time

Recommendation

The following recommendations are made:

1. All Organists whether full-time or part-time should be entitled to an annual leave of four weeks at the minimum.
2. There should be a duly signed contract paper, by both parties stating the expectation of the Organist and the Church. This will serve as an agreement between the church and the Organist,
3. There should be pension and gratuity plan for every Organist, based on the level of the income they are receiving from the church.
4. There should be provision for continuing education for all Organists.
5. In line with the Baptist denomination's recommendation for award for long years service, there should be an extension of such award to the Organists.
6. Extraneous service at an agreed price between the two parties should be paid for all part-time musicians, and such musicians should have a right of refusal for such services.
7. There should be a mutual agreement between the Organist and the church authority before the introduction of new statutory liturgical service.
8. Courses on how to do effective negotiation should be introduced in all music departments of tertiary institutions.
9. Professional bodies such as the Nigeria Guild of Organist should have handbooks that will serve as guidance in negotiating for the services of an Organist.

Conclusion

The study discussed the challenges of a career Organist, with a particular focus on some of the Organists working with the Baptist denomination in Lagos State. The researcher used the prescribed standard set in the employment of an Organist by professional bodies such as the American Guild of Organists. The study revealed that the passion for the playing of the Organ, and attraction to preferred musical instrument, prevented most of the Organists from doing the right negotiation at the point of entry to the Church. Furthermore, the direct interview of the Organists revealed that they are not schooled in the art of proper negotiation before they started their career with the Church. The study also showed that the salaries of the Organists and the other benefits attached to it are so small compared to the clergies working within the same denomination, and other professionals with similar degrees.

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Internet Materials

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The Aesthetics of Songs and Music in Femi Osofisan's *Esu and the Vagabond Minstrels*

By
Babatunde A. Bakare *

Abstract

This study examines the relevance and importance of songs and music in Femi Osofisan's theatre, rooting its investigation on one of his plays, titled: *Esu and Vagabond Minstrels*. The paper establishes that many of Femi Osofisan's plays are typically adaptations of stories, woven around folklore, folktale, music, dance, story-telling, acting, etc. Furthermore, the investigation of this essay is qualitative in approach, explicitly deploying textual analysis with a view to identifying why and how songs and music remained important features of Osofisan's dramaturges. However, in *Esu and Vagabond Minstrels* Osofisan, addresses socio-political issues using aforementioned dramatic components to satirize the political class and leaders in Nigerian society. The paper concludes that Osofisan, among others, is influenced by Bertolt Brecht and his Epic theatre, characterised usually with interruption of the action of the plays at 'key junctures', with songs or other forms of direct address to get the message across to their audience. The study concludes that various influence such as his childhood as a Yoruba man who learnt various cultural and traditional values at his tender age and learning singing and music instruments from his late father, helped shaped his style of theatre.

Keywords: Aesthetics, Music, Epic Theatre, African Theatre, Musical Instruments.

Introduction

Songs and music in the theatre and drama of Femi Osofisan are very essential, because they are integral parts of dramaturgical identity. Significantly, many of Femi Osofisan's plays have been performed on various stages in both Nigerian and foreign Universities as well as many play-houses for educational purposes and commercial success. Some of these play-texts were also adapted artistically for various purposes such as film and television series.

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Interestingly, Osofisan's play, *Who's Afraid of Solarin*, is an African adaptation of Russian satirist and playwright, Nikolay Vasilievich Gogol (1805-1852). Although the prevalent socio-political and economic situation in far Russia where Gogol wrote *The Government Inspector* in 1838 may not be the same with Nigerian's situation, but Osofisan's adaptation of his play remains artistically relevant and effective as it addresses issues such as corruption, bribery and various lackadaisical attitudes in various government offices and positions in the country.

In relation to the above claim, Owoeye (2013, p. 188) provides an illuminating insight to the relevance of Gogol's *The Government Inspector* to Nigeria's socio-political and economic situation when she opines that: "In *Who Is Afraid of Solarin*? Osofisan makes no attempt to conceal the fact that the play is an adaptation of Gogol's *The Government Inspector*, though the style, theme and language of the play are altered with a view to heighten the humorous effect of the entire play." Thus, this study is an examination of the aesthetics of songs and music in Femi Osofisan's *Esu and Vagabond Minstrels*.

Analysis of Femi Osofisan's *Esu and the Vagabond Minstrels*

The play opens with a festival scene in which the people are seen jubilating followed by the entrance of the village Chief. The village actors are summoned by the chief to give a short presentation in preparation for a drama competition the village has against other neighbouring villages. This makes the story a play in a play and is filled with dance and music.

This story is dated back to the period of military rule in Nigeria, the period that caused a disastrous economic condition which resulted in civilians going through hardships under the dictatorial military government. In order to fend for themselves so as to survive, a group of musicians (five minstrels- Omele, Epo Oyinbo, Jigi, Sinsin and Oga Redio) driven by hunger, are brought to a crossroad by Omele where they believe that they will have food in abundance, with the intention of feasting on the sacrifices brought to Esu. The crossroads called Sepeteri is Esu's homing ground. One of the crossroads leads to the market, the second to town and the third to the stream.

In the play, Esu appears to the minstrels and asks them to make a case for themselves explaining why they would share his food. After listening to them lament, he offers to help them by giving them supernatural powers which will enable them to solve the problems of those in despair. He then gives them a mysterious seed, asks them to eat and swallow it, and then gives them instructions on what to do. Esu's intention is to test them to see who uses his gift wisely and selflessly, and those who would be greedy and selfish. He then disappears as the minstrels agree to

stay back at the crossroad which seems to them as the best place to find people who would need their help.

The first man to come around is an impotent man who claims to be rich. After a moment of argument, they agree that Epo Oyinbo should heal the man while others wait for their turn. Epo Oyinbo sings and the impotent man is healed. He gives Epo Oyinbo his gold ring as a sign that he will back to reward him. A pregnant woman comes in next. She laments that she had been in that position for nine years. The minstrels were scared of helping her because they believe that she has no reward to offer if she is helped. Omele decides to help her even though she has nothing to offer, asking that all he needs from her is for her to say 'thank you'. Omele sings with the woman and she is ready to deliver her baby. Omele is mocked by his colleagues for misusing his chance. Every other minstrel too had their chance of helping influential people not because they cared about setting someone free from oppression but because of the reward they believe they will get. After everyone is done using their chances, a male and female leper come on stage seeking an embrace from a person they said is the cure they need. Omele is devastated as he wishes to help but he has used up his chance. He still decides to help them anyway. He hugs them and the two lepers are cured but the disease is passed to Omele.

Esu, in the replica of the old man reappears the next day to judge them all. They are all surprised by the responses they get from those they had helped the previous day. However, the lepers who Omele helped are not ordinary people but gods (Orunmila, the spirit of wisdom among the Irunmole and the divinity of destiny and Yeye Osun, the goddess of fertility) who made up plots to save their children from the deceit of Esu (god of mischief).

The under-listed Songs are an integral part of the play *Esu and the Vagabond's Minstrels*, which director must set to its performance so as to actualize the play. These songs must be accompanied with the requisite musical instrument and separate orchestra.

Analysis of Selected Songs and Music in *Esu and the Vagabond's Minstrels*

(1) The Song of Khaki and Agbada

Call: Darling Chop Akara!

Response/Chorus: jo mi jo

Make you no mind de rumours

Shut de door and window

Khaki and Agbada

De two dey waka together

Khaki come to power

And imitate Agbada!

Agbada come to power
He too go do like khaki
Power dey sweet man pickin!
“With immediate effect.”
He don chop de treasury
“With immediate dispatch”
He buy jet for Mecca
Fly to Rome for shopping
Food go dear for market
Man go dey suffer-suffer
Farm go dry like desert
Still Agbada no go care
Then khaki go thunder
Soldier don vex finish
Na fowl tanda for rope
Hunter dey for lion back...
With my mouth like shovel
And I go henter for trouble
Darling make you shut the door!

The content of the song above is on its own, full of satire, mimicry and lampooning of the past government in connection to bad governance in Nigeria. In connection to this, Akinyemi and Falola (2009, p. 6) explains that: In the ‘Song of Khaki and Agbada’ in *Esu and the Vagabond Minstrels* for instance, Osofisan makes his readers view civilian and the military governments as the offshoots of corruption, with gross embezzlement of public funds and abuse of power. One is the “imitation” of the other. The play treats the issue of human compassion as a pointer to the universal problem of oppression motivated by the “mad quest for class and power” through the acquisition of wealth. Osofisan wants us to see man as the sole determining factor in the kind of life in which he finds himself. He is the foundation and the peak of his society.

(2) Let the Snake Rise

1. Eyinero, mofekorin
-Yes, a ngbo, Epo Oyinbo!
2. Mo fekorin, mofe sure
-Angbo, Epo Oyinbo,
Sise sise ni talakose
3. E ba mi gbe, eyin ore mi
-A mo e, Epo Oyinbo,
Orin aladun ni tire
4. Eni lowo lowo

Ti o bimo o
O tigbe'saiye
Ka sise sise
Kasi ri omo fun logun
B'o gede baku,
Soun fomo ro poni,
Ile o to,
Aso o p'eniyan
L'ojo ale,
Omo nikan lo le sin ni!
5. E ma peko se – Ase!
Igiwa a ruwe – Ase!
igiwa a ruwe– Ase!
Kongawa a ponmi– Ase!
Ojola a dide– Ase!
A dide a s'ogbe– Ase!
Ekun iya aburo– Ase!
Ekun omo a so– Ase!
Layo n'igbehin orin– Ase!

(3) The Child Inside is Calling

1. Ba mi se o, Yeye Osun
Jowo gbo temi, Yeye Osun
-Jowoba mi se o, Yeye Osun
Dakun gbo temi. Yeye Osun
2. Ebe la be e o, Yeye Osun
Dakun gbo temi, Yeye Osun
-Jowoba mi se o, Yeye Osun
Dakun gbotemi, Yeye Osun.
3. Oh please hear my cry, Yeye Osun
Don't abandon me, Yeye Osun
-Will you hear my cry, Yeye Osun
Don't abandon me, Yeye Osun
4. Fill me with your love, Yeye Osun
Fold me in your arms, Yeye Osun
-Will you hear my cry, Yeye Osun
Don't abandon me, Yeye Osun.
5. Iwo lo l'oyun, to tunl'omo
Iwo lo l'ekun abiyamo
Iwo lo l'erin yeye omo
- Fill me with your love, Yeye Osun
Fold me in your arms, Yeye Osun.

6. Iwo lo niwa, ki la le se?
 Yeye ma ni'tatare
 Pupo pupo ol'omi okun
 Dakunba mi se o, Yeye Osun
 - Fill me with your love, Yeye Osun
 Fold me in your arms, Yeye Osun.
 7. Eni gb'omo pon lo leso'tan
 Iwo to l'oyun, iwo la pe
 Dakun wagb'o ohun abiyamo o
 K'o loyun'sa modun o tomo tomo
 - Fill me with your love, Yeye Osun
 Fold me in your arms, Yeye Osun.

The second and third songs titled "Let the Snake Rise" and "The Child Inside is Calling" in Osofisan's *Esu and the Vagabond Minstrels* are cultural metaphorical expressions of the need, importance and emphasis attached to issues connected potency and ability to giving birth in our Nigerian and African society at large. A woman who is caring pregnancy beyond normal period her delivery appeals in pain to the troupe in the play for help. Her worsening condition evokes pity and emotion in the play and Osofisan in his usual artistic prowess creates the song to arouse the audience's attachment to her condition.

The early contact of Femi Osofisan with music and songs remains one of the major influences on his work. Consequently, Awodiya (2010) opines that, Osofisan's use of music and song legacy can be traced to his father who trained at the old St. Andrews College, Oyo as a teacher and an accomplished musician.

Music and songs play vital roles in Femi Osofisan's theatre. In fact, almost all his plays rely on music and songs as they cannot be separated from the acting or performance of many of his plays. One of the generally-acknowledged reasons why music and songs accompany theatre and drama is that the orchestra whose responsibilities include contributing to the act of story-telling on stage is vital in passing the messages or themes of the production across to the audience. Gbilekaa (1997, p. 180) states that the cultural musical forms, such as drumming and dance, link the current form with older cultural forms of presentation. Specifically, Aihevbia & Odia (2018, p. 7) posit that: Osofisan, like his compatriots, has also greatly embellished his art with other languages and resources which he has borrowed from the traditional theatre archives. He relies on music, song and dance which often

communicates shades of deeper meanings to his audience. To ensure audience participation in his drama experience, and to communicate his complex ideology, Femi Osofisan uses songs, music and dance.

Another relevant point to the above at this juncture is that, Osofisan's theatre embraces the concept of 'total theatre' in which songs and music are prominent characteristics as seen in many of his plays. This concept of total theatre which involves the performance of drama through the fusion of acting, dance, music, songs, acrobatic display, chants, costumes, chants, proverbs and so on is neither a borrowed concept nor an external influence. It has been part of African style of performance from time immemorial and specifically Nigerian theatre and drama in terms of the cultural performative styles and techniques, from time immemorial. In respect to this, Akinwotu (2009, p. 330) clarifies that:

There is clearly a sense of beauty attached to language that makes it appeal to the ear and to the imagination of the reader. Osofisan achieves this by spicing up statements with such condiments like proverbs, imagery, and symbols, making them more exciting to listeners. Insight into the culture of the Yoruba people is also expressed in the play through the extensive use of imagery, symbols, songs, and metaphors, thus contextualizing the drama. As a drama piece that centers on the contemporary issue of the struggles of a people for political, social, and economic emancipation from colonial and neo-colonial domination, the play is politically correct. It is therefore a successful blend of both form and content.

The traditional travelling theatre of *Egungun Alarinjo* (masquerades), the *Kwagh-hir* (puppets) theatre and many more theatrical traditions in Nigeria and other parts of Africa are good examples in these regards. Apart from the obvious influence of the total theatre concept of African drama and theatre on Osofisan which is likely responsible for the adaptation of music and songs in many of his plays, Osofisan, according to Awodiya (2010, p. 230) "As a cult in his drama, music and song is deified and glorified by Osofisan as a means of asserting the need for a reassessment of societal conflicts; conjuring it as a carrier which gives vent to the afflictions and hardship of the poor and the wretched ..."

To Osofisan, music is expressive in nature; music is also as good as drama and theatre in addressing socio-political and economic issues in the society. For instance, in *Esu and the Vagabond Minstrels* and *Another Raft* Osofisan uses lyrics to comment on socio-political matters in the play, he uses music and songs as an integral part of the story in his play to contextualize the actors' sufferings and happiness to that of the audience. For example, the group of musicians (five minstrels - Omele, Epo Oyinbo,

Jigi, Sinsin and Oga Redio) in *Esu and the Vagabond Minstrels* are driven out from their home and livelihoods by hunger, just like many Nigerians today; they are brought to a crossroads by a male character Omele to where they believe that they will have food in abundance, with the intention of feasting on the sacrifices brought to Esu. But their story gets complicated as the play progresses and they only find out the end of the play that they have been tested through their character and attitudes towards other people around them. Those who behaved badly or in a good way received their rewards accordingly.

Osofisan allows his characters to reveal their identities and pasts in his plays through music, just as he does through dialogues. For this reason, his characters often enjoy the opportunity of moving from the stage to the orchestra stand where the musicians and singers are to join in singing, dancing and even playing musical instruments. Even, the characters (actors), at some points on the stage, demand for special musical renditions. The characters in Osofisan's theatre freely tell parts of the ongoing story in the play.

Findings

Femi Osofisan's works reflect different backgrounds which later informed his style of writing and craftsmanship. For example, many of Osofisan's dramas use music and songs to challenge popular myths and historic facts and African ways of story-telling. He uses characters in his play, especially, those in *Esu and the Vagabond Minstrels* to represent everyday man and woman with greed and deceit. His play portrays how many lives in the country have been affected mostly negatively, due to bad governance; through corruption, nepotism and inability to provide basic amenities needed by the masses by the government in Nigeria and Africa as a whole.

Conclusion

The contribution of Femi Osofisan to the evolution of socio-political theatre and drama performance in Nigeria lies in his unique application of theatrical and dramatic technique and style in the creation of theatre and drama. His unique technique and style could be seen as the results of the various influences of Western theatre icons and theories of Bertolt Brecht. Osofisan's Yoruba background which avails him the opportunity to adapt Yoruba history, music songs and oral literature to tell his stories in many of his plays can never be underestimated in the making of his theatre and drama.

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Interview with Ademola Aremu, Thursday 13th, August, 2020.

Song Aesthetics in Alátà Festival of Òkòrè People of Òmù-Àrán, Kwara State

By

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and

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Abstract

Songs are integral part of festivals in most African/Nigerian communities. These songs though adding tremendously to the overall aesthetics of the entire festival also perform specific roles within it. Songs in Alátà festival of the Òkòrè people of Òmù-Àrán, Kwara State, Nigeria fall into this category. The aesthetics of the festival is anchored around the songs of the festival. This is why this paper using Christopher Caudwell's functionalism theory of art examined the content and contexts of the songs in Alátà festival in relation to its role and aesthetics input to the entire festival. The historical and participant-observation approaches were used to deduce to functionality of songs in Alátà festival. Our findings reveal that songs remain at the centre of the festival giving it life, meaning and aesthetics that makes people to keep participating and coming to witness it every time it is performed.

Keywords: Song Aesthetics, Alátà Festival, Ceremonies, Functional Aesthetics, Rituality.

Introduction

Life, in traditional Yorùbá society revolves around the worship of deities. These deities are regarded to be the intermediaries between the Supreme Being, “Olódùmarè”, and man. The deities may be approached directly through prayer and sacrifice and appeased by means of appropriate ceremonies. Olódùmarè on the other hand is believed to be so superior that man should not approach Him directly but by the deities. (Ogijimi and Na’ Allah, 1994, p. 11). To achieve this objective, the Ògbóni fraternity, the

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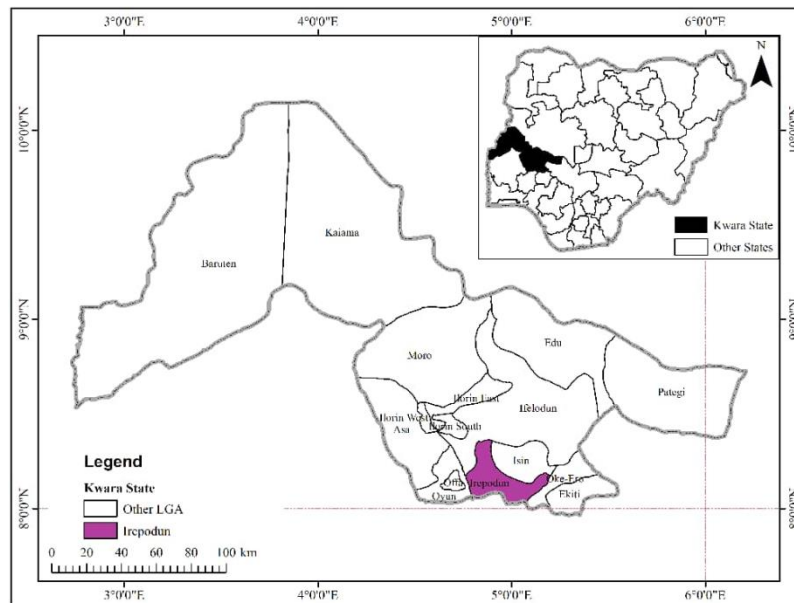
Orò, the Egúngún and many ancestral cults are found throughout Yorùbá land. There are other deities who are for some specific social settings such as the Gèlèdè cult for the Ègbádò Sábẹẹ, Àhòrì, Nàgó and Kétu people in the South Western States of Nigeria and Epa cults found in Èkitì.

For the worships of these deities, a lot of music and songs are played and sung to aesthetically capture the essence of the occasion, express their feelings and communicate their appreciation and desires to them. This makes art especially music and songs to be highly functional in the African and Nigerian worships and festivals. Zangwill (2007, p. 99) posits that: "Being a work of art is having an aesthetic function; and (2) each work of art has some specific aesthetic function that is essential to its being the particular work of art it is". Fokt (2015, p. 28) corroborates that: "the function of art is, broadly speaking, to fulfill people's aesthetic needs.

Festivals in Yorùbá land are spiced with different songs composed for it. Attending a festival is an avenue to hear songs that teaches morals and condemns bad habits. One of such is the Alátà festival of the Òkòrẹ people found among the Ìgbómìnà people of Òmù-Àrán the headquarters of Irẹpòódùn Local Government Area of Kwara State, Nigeria. Using the historical and participant-observation approach, the origin, organisation and the performance mode of ceremonies in the festival are discussed. The Alátà songs in the festival are then examined as a valuable art form to bring out their social, moral and ritual functions. In view of the fact that the language of the Òkòrẹ people is a varied dialect from the standard Yorùbá, all the non-English words in this work are given diacritical marks for the purpose of appropriate understanding.

Brief History of Òkòrẹ People

Kwara State is located within the North Central geopolitical zone of Nigeria, and its capital is located in the city of Ilorin. Ifelodun is one of the 18 local government areas of Kwara state. Ìta Òkòrẹ-Àrán is listed among the towns in Ifelodun Local Government of Kwara State. (<http://ioriente.iscpsulisboa.pt>). History tells us that Òkòrẹ people were among the first of people who migrated from Ilé Ifẹ to settle in Òmù-Àrán. The head of this family engaged a tiger as his bodyguard because he was said to be a powerful man. This is the reason why Òkòrẹ people are called "ọmọ ẹkùn" (children of tiger) in their praise chant till today.



Map of Nigeria showing Kwara State (inserted) with map of Kwara State showing Irepodun local Government Area. Source: www.maplibrary.com

The Origin of Alátà Festival Ceremonies

Alátà festival ceremony is celebrated by the people of Òkòrè compound in Òmù-Àrán in Ìrèpòòdùn Local Government Area of Kwara State. It is a celebration in remembrance of Aṣàgbà, their great-grand father who was a powerful warrior.

It was said that in the days of Fulani wars and even inert-tribal wars, Aṣàgbà was the one who used to go before his children and conquer their enemies and acquire parcels of the land for the people of Òkòrè. Aṣàgbà was said to be so powerful that he used a tiger instead of a dog to watch his house and the whole of Òkòrè compound. He became old, died and was buried but Òkòrè people believe that his spirit was still with them. In his days, when there was an outbreak of chicken/small pox, he would be called upon to deliver the people and by his mystic power he would just go round the town and the outbreak would disappear.

Thus, after his death the people of Òkòrè started the Alátà festival in remembrance of this great Aṣàgbà when they believe they would invoke his spirit to work for them. The celebration takes place every other year at the inception of the raining season so that they have time to enjoy it before the farm work becomes overwhelming to them. The duration for the celebration used to be seven days but in recent years it has reduced to three or five days for socio-economic-religious reasons.

We must also mention that even till now, when there is outbreak of chicken/small pox in Òmù-Àrán, the people of the town through the Olómù of Òmù-Àrán do appeal to the people of Òkòrè to rescue the town by

making an Alátà to come out and go round the town as the Aṣàgbà spirit and mystic power would also go out and the outbreak would cease. This can happen at any time of the year.

Organisation of Alátà Festival

From our discussion so far, we can see that Alátà festival is not a secret cult. It is therefore, a festival that involves everybody regardless of the age and status. Men, women and children of Òmù-Àrán and Òkòrè compound in particular are involved.

At the beginning of the year when the ceremony would hold, the elders of the Òkòrè headed by chief Àromù, one of the senior chiefs in the town and the most senior chief in Òkòrè would hold a meeting to discuss the Alátà ceremony for the year. The major materials needed for the ceremony are the palm-leaf-made-dàńsíki, awà and whip from tree branches. The palm-leaf-made-garments are prepared by the men of Òkòrè compound. The male youth from the age of fifteen years to twenty years would go to the bush to fetch the palm-leaves to be used and the whips. The adults from age twenty to forty years would weave the palm-leaves called 'màriwò' together in dàńsíki shape. The whips are prepared from "àtòrin" tree and they would be spread in a room which has been separated for the men to dress up during Alátà festival, so that they would dry up a little such that they cannot easily break. About twelve dàńsíki are needed every year to be put on by twelve men of Òkòrè compound. The whips are normally many because they would use it throughout the festival days on daily basis. Everybody would hold a whip during the festival.

The Awà serves as drum to the songs, there is no beating of any type of drum. They are normally made in medium sizes and each person would hold one in each hand. They are brought together as in clapping of hands in fine rhythm as songs are raised during the festival. As each person needs two Awa, many of these are also made ready before the day.

The women are not left out of the preparation. The iyálé-ilé who is usually the most senior wife in Òkòrè is normally instructed to organize the other women who are married into Òkòrè compound to prepare the room where Alátà would dress up, with the Màriwò-made dàńsíki. This room is normally swept clean and smeared with cow dung to make it dust-free because it is not plastered with cement.

One thing peculiar in Alátà festival is beating each other with the whips. The beating is very significant and it is done with enthusiasm. It is done at intervals and at a time when everyone is deeply enjoying the singing and the dancing. Suddenly, the leader of the songs would raise the song:

Ọmọ ọrẹ dé
Ẹ pàdíọrẹ dà

Ọmọ ọrédé
Èmi è jẹ han é nàní
Ọmọ iginí í jẹ gi
The child of whip has come
Begin to move the whip
The child of whip has come
I won't allow myself to be beaten
A child of whip is to be beaten

The people who cannot withstand the beating would begin to disperse and others would pair up in twos and begin to apply the whip seriously on one another. The whip would make marks on the body of the people and some even bleed at times but by the next day, the marks would no longer be there. This aspect is very important throughout the festival period. This is why the Òkòrè people are praised thus; “Ọmọ-amórẹ-şodún” (the off-springs of people who celebrate with whips)

The role of Alátà provokers is very important in the ceremony. The provokers are young men of the same age group with the Alátàs. These people who dress normally like other people would begin to call the Alátà provoking names like lazy Alátà who cannot run and behave as his forefathers, etc. all these is to make the Alátà to begin to chase them with the whips as they run round the town. This aspect is also always very interesting especially to the youth.

The arena (agbo) where the people enjoy themselves is usually in front of Aşàgbà cemetery. A small house has been built over this tomb and a sparse of land is left in front of it. The tomb and a small part of its outside would also be made smooth with cow-dug by the women. Having gone round the town singing, dancing and beating the Awà, the people come back to the arena within Òkòrè compound where the old men and women who have no strength to dance round the town are already waiting, here the people continue to sing and dance beating the Awà.

Functional Aesthetics of Alátà Songs

Songs have always been and remained functional in the African culture and religious worships from traditional to the contemporary. Songs in Alátà festival perform social, moral and ritual functions. Various immoral and anti-social behaviours are criticised in Alátà songs. The pressures resulting from inherent aggression of anti-social behaviour are reduced and those concerned are better disposed to find a balance in their everyday life.

We must make the remark that the Òkòrè people are greatly feared by the whole of Òmù-Àrán community because of this festival. People fear to wrong them so that they don't form part of their ridicule songs during their Alátà festival. Also, the relationship between language and songs in

Yorubaland is of utmost importance here. Omojola (1994, p. 149) posits that

One of the most significant features of traditional Yoruba vocal music is the nature of the relationship which exists between the Yoruba language and the music to which it is set. Yoruba language, like most Nigerian languages, is tonal: the meaning of words is often determined by the nature of their inflectionary contour.

Thus for proper understanding, the songs and all the Yoruba words in this paper are tone marked. We now go on to examine some of their songs during Alátà.

Introductory songs: “These are the common songs different groups sing to come to the performance arena”. (Akinsipe, 2015 p. 36). Most of the time when the Alátà people are out which they do in the evening from 3:00pm, they burst into such songs of introduction:

1. A gbálátàdé o
Kẹrẹngbẹdu
‘We have brought Alátà to you
In its bigness’
2. Láéláé, Ẹ kúàtìjò
Mọ́rẹ̀şòdún, Ẹ kúàti
Láéláé, Ẹ kúàtìjò
Long time, I greet you all
Mọ́rẹ̀şòdún, I greet you long time
Long time I greet you all

Song (1) above informs the strangers of the group that is out. Non-strangers would easily know the group by the màriwò-made-dànsíkí and the whip held by each member of the group. This is why the song that “they have brought the big Alátà”. Song (2) is greeting, this is because the festival is held every other year which to them is quite long a time.

Condemnation songs: These are songs sung to rebuke people of their anti-social behaviours such as divorce. There was a time when one woman called Sàlámát who married an Òkòrè man divorced him for some reasons. The woman got married to somebody else in another compound. In the Alátà festival of the following year when the Òkòrè people were going round the town and they got to the compound where Sàlámát is remarried, she came out to join the Òkòrè people and started dancing with them. One of them just raised the song:

3. Ẹ mẹran sẹran (2ce)

È múSàlá sòsò erè
È mēran sēran

A goat is made to watch a goat
Sàlá is made to watch over beans
A goat is made to watch a goat

4. Kèti le bímọ
Bẹẹ múSàládésìọjà.
Kètílébímọ.

Never can she bear a baby
If Sàlá is used to lay the foundation of a market
Never can she bear a baby

Songs (3) and (4) are composed to insult the woman called Sàlá(mat). In song 3, the woman is called a goat. Goats as we know like eating beans, the song say when Sàlámát is made to watch over beans it is as good as leaving the beans without watching over it. In other words, the song is to tell the new husband that Sàlámát is a useless, good for nothing woman and it is like the man is married to a goat. Song (4) also passes the message that Sàlámát can never give the new husband any issue, even if she is planted in the market place where people are usually many.

There was a famine in Òmù-Àrán town some years ago. A woman happened to have a concubine and after having fun with the man one day, the woman requested for maize to go and prepare the local custard called 'Ògì'. The following year during Alátà festival, the Òkòrè people composed a song for that woman scolding her for giving her body away for mere maize. Here is the song:

5. Mórēsòdún ọ̀túnòrè! Iwin ò!
Òjòkúmómúmọ̀ dádàńsíkí.
Ìyànti n mú, ọ̀dúnèsíòkanni!
Ègbéédógbòn èyànlófọkọ ọ̀ lẹ̀
Gbọ̀ọkọ rẹ̀ è lówó.
Tiẹ lóbá ọ, afòbògbẹyọ àgbàdo (2ce)
Gbogboayémòni n dọkọ ọ.
Tiẹ lóbá ọ, afòbògbẹyọ àgbàdo.

One-who-celebrates-with-whip
Òjòkú, I made dàńsíkí with plam leaves
There has been famine that of last year was a special
one
Fifty thousand women left their husband
For lack of money
It's hard on you, one who gave her body

For grains of maize
 Adultery though very rampant
 It's hard on you, one who gave her body
 For grains of maize.

This type of song was to ridicule the woman and to warn other women that extra-marital affair is not tolerated, it is a social vice.

Sarcasm songs: Alátà songs also function as a source of mockery on people. There was a woman who lost her fingers inside the grinding machine in an attempt to remove all her maize from the machine because everything was expensive due to famine. An important mockery song was rendered about an impotent man. The song goes thus:

6. a. Mórēsòdún, Òmò olóko
- b. Òjòkúmómù m̀ dádàńsí ḱí
- c. Orin méjenì é fàkóbókò
- d. Ìyáàkóbó è dánásábẹ,
- e. Bàbáàkóbó è sàròsẹ̀pòn.
- f. Bókó se kú ẹ̀ bèrédélẹ̀ ẹ̀ re.
- g. Ẹ̀ ẹ̀ bèrẹ̀ délẹ̀, ẹ̀ ẹ̀ bèrẹ̀ jálẹ̀ Ẹ̀ re.
- h. Sùkẹ̀sukẹ̀ àsánẹ̀ran, okóàkóbó
- i. È léẹ̀pò, sùkẹ̀sukẹ̀ àsánẹ̀ranni.
- j. Okóàkóbódùnún jẹ̀kọ̀ o
- k. Sùkẹ̀sukẹ̀ àsánẹ̀ran
- l. Okóàkóbó, dòǹbòrò!
- m. Àkóbó n fẹ̀rún wẹ̀!
- n. Emí n sẹ̀wéipín?
- o. Àkóbó n sùn lódèdèdè?
- p. Emí n sẹ̀yálẹ̀ta?
- q. Ó n sùnníyàá?
- r. Emí n sabẹ̀ ọdán?
- s. Àkóbósùnún lẹ̀, ó n kígbeàyè è gbà,
- t. Bayébàgbà ò emí ọ̀ bákàn se o?
- u. Àkóbógbéyàwóìgbé- n -gbé,
- v. Ere osùn, ere osùnní é jẹ̀ o,
- w. Ere osùn
- x. Ó wí lẹ̀kẹ̀ è jẹ̀ o (2ce)
- y. Àkóbó è lébógesùn,
- z. Ó wí lẹ̀kẹ̀ è jẹ̀ o.

Mórēsòdún, child of farm-owner
 Òjòkú, I made dāńsí ḱí with palm-leaf
 I will sing seven sons for the impotent man
 The mother of the impotent made no fire

The father of the impotent need no fire place
How the penis died, won't you investigate?
You investigate not thoroughly
Lump-like, like mere flesh, the impotent
Man's penis has no scale
Lump-like, like mere flesh
The penis of the impotent is good to take 'èkọ'
Lump-like, like mere flesh
The impotent man's penis, like clotted blood
The impotent is bathing with sponge
What about ipín leaf?
The impotent man is sleeping in the living room
What's wrong with the outside house?
He sleeps in the bedroom
What about under ọdán tree?
The impotent lies down, he complains of small space
If the space is large, what could he do?
The impotent is newly married
He will only enjoy the scent of cam-wood₁₀
Scent of cam-wood
He says the beads are disturbing
The impotent cannot have an affair with a virgin
He says the beads are disturbing.

From the above song, a lot of things are said to mock the impotent man. To be able to discuss the song thoroughly, we decided to number the lines alphabetically. Lines (a) - (b) are mere call on others to show that the leaders is about to change the song they were singing. In line (c), the leader states that he has seven songs for the impotent man. Lines (d) - (g) expresses the fact that the mother and father of the impotent would not need to make fire. In the Ìgbómìnà culture the grand parents of a new born baby are responsible for taking care of the baby and the mother. Since the impotent cannot have a baby so his parents would not make fire as there is no baby to keep warm. It is customary of Ìgbómìnà to make fire for a new born baby and the mother to keep warm for the first forty days.

In lines (h) - (k), the leader of the song describes how the penis of the impotent is. He likens it to lumps, flesh and clots of blood. The song then goes on to express the fact that the impotent should not be treated like normal human being but as a good-for-nothing and mean fellow. These are stated in lines (m) - (r). In lines (m and n), the song expresses that the impotent should not be allowed to bath using the normal sponge 'ẹrún' but the 'ipín' leaf. In lines (o) and (p) the song wonders why the impotent sleeps in the verandah and not the open space, and in the bedroom and not

under the banyan tree as in lines (q) and (r). Another mockery on the impotent is found in lines (s) - (l). It is said that the impotent lies down and he is complaining that the space is too small, if the space is large, what he do? This is to say that it is only men who can have an affair with women that need large spaces. The impotent man therefore needs no large space. The song continues in lines (u) - (w) that the impotent man marries a new wife, all what he would enjoy from her is the cam-wood. Lastly in lines (x) - (z) the impotent man is said to be complaining of the beads round the waist of the woman he is not able to have an affair with her. These and more are the type of mockery found in Alátà songs.

Abusive songs: Another important function of the Alátà song is that of abuse. The insulting songs serve the purpose of checking and messing-up the people for whom the songs are composed and also to amuse the listeners. We will examine some of such songs:

7. Ìwọ kí é jẹ, ọ sikhàṣfinlémúni.
Ó défilàpípọ̀n lọ bí oyè,
Ìwọ kí é jẹ, ọ sikhàṣfinlémúni.

You will not be made a chief
You merely carry mucus on the nose
He puts on a dirty cap to the place of chieftaincy
You will not be made a chief, you
Merely carry mucus on the nose

The above song is an abuse for somebody who competed with another person to be made a chief but lost. Another abusive song is for somebody who had insulted one of them before the Alátà festival. It says:

8. Ènì ó bú mí làànáà?
Kítíhá ò!
Abẹ̀ṣẹ̀ sóòsòò, Ènumútáḃẹ.
Ó serípàábíàpáta ọ̀nà Ọ̀rà (2ce)
Aberígbèèrè, a ḃẹ̀ṣẹ̀ sẹ̀nsẹ (2ce).

Where is the person who insulted me yesterday?
Let him come again
His leg very thin, mouth sharp as razor
His head like a rock on the way to Ọ̀rà village

This fellow is said to have very thin leg and mouth sharp as razor blade.

Praise songs: The people use Alátà songs to praise their ancestral, the chief of Òkòrè compound and anyone they feel deserve to be praised. Some of such songs include:

9. Ìyà é tíjọ̀mọ̀ Àromùláyé o
Olúkòtúngbìnsílè, ó hùséésé o.
Ìyà é tíjọ̀mọ̀ Àromùláyé o

Suffering cannot be the lot of Àromù's children,
never
Olúkòtún planted shillings, it all germinated
Suffering cannot be the lot of Àromù's children,
never

The song (9) above is a praise to chief Olúkòtún, one important chieftaincy position like Àromù. It means Olúkòtún is already prosperous; therefore no Òkòrè child can suffer again. Another song of praise is:

10. Òrìṣàlótímúyíkẹ̀kùnnígbó o,
Alákàndétinìyíkóyètó ó dé o,
Òrìṣàlótímúyíkẹ̀kùnnígbó o,
Baba ha tiníyì, kóyètó ó dé o
Òrìṣàlótímúyíkẹ̀kùnnígbó o,

The gods have given honour unto the leopard
in the wilderness
Alákàndé was already honourable
The gods have given honour unto the leopard
In the wilderness

Our father was honourable before he was made chief
The gods have given honour unto the leopard
In the wilderness

Song 10 is a praise song for an important chief of Òkòrè to show his honour and the love of the people to him. They compare his honour to that of a leopard that God has created as an honourable animal in the wilderness.

Ritual songs: Alátà songs serve ritual functions as well. In such songs, prayers are said for different purposes:

11. (a) Mọ̀mọ̀ jẹ́ é hunhá o,
Ahùn, mọ̀mọ̀ jẹ́ é hunhá o.
Ìhunṣeni è é hunni.
Kèníhunhá o.
ÌhunṢeni è é hunni.

Do not let it be evil with us
Ahùn, ¹¹ don't let it be evil with us
Something, you rightfully posses do not turn
evil
It will not be evil with you and I
Something, you rightfully posses do not turn
evil

(b) Alátàmọ̀ jẹ́ a kú o à e ee,

Mòmò jẹ a kúnígbà ó sòro.
Mòmò jẹ a kúnígbà yí è da o.
Mòmò jẹ a bólókùn lórùn lọ o,
Alátà mò jẹ a kú o à e ee.

Alátà, preserve us from death
That we do not die in a difficult time
That we die not in a bad time
That we die not in child labour
Alátà preserve us from death

- (c) Bàbálékú lọ, tàrùn lọ.
Lékú lọ l'Òmù-Àrán
Bàbálékú lọ, tàrùn lọ.
Lékú lọ nílẹ̀ ńń
Bàbálékú lọ, tàrùn lọ.

Father send away death and disease
Send death away from Omu-Aran
Father send away death and disease
Send death away from this town
Father send away death and disease

- (d) È wíkí sẹ.
AyéÒmù é sinhàndélẹ̀.
È wíkí sẹ.

Say it that it be so
Òmù (Àrán) shall prosper to the end
Say it that it be so

In all the 11 songs, especially songs (a) to (d), prayers are offered unto Alátà for different request. Songs 11 (a) is a prayer against evil, (b) against death, song (c) against death and sicknesses, while song (d) is for prosperity for Òmù-Àrán indigenes. These songs evoke the spirit of Alátà to appease the gods of epidemics.

The varieties and glamour of songs in the Alátà festival are some of the major factors that have kept the festival alive till date. The period of Alátà is usually anticipated by everybody in Òmù-Àrán town. Though most members of Òkòrè now describe themselves as Christian or Muslim, this does not prevent many of them from taking active part during Alátà festival. Western education has made youth to regard the Alátà as a mere source of entertainment. It is noted that economic needs now make it difficult for people to leave their work for the number of days required by the festival. The ceremonies are therefore condensed and elements that would have been regarded as essential sometimes ago may be neglected as

the emphasis is placed on the more spectacular aspects which attract visitors. Up till now, the essential food and drink during the festival remains *móín-móín* and palm-wine preferably the one tapped the previous day, called *Ìsà*.

Conclusion

We have tried to analyse the various functions of songs as an art form in the *Alátà* festival in this paper. The origin and organization of the festival were traced and discussed. The content of various songs and the context in which they are sung, as well as, the role they are meant to perform were examined. The songs in *Alátà* festival ranges from introductory to songs of condemnation, sarcasm, abuse, praise and ritual, all blended artistically to make the society a better place to live. Members of the society take caution and make redress in other not to be object of ridicule in the *Alátà* songs.

The society is thus kept in check from ills and vices as much as possible. From the foregoing one can conclude that songs have performed and is still performing prominent role in the *Alátà* festival. In fact, it is the creativity and artistry behind the songs that are providing newness and sustenance to the festival that makes it colourful every year.

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Political Music and the Nigerian Anti-Oil Subsidy Removal of 2012 Popular Uprising

By

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Abstract

The study examines the use of political music as a vehicle of revolutionary popular uprising with a view to establishing the music and popular protest as essential tool and mechanism for raising social and revolutionary consciousness in the transformation of the Nigerian nascent democracy. Using the Marxist theory as a theoretical framework and participatory-observation approach to study the contents, performance contexts and effects of the performance of Fela Anikulapo Kuti's *Zombie*, African China's *Government Bad* and Eedris Abdulkareem's *Nigeria Jagajaga* in the Nigerian anti-oil subsidy removal popular uprising of January 2012, it is observed that political music is a site of contestation and struggle and that popular struggle is a performance of power that is capable of identity reconfiguration. Both the political music and the context of collective struggle orchestrated during the anti-oil subsidy removal popular uprising alter the calculus of power relations between the ruled and the ruler and thus hegemony is rewritten.

Keywords: Political Music, Revolution, Postcoloniality, Subversion, Agency.

Introduction

Political music or literature is a kind that addresses the "affairs of the polis" (Suvin, 1972, p. 309) and thus engages political issues or engages issues politically. In this case, political music examines the health and sickness of the society in terms of governance and in the interest of the ruled. This is in keeping with the traditional role of oral chanters as the conscience of society. One of the primary functions of political music is to stimulate social and revolutionary awareness in the people with the need for them to internalise the awareness and consequently use it to challenge political misrule. Reflecting upon its nature, Bentley (1985, p. 50) opines that the politics of political drama and, by extension, political music could go beyond the contents of the music to include the ambience of the context

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of performance or the atmosphere of the circumstances that generates the performance of political music.

Popular uprising is marked by mass participation of people in support of or against a cause that affects the common good of the society. Such uprising is equally described as popular protest, popular struggle or popular revolution as the case may be. Popular uprising could be engendered by various factors such as racial and sexual discrimination, religious strife, a change in market-driven policies or may be essentially rooted in all forms of political misrule as abound in the Third World countries of Africa.

There have been pockets of protests in Nigeria especially during the military dispensation reputed to have taken a greater bulk of the years of the country since independence. The pockets of protests were against government policies and in the main against perpetual transition to civil rule fraught with failed promises. What could be called one of the major antecedents of the current popular uprising was the June 12 popular struggle. The uprising was caused by the annulment of the results of the widely-acclaimed freest and fairest June 12 1993 presidential election in Nigeria in which Chief Moshood Kashimawo Abiola was presumed to have emerged as the winner and president-elect. The uprising lasted for a long period of time during which so many major cities of the country were rendered desolate as a result of breakdown of law and order and the grounding of economic activities. Many public establishments embarked on various forms of strike action in protest against the annulment by the regime of General Ibrahim Badamasi Babangida.

The immediate cause of the popular uprising under study was the sudden hike in the pump price of oil from 65 naira to 145 naira, which was broadcast to the nation as a New Year gift on January 1st 2012, by the Federal Republic of Nigeria under the leadership of the civilian president, Goodluck Ebele Jonathan (Branch and Mampilly, 2015, p. 101). While the June 12 uprising took days to mature, the announcement of the hike in the pump price of oil led to an instant and unpremeditated nationwide protest as the major cities of the country were thrown into an uncontrollable stampede which affected all private or self-employed work and all manners of public work including the proper functioning of government offices. The most grandiose centre of the uprising was in Lagos at Gani Fawehinmi Park in Ojota, a park dedicated to the memory of Chief Gani Fawehinmi, the late human rights activist and anti-establishment lawyer.

This paper, therefore, examines the use of political music as a language of revolution in popular uprising with a view to establishing the role of collective struggle as a sustainable mode of transforming democracy in Nigeria. The scope of the study comprises Fela Anikulapo Kuti's

Zombie, African China's Government Bad, Eedris Abdulkareem's *Nigeria Jagajaga* and their contexts of performance in the anti-oil subsidy removal popular uprising.

Postcolonial Power Gaze and Surveillance

Postcolonial governance in Nigeria is, undoubtedly, indebted to the colonial encounter and its power psychology. The British colonial government was run in Nigeria by the system of Indirect Rule. The traditional chiefs were engaged to front for the white colonial masters and were largely supported by the colonial constabulary forces. The first batch of the constabulary forces was white but for the mass death of the soldiers as a result of the widely-rumoured mosquito attack (Ukpabi, 1966, p. 489), they were replaced by the Indians and later by black people. The primary duty of the forces was to suppress local and native uprising against the colonial government. It was the constabulary forces that metamorphosed into the Nigerian military at independence. Unfortunately, the nationalist leaders who took over power from the colonial masters were bedeviled with ethnic biases, nepotism and corruption which gave the Nigerian military an inkling of a role to play in politics (Osaghae, 1998, p. 38). It so happened that the Nigerian military spent over thirty out of fifty four years of independence in Nigeria. The Nigerian military moved into the political space with the power psychology of plunder force (Fawole, 2001, p. 8) to suppress the people as inherited from the sacred role of the constabulary forces. For all the years in power, the Nigerian military applied this and even infused the post-military civilian dispensation it midwived with the psychology.

Postcolonial power gaze is that conception which holds that political office holders and power elite generally see governance as warfare. In the arena of war, the postcolonial subjects are the casualties of war and the perquisites of office as booties of war. Arising from this, therefore, the character configuration of the postcolonial subject is that of an impoverished being, denied of basic welfare packages and fundamental human rights. The power elite are thus the Marxian haves who milk the oil wealth of the nation to the detriment of the subjugated/subdued and impoverished electorates. Unfortunately, the Nigerian power elite, in their corrupt trajectory (Jerven, 2015, p. 41), distribute oil blocks and rigs among themselves - military cabals, civilian coterie and business allies. The most dehumanizing aspect of it all is that there is no fuel for Nigerians at a most reduced price in a country rated as one of the largest exporters of oil. In addition, Nigeria is reputed to have been the country among the oil-producing nations whose oil pump price is the highest. It is common to experience fuel scarcity preceding an impending hike in the pump price of oil and a common sight to find millions of Nigerians in endless cues to

purchase fuel. The current hike came at its most exorbitant such as maddened all the citizenry and sent them onto the street. The current hike in pump price was an unbearable stab in the back by the power that be which the citizenry challenged with their last drop of blood.

Subversion and Agency

Contrary to the limited knowledge of the power elite about the abilities of the electorates, the Nigerian subjugated ruled transcended the identity configuration and wielded agency to subvert the oppressive hegemony of the power elite. And fundamentally, this brings us to the question of “Who makes revolution or engenders revolutionary consciousness?” As said earlier, the announcement of the hike in the pump price of oil hit the poor economic condition of the individuals as a harrowing pain which they could not bear. The decision to be on the street was one that got exploded mainly from the economic being of the individuals. So the decision to join the struggle was first from the individual to the collective. Undoubtedly, the Nigerian middle class intelligentsia, as usually obtained in all known forms of collective struggle, comprising activists, university academics, public intellectuals and radical pastors along with trade union leaders facilitated the uprising and it was powerfully carried forth by the Nigerian proletariat and the army of the *lumpen* proletariats.

The reaction to the hike was spontaneous just as the news of the hike in the pump price of oil came as a surprise gift of the New Year. By the evening of January 1st 2012, the entire nation was more than abundantly sensitized and rose with one voice that the new pump price must be reversed or the president be removed. Along with occupying all the major streets and cities of the nation, several other strategic tools were used to express dissatisfaction against the unjust government they considered to be guilty of war. The tools were mobile phones to send abusive and caustic text messages to federal office holders such as ministers, lawmakers and the presidency; the use of the popular social network Facebook which the president also used while campaigning for election and twitter; and holding up of diplomatic meetings abroad by Nigerian nationals.

As hinted at earlier, the study focused, in part, on the use of political music as a major catalyst of revolutionary consciousness and a tool to fuel revolutionary action. It is pertinent to state that the carnival protest at Gani Fawehinmi Freedom Park, Ojota attracted most Nigerians from all walks of life such as lawyers, scholars, public intellectuals, radical pastors, Nollywood actors and actresses, popular artistes of several genres of music including *juju*, *fiji*, *waka*, highlife, afrobeat and a host of others that do not engage in outright or wholesale political lyrics, students, and of

course the Nigerian common people of different cadres. Most of the artistes performed for us at different days of the protest.

Certainly, the concern of Marxism on literature and art cannot be overemphasised. Frederick Engels, while commenting on the novel of Balzac (Winders, 2005, p. 628), described a great literature and art as one that is devoted to the reflection of socialist realism. It must be noted that Balzac was not a card-carrying Marxist but his novel encapsulated the Marxist imagination and aesthetic. Works of art in this cadre are ones that examine the conditions of the economic being of the workers and people of a nation. These works seek to depict the poor condition of the common people, raise consciousness and thereafter get the conscious people to overthrow the oppressive structure and the oppressors. It is from this standpoint that Fela Anikulapo Kuti's *Zombie*, African China's *Government Bad* and Eedris Abdulkareem's *Nigeria Jaga jaga* are examined to establish the portrayal of the power elite in political music.

The strategy of the subversive agency of the political music deployed at the carnival protest relied on the engagement of two regimes of artistic and political histories. The two regimes of histories were the mid-20th century Nigerian politics which attracted the political activism of the Afro-beat radical musician Fela Anikulapo Kuti and the late 20th century and early 21st century politics which attracted the artistic agency of the ghetto reggae artiste African China and the hip-hop artiste Eedris Abdulkareem. Fela was a multidimensional musician who came up with the musical style known as afro-beat. Beyond being a musician, Fela was a staunch human rights activist and a pan-Africanist whose Afro-beat became a podium for the revival of African culture against imperialism and a vantage point to challenge oppressive and corrupt governments of Nigeria and Africa.

Influenced by the works of Marcus Garvey, the radical practices of Malcolm X and socialist philosophy as represented in Africa by leaders such as Nkrumah and Nyerere, Fela Anikulapo Kuti began to churn out his anti-establishment lyrics and performances from the 1950s and upward until his death in 1997. Government after government banned his music and incarcerated him as he became the voice of the people. His anti-establishment stand led him to the creation of Kalakuta Republic which eventually became a haven mostly for the common people of Nigeria. Oftentimes big people in the society including diplomats patronized the Republic to listen to his fascinating subversive lyrics. Fela's Kalakuta Republic earned the enviable status of being an alternative society, which he declared independent from Nigeria, in which egalitarianism was the creed as against the Nigerian government and society endangered by

corruption and inequality and manned by post-independence fraudulent power elite.

The Republic was dismantled in the late 1970s by the General Olusegun Obasanjo headed junta by reasons widely held to be connected to the radical song entitled *Zombie* in which Fela depicted the Nigerian soldier as a brainless zombie that carries out orders only without reflecting upon them. *Zombie* is an account of the brainless military psychology of violence and how it transforms into a swift mode of siphoning money right from the military top brass to the bottom. In the attack on Kalakuta Republic, Fela's revolutionary mother was thrown out from a storey building resulting in her death. While Fela Anikulapo Kuti's anti-establishment songs were against the oppressive military, African China's "Government Bad" and Eedris Abdulkareem's *Nigeria Jaga jaga* engaged the civilian regime that came up in the Nigerian Fourth Republic under the second coming Chief Olusegun Obasanjo as a civilian ruler. Largely indebted to the culture of political music popularized by Fela Kuti in modern day Nigeria, African China and Eedris Abdulkareem challenged the political misrule perpetrated during the second coming of President Olusegun Obasanjo who happened to have laid the foundation for the emergence of President Goodluck Ebele Jonathan. Their anti-establishment songs attracted some form of government reprisal because it happened that Chief Olusegun Obasanjo on one of the Nigerian media and televised address cursed Eedris Abdulkareem for describing the Nigeria that he had been laboring to build as being *jagajaga* and banned the album from air play. The album thereafter gained wide publicity as it kept on being played and sold in pubs and retail shops like wild fire all over the country.

We should like to begin the exploration of the current study by examining the contents of the subversive songs before analyzing their contexts of performance. Below are the lyrics of the album *Zombie* released in 1976 by Fela Anikulapo Kuti and performed during the anti-oil subsidy uprising at Gani Fawehinmi Part at Ojota Lagos:

***Zombie* by Fela Anikulapo Kuti**

Zombie o Zombie	Zombie o Zombie
Zombie o Zombie	Zombie o Zombie
Zombie no go go	Zombie will not move
Unless you tell am to go	Unless you tell him to move
Zombie no go stop	Zombie will not stop
Unless you tell am stop	Unless you tell him to stop
Zombie no go turn	Zombie will not turn
Unless you tell am to turn	Unless you tell him to turn
Zombie no go think	Zombie will not think

Unless you tell am to think
 Zombie o Zombie
 Zombie way na one way
 Jorojara jo
 Zombie way na one way
 Jorojara jo
 Tell am to go straight
 Na jorojara jo
 No break, no jam no sense
 Na jorojarajoro
 Tell am to go and kill
 Na jorojarajoro
 No break no jam no sense
 Na jorojarajoro
 Tell am to go and quench
 Na jorojarajoro
 No break, no jam no sense
 Na jorojarajoro
 Go and kill
 Jorojarajoro o
 Go and quench
 Jorojarajoro o
 Go and die
 Jorojarajoro o
 Put am for reverse

Unless you tell him to think
 Zombie o Zombie X 4
 Zombie's way is one way
 Jorojara jo
 Zombie's way is one way
 Jorojara jo
 Tell him to move straight
 It is jorojara jo
 No break, no jam no sense
 It is jorojarajoro
 Tell him to go and kill
 It is jorojarajoro
 No break no jam no sense
 It is jorojarajoro
 Tell him to go and quench
 It is jorojarajoro
 No break no jam no sense
 It is jorojarajoro
 Go and kill
 Jorojarajoro o
 Go and quench
 Jorojarajoro o
 Go and die
 Jorojarajoro o
 Put it at reverse

Zombie is a magical phenomenon reputed to have emerged from the Haitian voodoo. It however has some roots in a number of African societies. It is usually brought about by magical disputation in which a corpse is invested with animation and made to be sent all around for different sorts of tasks. It is believed in South African societies that a child can raise a corpse to serve as his or her robot. In all of this, the zombie does not always have its own evil or mind but operates under the spell of those who have animated it for specific purposes; it carries out numerous evil purposes for the person(s) who animates it. It is this folkloric figure that Fela Anikulapo Kuti has lifted from Haitian and African culture by way of intertextuality to symbolise the contemporary Nigerian military imagination and its operations in governance in the album *Zombie*. In the album, the zombie being is represented thus “Zombie no go think/ unless you tell am to think” as not being in control but ruled by brute command and force devoid of human reason and passion. The impersonal structure of command in the military drains the human and the humane contents of the Nigerian soldiers such that they become machines in the game of death

called governance. In the symbolic signification, Fela renders them as helpless machines having “no break, no jam, no sense” orchestrated by the impersonal commander of the zombies in the fulfillment of their game of violence and death.

Situated in the world of robots, Nigerian soldiers are not fit for the business of leadership that requires well synthesized and elaborate mental approaches to life and work of the people being ruled. Rendered during the anti-oil subsidy uprising, *Zombie* assumes a symbolic order to encapsulate the impersonal goal of all the Nigerian power elite in their pursuit of violence and private accumulation of the commonwealth of the people. The civilian governments upon which the Nigerian military bequeathed the zombie power psychology have also exhibited their brazen game of violence and death through so many fora such as oppressive economic policy that led to the economic crisis and popular uprising under study. With the Nigerian people, there is a continuum and a subsisting of the power psychology and its operation from the constabulary forces up to the contemporary anti-people post-independence government.

Eedris Abdulkareem’s third album *Jaga jaga* was released in 2004 during the civilian government of Chief Olusegun Obasanjo. The album details the corruption and the rabid suffering of the Nigerian masses. The following are the lyrics:

Nigeria Jaga jaga Eedris Abdulkareem

Nigeria Jaga jaga	Nigeria Jaga jaga
Everything scatter scatter	Everything scatters and Scatters
Poor man dey suffer suffer	And poor man is suffering
Gbosa, gbosa, gunshot inna de air	Gbosa, gbosa, gunshot in the air
Armed robber came to your house	Armed robber came to your house
E no take money, e no rape your wife	He did not take money and not rape your wife
Went straight to your bedside	Went straight to your bedside
Six feet, now you are down	Six feet, now you are down
Which armed robber no want money?	Which armed robber does not want money?
Which armed robber no want jolly?	Which armed robber does not want to enjoy?
Na political armed robber be that	That is a political armed robber
Na wetindey kill Nigeria be that ooo	That is what kills Nigeria
Nigeria Jaga jaga	Nigeria jagajaga

Everything scatter scatter	Everything scatters and scatters
Poor man dey suffer suffer Gbosa, gbosa, gunshot inna de air	And poor man is suffering Gbosa, gbosa, gunshot in the air
If you see KayamoBiyaBiya They lock am for jail for Abuja	If you see KayamoBiyaBiya They locked him up in jail in Abuja
Kingsley Agbesefdey for there Ade Bendelna him dey feed all of them	Kingsley Agbe was also there It was Ade Bendel who fed them
Yeepa, inside prison, prison Everythin scatter scatter	Yeepa inside prison, prison Everything scatters and scatters
Poor man dey suffer suffer Gbosa, gbosa, gunshot inna de air	And poor man is suffering Gbosa, gbosa, gunshot in the air
What you say? Eedris, what about COJA now?	What did you say Eedris, what about COJA now?
Won tikoowowa je	They have stolen our money
	NEPA, won ti di regular 419 for NigeriaNEPA, they have become 419 in Nigeria
Agege to Ikeja na 100 naira Fuel scarcity na popular Action film for Nigeria Where is Charles Taylor? Hedey live big life for Calabar Buy estate for Calabar That na Liberia Mafia For Nigeria	Agege to Ikeja is 100 naira Fuel scarcity is a popular Action film in Nigeria Where is Charles Taylor? He lives big in Calabar Buys an estate in Calabar That is a Liberian Mafia in Nigeria

Jaga jaga was fed on the protest culture and contemporary political music popularised by Fela Kuti in his exploration of the macabre politics of othering inherited by the Nigerian military and its civilian successors from the constabulary forces of the colonial masters. Eedris depicted the militarisation of the society in “Gbosa, gbosa, gunshots inna de air” in the civilian government of Chief Olusegun Obasanjo which heightened anxiety and a deep sense of insecurity. This album could indirectly imply the return of the supposedly repressed zombie spirit in the now civilian president Obasanjo. The return confirms the continuum pointed out above. The

gunshots in the album could be from three different directions. The first could be referring to the spates of state killings, an example of which was the notorious Odi killing in which the Commander-in-Chief of the Federal Republic of Nigeria ordered that the community in the Eastern part of the country be mowed down.

The second form of gunshots could be referring to the incapability of the Chief Security Officer of the nation to provide adequate security for the masses such that a number of mafia segments of the society begin to terrorize the defenseless masses. The third gunshot was clearly named in the album as being produced by political armed robbers. It was described as a kind of armed robber who came into the house not to take money nor rape the wife but to reduce the people to “six feet”. The Nigerian government was identified in the album as the political armed robber. Right at the heart of political armed robbery is the economic othering of the society in which the electorates and the common people become thingified. This brings up the notions of governance as warfare in the imagination of the Nigerian power elite. The masses therefore become casualties of war to be thingified and the booties of office as tools in the thingification game.

Governance as warfare therefore confirms the Marxian course of history as that of a constant clash between the haves and the have nots. In the Nigerian context, the political power wielders gain the control of the means of production and wealth spinning machines in the country and deploy them to their enrichment and impoverishment of the people. The Nigerian political armed robber is interested in the thingification and installmental killing of the people but not interested in their meager earnings and raping of their wives as Nigerian soldiers who sacked Fela’s Kalakuta Republic raped his female band members, a great number of whom doubled as Fela’s wives or women.

Reflecting socialist realism in the album, Eedris declared NEPA (National Electric Power Authority) as being 419, a code for fraudster practices and identity. The Nigerian NEPA has truly become corrupt and involved in a lot of shady deals one of which was their regular issuing of fake bills before the arrival of prepaid electric metres. In his catalogue of corrupt practices, he mentioned COJA (Committee for the Organization of African Games) as a huge tool for siphoning public wealth. It was a widely circulated rumour that made its way into the national dailies that Alhaji Atiku Abubakar, the vice president to president Olusegun Obasanjo, was involved in the corrupt practices that rocked COJA and created a big rift between him and the president.

In an apt metaphoric rendition, Eedris captured fuel scarcity, in a country reputed to be one of the largest exporters of oil to the world market, as a popular action film. As a popular action film, it daily becomes

a point of worry and anxiety for the masses such that they reacted to the current hike in the pump price of oil with some force of explosion needed to save the only last breath in them. Before the current hike, he identified the increase in transportation fare all over the country as a consequence of fuel scarcity which hit the economic being of the masses of Nigeria. To sum up the depiction by Eedris, the postcolonial subject in the power psychology of the Nigerian political armed robber is to be thingified.

Our Government Bad by African China was also released in 2004. Equally devoted to reflecting the grim social and economic conditions of the people of a Nigerian ghetto, African China pointedly attacks the Nigerian government as being bad in the following lyrics:

Our Government Bad by African China

Government bad oh	Government is bad
Dey no wan give ghetto man job oh	They do not give jobs to ghetto men
My God o, cause if a ghetto man no get work	My God, if ghetto man does not have a job
My brother na how him go take survive oh	My brother, how will he survive
Eeh the government them wicked	Eeh the government is wicked
At least, I'm in the one we poor man pickin	At least, I am a poor man's child
Make we all die in vain?	Do we all die in vain?
The rich are getting get richer	The rich are getting richer
While the poor man a die	While the poor man dies
Each and every day	Each an everyday
We remain the same	We remain the same
Inside molue we be 148	Inside molue we are 148
49 sitting and 99 standing	49 sitting and 99 standing
See human being as dem we pack like sardine	Human beings are packed like sardines
Laughing and smiling inside rheumatism	Laughing and smiling inside rheumatism
Woman and man them dey work for money	Woman and man work for money
Agberodey for junction dey collect shandi	Agbero collect 50 naira at the junction
Conductor, driver, dey work for money	Conductors/drivers

work for money
 Agberodey for bus stop dey collect shandi Agbero collect 50
 naira at the junction
 My God my God

African China's *Our Government Bad* is also an exploration of the theme of economic othering embarked upon by the Nigerian power elite. The symbolism of the relationship between bus conductor/driver and *agbero* in the Nigerian park situation in the album suffices to explain the politics of economic othering practiced by the Nigerian rulers. The *agbero* are those who call out for passengers and get buses loaded while conductor/driver drives the buses to destination. In the unequal economic relationship, the *agbero* make more money than the driver who drives the long distance to the destination of passengers. The conductor/driver is the one who has a huge amount of unpaid labour that will never be remunerated while the *agbero* make more than what they give into the business. This symbolism captures the Nigerian situation in which the masses are the conductor/driver and the Nigerian power elite those who sit back to make billions at the expense of the sweat of the teeming Nigerian masses.

The economic othering is further reflected in the exclusion of the ghetto young men from the employment scheme in the country. African China sings about and for the Ajegunle ghetto community. Being a low country neighbourhood in the Lagos metropolis, African China's music showcases as an agent the social realities of the underprivileged community and the economic evils of the Nigerian power elite to raise awareness and to condemn the neglect of the community by the Nigerian government. The point of condemnation comes straight from the title of the album *Our Government Bad* which enunciates the thingification project of the Nigerian government. Unemployment for the youth of a community is an index of underdevelopment and emergence of violence and all other forms of violence typical to ghetto life. By excluding the Ajegunle youth from the Nigerian employment slot, the community and the youths are being denied the basic dignity that qualifies humanity and human beings.

In the spirit of free borrowing and indebtedness to the protest culture of political music popularized by Fela Anikulapo Kuti, African China intertextualises the album *Our Government Bad* with an older album of Fela *Suffering and Smiling* to depict the gruesome social reality of the Nigerian common people in their commuter bus in Lagos. The popular vehicle for city transportation in Lagos is known as *molue* known for its massive structure that can contain numerous passengers. *Molue* is always filled to the brim because of the low economic condition of the Nigerian masses. In *Suffering and Smiling*, Fela depicts the maximum discomfort in

the *molue* and how Nigerian masses still manage to smile through their worries in the vehicle in “49 sitting 99 standing/Shuffering and Shmilling”, “Dem go pack themselves in like sardines/Shuffering and Shmilling”.

African China reproduces these lines in the album *Our Government Bad* to mainstream his protest art in the framework of authenticity and validation. The intertextual dialogue carried out by African China also witnesses to the agency of his revolutionary music against the perpetual economic othering of the Nigerian masses by the Nigerian government. The *molue* is a symbolic Nigerian society in which there is a great deal of hardship while the masses struggle not to give in to the economic game of death being played by the Nigerian government but also struggling to put up a smile to pass time in the economic impasse created by the Nigerian government. *Our Government Bad* like other revolutionary songs strives to stir the masses into awareness and action.

Conclusion

The abrupt hike in the pump price of oil announced on January 1st 2012 attracted a spontaneous, resourceful and well-coordinated carnival uprising from the army of the Nigerian electorates across the major cities of the country. From January 2nd to 10th or thereabout, the entire nation was engulfed in an unprecedented carnival uprising such that the Federal government, after several unsuccessful attempts to quell the struggle and out of fear of overthrow of the government, capitulated and fell for the demands of collective struggle.

Through a Marxian examination of the events of, and the use of music in, the January 1st 2012 anti-oil subsidy removal uprising, it is observed that the Nigerian government is corrupt, anti-people and considers governance as warfare. It is also observed that collective struggle is a potent key for the transformation of the nascent democracy in Nigeria. Undoubtedly, collective struggle in the framework of the uprising gained abundantly from a prior gradual acquisition of social awareness and consciousness of the economic condition of being of people and of work in Nigeria by the Nigerian people. The announcement of the hike in the pump price of oil on January 1st 2012 and the events it generated provided a veritable context for the transmutation and explosion of the social consciousness into fruitful revolutionary consciousness and action. It is established that the social consciousness along with the consequent collective struggle, in the case of the oil-subsidy removal popular uprising in Nigeria, has brought about an alteration in the power relations between the hitherto helpless Nigerian electorates and the power elite.

More than the above, political music is established as a powerful catalyst of successful collective struggle and a site of revolutionary subversion, contestation and reinscription of identity of the electorates.

Through the anti-establishment lyrics of the selected artistes played intermittently during the carnival uprising, the subversive agency and spirit of the electorates welled up and with it they rewrote the domain of terror and turned the Nigerian power elite into consumers of the new identity configuration of the electorates which had eluded their empty claim to superior knowledge of the 'divine' self of the people. Therefore, the Nigerian masses deconstructed the 'divine' selfhood affixed on them by the Nigerian government and thereafter assumed the role of writers of new and empowering identities while the power elite became readers of the new identities.

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Staff Motivation Strategies in the Management of Nigerian Film Production Company

By

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Abstract

Motivation is an essential element for the attainment of goal setting of an organisation. It is a crucial area of management which cannot be underrated and its essence in the management of human capital and organisational efficiency cannot be quantified. This is because employees of an organisation are valuable assets which can make or mar the organisation. In view of the importance attached to motivation as a management strategy, this paper examines staff motivation strategies in the management of Rasol Entertainments, a film production outfit in Ibadan, Oyo State. In this paper, we employ the interview and deductive methods of research to examine motivational strategies in the management of Rasol Entertainments. In addition, the study adopts Fredrick Herzberg's Two Factor Theory to identify factors that serve as satisfiers and dissatisfiers in the management of Rasol Entertainments. This paper, thus, observes among other things that Rasol Entertainments motivates workers through participation in decision making, role switching, financial support, trainee and industrial attachment programme, rewards, compensation and remuneration. However, it was discovered that Rasol Entertainment's pay is not tied to educational qualification of workers/artists but the popularity they have obtained in the film industry. It was also discovered that the company has no retirement, insurance and staff promotion plans. Consequently, this paper concludes that for any home video production company operating within the Nigerian home video industry to survive and withstand the challenges posed by the current economic recession, the in-house staff and artists must be well motivated to develop skills and interest to move the company forward.

Keywords: Staff Motivation, Theatre Management, Entertainment, Film Production, Rasol Entertainments.

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Introduction

Motivation as a management strategy serves as a force to energise, direct and sustain employee's interest in a given task. It is an important tool for managing human resources in an organisation. It is an area of management which cannot be underrated if the organisation wishes to establish a peaceful co-existence and forge ahead in this highly competitive economy. The need to sustain motivation in an organisation is crucial because "every employee is a valuable asset, not merely an expense item" (Kretner, 2005, p. 239). Therefore, for a company to achieve its set goals and objectives, it is imperative to motivate its staff so as to continue giving their best expected performance result.

Bateman and Snell (1999, p.440) also affirm that company must motivate people to join the organisation, remain in the organisation, come to work regularly. Of course, they also want people to perform- that is, once employees are at work, they should work hard to achieve high output (productivity) and high quality. Finally, managers want employees to exhibit good citizenship.

From Bateman and Snell's point of view, it is imperative that organisation managers create a work environment which attract employee's interest and facilitate good performance. In view of the importance of motivation to the overall success of organisation, this paper examines staff motivation strategies in the management of the Nigerian home video companies using Rasol Entertainments as a paradigm.

Overview of Theories of Management and Motivation

The manner in which organisation managers, executives and management theorists think concerning how companies should be managed is currently undergoing changes. This is because contemporary management practice and techniques have gone beyond employing only a management principle which was rooted in the early scientific management of Fredrick Taylor. Segal (2005, p. 3) notes that "historically, management was rooted in the scientific management account of Fredrick Taylor. Today, there is increasing dissatisfaction with this approach". The dissatisfaction which occurred along the line brought about changes and modifications in the contemporary management theories. This made Welch in Segal (2005, p. 19) to argue that "we have to undo a 100-year old concept (of scientific management) and convince managers that their role is not to control people and stay 'on top' of things, but rather to guide, energize, and excite". Managers in organisations cannot undo the application of scientific management in their management practice. This is because scientific management of Fredrick Taylor is till applicable in some organisations to date.

Scientific management has “promoted not only systematic time-and-motion study, production control method and incentive pay, but a wider philosophy and methodology of work organisation” (Warner, 1998, p.658). Taylor’s perception of management is the transformation from the old rule-of-thumb to scientific management. Thus, his theory is based on four major principles of management. These principles, according to Olum (2004, p.13) involve:

the need to develop a science of work to replace old rule- of-thumb methods: pay and other rewards linked to achievement of optimum goals- measures of work performance and output; failure to achieve these would in contrast result in loss of earnings. Second, workers to be scientifically selected and developed: training each to be first class at some specific task. Three, the science of work to be brought together with scientifically selected and trained people to achieve the best results. Finally, work and responsibility to be divided equally between workers and management cooperating together in close interdependence.

Taylor’s Scientific Management theory was a success, according to Olum because his management approach emphasised training of workers to first class level, breaking down of works into smaller units and applying scientific method to quality control. However, Taylor’s Scientific Management approach had some shortcomings such as the relegation and dehumanisation of workers. Also, the theory did not allow for workers’ discretion in their jobs. This made Segal (2005, p. 44) to further affirm that “science in management has always been based on a separation between the manager and the managed- the worker. The manager was seen as the thinker and the worker as the doer”. The subordinate does not have to think about the work assigned to him. The manager does all the thinking. The consequence of this approach is that it deprives the subordinate the opportunity of injecting creativity into his work and at the same time prohibits self-reflection which can bring about new innovation that may promote the worker’s job.

Abraham Maslow’s management approach differs from Fredrick Taylor’s Scientific Management. His approach is based on human motivation `in an organisation. This, he called Hierarchy of Needs. Abraham Maslow believes that people’s stay in an organisation is solely to achieve and satisfy five major needs: Physiological needs, Safety needs, Social/ Love needs, self-esteem needs and Self actualisation/ fulfilment needs. His argument is that an average worker seeks higher needs after certain physiological needs such as hunger, sex and shelter have been satisfied. The worker then moves on by seeking more convenience in his

place of work through safety, social interaction, confidence and respect among peers and the organisation and lifetime achievement from his contributions to the organisation.

Campbell (1998, pp. 430-431) comments that:

Maslow's first crucial insight was that because physiological needs dominated when they were unsatisfied it did not mean that they continued to dominate once they had been satisfied. On the contrary, once satisfied a need continues to exist only potentially, with the emphasis moving ahead to higher need. This led to a shift in the focus of motivation theory, from deprivation to gratification.

There is a belief that Maslow hierarchy of needs cannot be generalised and thus does not apply to everybody in an organisation. This may be as a result of the fact that individual has different wants or needs at a particular point in time.

Witzel (1998, p.162) acknowledges that "on managers, therefore, fall the tasks of harnessing labour and resources to create production and of developing markets into which these products can be sold". Within the organisation, therefore, the manager has certain responsibilities in addition to the task expected of him as a manager. These responsibilities, according to Witzel, are: to achieve economic performance, to make work productive so that performance can be attained easily, and to manage social impacts of the organisation on its immediate environment.

Clayton Alderfer's ERG Theory of Motivation is another important motivation theory which has been a topic of discourse in management circle. ERG theory of motivation postulates that different needs can operate at a time unlike Maslow's claim that different needs are applicable at different time in worker's life. On ERG Theory, Bateman and Snell (1999, p.448) submit that:

ERG Theory postulates three sets of needs: existence, relatedness and growth. Existence needs are all materials and physiological desires. Relatedness needs involve relationships with other people and are satisfied through the process of mutually sharing thoughts and feelings. Growth needs motivate people to be productively or creatively change themselves or their environment.

Clayton Alderfer's ERG Theory is a reaction to Abraham Maslow's Hierarchy of needs. This is because existence need, relatedness need and growth need are similar to physiological and safety need, social and esteem needs and self- actualisation needs respectively.

Equity Theory of Motivation which was made known through the work of Stacy Adam emphasises the application of social comparison to

motivation management. According to Gibson et al (2006, p.152), Equity Theory is based “on the assumption that individuals, who work in exchange for rewards from the organisation, are motivated by a desire to be equally treated at work”. It is a theory which calls for fairness, equal treatment and justice between the organisation and the workers.

Theoretical Framework

This paper adopts the theoretical postulation of Fredrick Herzberg’s Two Factor Theory of motivation which was propounded in 1959. This theory is anchored on Herzberg’s assertion that there are two important factors which motivate or cause dissatisfaction for workers. These factors determine the level of motivation of workers in an organisation. The first factor is termed satisfaction or actualisation factor while the second is hygiene or atmosphere factor. Herzberg contends that workers should be able to achieve a considerable level of growth through their work. He emphasises that actualisation factors are forms of gratification or compensation achieved through work. These factors include; achievement, recognition for achievement, the work itself, responsibility, and possibility of development or growth. In addition, he stresses that there are also atmospheric factors which hinder proper application of motivation and these serve as dissatisfiers to workers such as: management policy in the company, supervision, remuneration, work conditions, relations between people, personal life, relationship with subordinates and peers, status and security.

Thus, within the context of these variables lies job satisfaction and job dissatisfaction. This implies that workers can be satisfactorily motivated through actualisation factors and dissatisfied through hygiene factors. The implication of the Two Factor Theory of motivation postulated by Fredrick Herzberg is that what seems to be someone’s satisfier may turn out to be another person’s dissatisfier. This theory is, therefore, adopted to identify ways adopted by Rasol Entertainments to motivate its workers.

Motivation Strategies in the Nigerian Film Production Companies: The Example of Rasol Entertainments

Brief History of Rasol Entertainments

Rasol Entertainments is a major Nigerian home video productions company which was established in 1996. It was solely established by Rasaq Olayiwola (a.k.a Ojopagogo) and run by him with the help of some of the in-house staff and cast and crew members selected for productions. Rasaq Olayiwola’s foray into the theatre world started with participation in stage productions until 1996 when he started his own home video production company. Rasol Entertainments has made remarkable contributions in terms of the number of films produced over the years.

Rasol Entertainments has produced notable films especially in Yoruba dialects. The genre of most of these films ranges from satire, comedy and films based on Yoruba history. Some of the films produced by Rasol Entertainments since the establishment of the company include; *Baba no go Die* (1996), *Ododo Igba* (1998), *Ejo Ori Apata* (2000), *Makanje* (2001), *Ayan Agalu* (2002), *Asiri Olongbo* (2003), *Ayepemeji* (2004), *Ishola Kuku* (2005), *Arakenge* (2005), *Ilu Awon Aje* (2006), *Idowu Ogbo* (2006), *Baba 70* (2007), *Ranti Ile* (2007), *Timobaje Olorun* (2007), *Saberedowo* (2008), *Tangiri* (2009), *Panbee* (2011), *Olojojo* (2014) and *Dodo* (2014) among others.

In addition, Ojopagogo has also directed over ten notable films which include; *Afasegbejo*, *Akanji Elege Isana*, *Ife kofaari*, *Owobaye je*, *Orofo*, *Iyawo Aremo*, *Okun Ife yi*, *Okuta Ela*, *Talolebi*, *Konge Ire*, *EjeKanna*, *Alaparutu*, *Ishola Ogo*. Ojopagogo has also produced sound track for films such as; *Olaniyonu*, *Ija Abiku*, *Anike Ogo*, *Ilekun Olorun*, *Dehinbo*, *Afonja*, *Bashorun Gaa*, etc. He featured in films like *Ayanmo* by late chief Hubert Ogunde, *Oju Oro* by elder Moses Omilana, *Edan* by Laja Ogunde, *Eruwura* by Prince Jide Kosoko, *Ori* by Muiyiwa Ademola, *Kerengbe to fo* by Akin Olaiya, *Agba Meta* by Waheed Ijaduade, *Amope Olowosi bi* by Opeyemi Fajemileyin, *Eto mi* by late Funmi Martins, *Aago Alaago* by Moji Olaiya, *Aso Funfun* by Ade Adele, *Asake Arogbondara* by Adebayo Salami, and so on.

Motivation Strategies in the Management of Rasol Entertainments

Rasol Entertainments adopted and developed various measures in motivating staff in its quest to achieve optimum performance and be among the leading producers of home video in Nigeria. Rasol Entertainments operated an open style of collective participation in decision making. The company allows individuals working within the company to infuse a sound idea which will lead to better performance. Rasaq Olayiwola, the CEO of Rasol Entertainments notes in an interview on 7th July, 2015 that

I gave room for innovations and suggestions from my staff. This is because anybody who will work with me must be knowledgeable, smart and be committed. When we want to produce, we call everyone and they contribute. Because we believe that they will learn from us while we also learn from them.

From Olayiwola's view, it is evident that by allowing staff to partake in certain decision in Rasol Entertainments, they are empowered to assume greater control in the company. This, invariably, leads to their willingness at all times to bring more ideas which will promote high productivity within the company.

Furthermore, it has also been identified with the quality of human capital initiatives through motivation of human resources of its organisation by role switching technique of motivation. By role switching technique of motivation, it implies that the company allows for experimentation of skills in different areas of its operations. "Some applicants apply for an area where they have interest in which they may not be capable. So, we motivate them by assisting them to position where we think they fit in" (Olayiwola, interview, 2015). For instance, a technical assistant can switch to acting role during a production. Likewise, a secretary may be taken to a location to try out his/her talent either in make-up, costume or even acting. The company took time to observe a staff to discover his potential in order to set a challenging and realistic task for such staff to be motivated to contribute his quota towards developing the company.

Taking care of workers is a top most concern of companies and corporations in 21st Century. It is believed in contemporary business world that an employee is a valuable and indispensable asset of an organisation. For this reason, Rasol Entertainments has continued in its tradition of ensuring that personal and family life of its staff are taken care of at least to a certain degree. This made the company to attend to staff needs especially if such needs have impact in the discharge of duties and responsibilities of staff. Therefore, Rasol Entertainments shows kindness towards its staff particularly when they have personal financial problem.

Furthermore, the company organises and accepts would-be artists to undergo training with the company. They become trainee of the company after an agreement has been made to undergo training for certain period of time thereby the company incorporates them into film production as artists. Rasol Entertainments does this to motivate people to develop interest in film/ theatre profession. This act, at the same time, gives the company the opportunity to recruit cast and crew for a production at lower cost. Similar to this development is the acceptance of IT students from higher institutions especially theatre students to undergo industrial attachment programme in the company. More so, there is an opportunity for non-theatre or performing artists to pass through apprenticeship before becoming a full fledged theatre professionals.

For every staff of a particular company to contribute efforts towards a production of goods or services, there is an expectation of a certain form of reward or compensation at the end of a given task. Rasol Entertainments, thus, makes sure that an arrangement is made between the company and the signed artists and crew as regards to what they will take as remuneration for the job at hand. The salaries of the in-house staff- admin secretary, account manager and production manager, are promptly paid to commit them wholeheartedly to their work. Sometimes, staff are paid extra amount of

money as compensation for overtime especially when productions extend beyond scheduled. Film production is a collaborative art. Time and technicalities are involved which may cause working beyond schedule.

Reflections on Rasol Entertainment's Motivation Strategies

Rasol Entertainments staff motivation strategies took a share of existing theory. It can be said that the company worked out its motivation strategy and management styles from the Fredrick Herzberg's Two Factor Theory to achieve collective participation and team building. Raising the morale of the team helps in building quality, best practices and continuous improvement especially from the workers. The style of motivation practised by Rasol Entertainments to some extent falls within this theory. This may be due to the fact that film making and production is a collaborative arts and it involves collective efforts of people to bring it into reality.

Furthermore, Rasol Entertainment's motivation and management styles fall within certain factors enumerated by Herzberg. For instance, the quest for motivation by Rasol Entertainment led to the introduction of role switching technique, trainee and industrial attachment programme. These are to enhance personal growth and development in the area of assigned responsibility. Recognition for achievement brought about devising a technique for compensation as a means of motivating workers. Likewise, financial support being a motivating factor adopted by Rasol Entertainment is basically to attend to personal life of its workers which Herzberg identified as a factor that can lead to dissatisfier if it is not being taken care of.

Therefore, a conclusion which can be drawn from this reflection is that there is no perfect motivation strategy and that the management approach that can be applied to motivate workers depends largely on the situation, the size and the resources of the organisation at a particular point in time. Perhaps, randomisation of motivation strategies and management styles will help the Nigerian home video producers or managers better to adopt a theory of motivation and management which is applicable to the situation, the size and resources of their organisation or the fusion of two or more theories altogether to accomplish better performance.

Conclusion

It was discovered through this study that Rasol Entertainment's pay to its workers is not tied to the qualification of its staff. Even though some artists and crew are contracted, they determine their pay to a large extent. The in-house staff's pay should commensurate with their educational or professional qualification. If this is done, it will motivate them more and create a considerable level of hierarchy. More so, Rasol Entertainments has no retirement or insurance plan for its workers. Without retirement plan in any organisation, it means staff is engaged temporarily as such company

owes no staff any fringe benefits upon retirement. This leads to drift among staff.

Similarly, in Rasol Entertainments, there is no promotion plan set in place to motivate its staff. Promotion is part of motivation strategy because workers do not work for only physiological needs but also to attain in the long run self-esteem and self-actualisation. Workers' expectation is not about immediate gratification alone but for future achievement in term of self-actualisation.

It is, therefore, recommended in this study that Rasol Entertainments should incorporate retirement plan in its motivation strategies. This will enhance staff performance and reduce the movement of staff from the company to another company which provides retirement plan. Secondly, promotion plan is an integral part of motivation which we found in this study not in practice in Rasol Entertainments. Rasol Entertainments should provide enabling environment for workers to operate effectively by providing adequate professional training, support and encouragement. Also, the company should ensure that performance is tailored towards positive outcome such as recognition, performance review, staff pay increment that are commensurate with qualification and the nature of assigned task. Finally, for a company operating in Nigerian home video industry to experience everlasting success and long time existence through profit maximisation, both the in-house and cast and crew must be motivated to continue developing interest and willing to develop skills which will eventually help in moving the company forward.

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Performance Practice of Royalty and Coronation Dances in Obatala Festival of Ile-Ife

By
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Abstract

Royalty and coronation dances in Obatala festival are elder adherents non-verbal expressions convey to register gratitude for witnessing another festival celebration. These dances are built on structured performance practices which the elders incorporate into the dances during the performance. This study therefore, uses hybridity concept to examine the performance practices of 2015 royalty and coronation dances in Obatala festival in Ile-Ife, Osun State. The study adopts ethnological and descriptive research methods with the application of participant observation and interview as tools for information gathering and analysis. Findings reveal that the royalty and coronation dances share same performance practices due to the status and achievements of elders in the pursuit of preserving, protecting and transmitting the tradition of Obatala as a deity which represents creativity and purity in Yoruba history. Also, the successful incorporation of performance practices in the two dances attract applaud for elderly dancers during performance. We submit that performance practices in Obatala festival occur as actions conveyed by elderly dancers mainly to achieve spiritual, therapeutic and economic benefits during performance.

Keywords: Performance, Royalty, Dance, Obatala Festival, Coronation.

Introduction

This festival is an annual celebration in honour of Obatala the Yoruba deity of vision and creativity. There are lots of art forms in display during the celebration at Ile-Ife, Osun State. One of the most prominent arts in the festival is dance. The two popular dances performed by elderly adherents are coronation and royalty dances. These dances are built on four structured performance practices which the elders are conversant with and incorporated into the dances during performance. Coronation and royalty dances are indigenous in composition and performed by elders that share same religion and norms. Iyeh (2012, p.30) remarks that indigenous dance

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is "... a source of communication through which it is possible to demonstrate emotion, sentiments and other reactions through movement". This writer's reference to communication further reiterates the essence of any indigenous dances. Movements are the medium for communicating and reflecting various messages. Therefore, elderly dancers deploy body movements complemented with structured performance practices to register their gratitude to Obatala.

Royalty and coronation dances performed by elders in the festival are deeply rooted in music. Body movements and music accompany one another. In line with this, Tume (2012, p.50) asserts that "both (music and dance) are considered as siamese twins because they complement each other. These art forms transcend beyond the purview of entertainment, as they are essential condiments for Information dissemination, didacticism and spiritual supplications". This submission, therefore, captures the functional aspect of music and dance. In relation to Obatala festival, the music serves as an effective tool for introducing, retelling and educating the younger adherents about Obatala. In contrary to the music, royalty and coronation dances in Obatala festival are created through individual skills and dexterity but the performance practices are strictly structured. To buttress this, Frost and Yarrow(1990,p.1) view improvisation "... as the skill of using the body, space, all human resources to generate a coherent physical expression of an idea, a situation, a character to do this spontaneously and do as though taken by surprise without preconceptions". Despite being improvisational, the elders incorporated creatively, the existing four structured performance practices in order to attract social, therapeutic, spiritual and economic benefits during performance. This study therefore, examines performance practices of royalty and coronation dances in Obatala festival celebration of 2015 at Ile- Ife, Osun state.

The Nexus of Dance, Culture and Festival

Dance is part and parcel of every society. What constitutes dance is dependent on social, cultural, aesthetics, artistic and moral constraints. Dance features prominently in festival celebrations. Iyeh (2011, p.124) asserts that, "Dance is human behaviour composed of purposeful, intentional rhythmical and cultural patterned movements and gestures which are not ordinary motor activities (as defined by the specific society). The motion has inherent value". In relation to Obatala festival, the expressions of elders can be classified as dance because the improvisational movements are performed to achieve a particular purpose in line with the four structured performance practices.

The significance of culture in man's society cannot be overemphasised. Culture defines everything that man does and how he does it in the process of self- fulfilment. Nwegbu (2014, p.29) opines that

“Culture is the totality of learned, socially transmitted customs, knowledge, material objects and behaviours of a particular group of people”. It is in culture we find religion. Religion governs everything from womb to grave. Obatala worship is a Yoruba traditional religion. Akinfewa (2005, p. 96) views “worship as a means of honouring spiritual beings or an act of veneration paid by man to such spiritual beings”. Ojuade (2010, p. 648) describes “religion as man’s interaction or communication with God or a supernatural being”. According to Oranfunmilayo (2015), Obatala religion is one of the oldest practices in the history of Ile- Ife. The Yoruba are major worshippers of Obatala both in Ile-Ife and other Yoruba communities. This is why Dopamu (2012, p. 44) assert that:

The real keynote of the life of the Yoruba is neither in their noble ancestry nor in the past deeds of their heroes. The keynote of their life is their religion. In all things, they are religious. Religion forms the foundation and the all governing principle of life for them. As far as they are concerned, the responsibility of all the affairs of life belongs to the Deity... through all the circumstances of life, through all its changing scenes, its joys and troubles; it is deity who is in control.

Consequently, it is clear from the aforementioned submission that religion forms part of a typical Yoruba existence. There are guidelines for the practice of the religion. Several days and years are set aside for celebrating and connecting with the deities which they believe to be intermediaries between them and Supreme Being. In reference to the focus of this study, Obatala worshippers venerate Obatala as a dying and rising deity in Ile- Ife in order to protect and preserve the useful traditions. One of the medium of preserving and transmitting the philosophy of Obatala in the festival is through dance. Dance came into existence through religious practice. The significance of dance is beyond the purview of entertainment in most festivals. Krama in Edward (2007, p.34) describes festival as “formalised or unformalised rituals that aid the cultural expression of a people in an attempt to maintain a balance in the environment. Festivals showcase the historical mind, traditional technology, occupational and other creative expressions of the community”.

Festivals are celebrated virtually every day in African society. These festivals can be personal or communal. Consciously or unconsciously, different dances are performed in order to communicate with the unseen forces. There are numerous dances in Obatala festival conveyed by adherents and non- adherents. Two of the most prominent are coronation and royalty dances. It is essential to note that there is a connection amongst the variables of dance, culture and religion in Obatala

festival celebration. A relevant example is the coronation and royalty dances perform by elders mainly to communicate with Obatala and also, to reflect certain cultures which make-up the religion.

Obatala Festival in Ile-Ife

Presently, there are various historical versions surrounding Obatala worship and its festival in Ile-Ife. Obatala festival formerly known as *Odun Itapa* is celebrated in different towns such as Oyo, Ekiti, Ondo, Ogun and various countries such as Cuba, United State of America, Trinidad and Tobago, Brazil and a host of others. However, According to Yeyelorisa (2015) Obatala festival is celebrated to remember, appreciate, renew of covenants, and to represent Obatala as a dying and rising god. According to *Obalesun* (2015) there are basically two types of procession which are compulsory for all adherents. They are; the religious procession and ceremonial procession. The following days are set aside for the processions. Day One-Iwole Odun (commencement ceremony), Day Two-Ojo Oru (the day of invocation), Day Three-Isule (procession to Idita-Ile), Day Four- Ipiwo (vigil at Idita-Okoko), Day five-Itapa (palace visitation), Day six- Ojo Odun (celebration day). The elders perform royalty dance on the fifth day of the festival immediately after palace visitation engagement. Why the coronation dance is on the sixth day. Each adherent is believed to have specific role and duty. For instance; the *Isoros* (elderly chiefs) and *Isogan* (drummers) play significant roles during royalty and coronation dances.

Royalty and Coronation Dances in Obatala Festival

From time immemorial, dance has been an integral part of Obatala festival celebration. It is generally refer to as Ijo Obatala (dance of Obatala). The royalty and coronation dances are performed by elderly adherents during Obatala festival in Ile- Ife, Osun state. These two dances are strictly built on four structured performance practices. The royalty and coronation dances are unique because of the same structured performance practices which both dances share.

Royalty Dance

As the name implies, this dance is performed by elderly chiefs during the festival. The chiefs serve as representatives of Obatala on earth, particularly at Ile-Ife. The royalty dance is basically ceremonial in nature strictly perform for adherents. The elders perform royalty dances on the fifth day of the festival immediately after palace visitation engagement. Royalty dance is performed outside Obatala's tempo at Igbo Itapa, Ile-Ife. Elders believed that it is Obatala that directs their individual creativity on the incorporation of performance practices into the various royalty dance perform in a solo form. During the royalty dance, chiefs exhibit various

forms of creativity which they have acquired over the years as representatives of Obatala in Ile-Ife.



Plate 1: Royalty dance performed by elderly chief. Source: Researcher. Date: 20th January, 2015. Picture took at *Igbo Itapa*, Ile-Ife

The elders individually dance forward in a subtle manner with two horse whisk. The dancers creatively punctuate the rhythm of Igbin drums through improvised organised movements. As the elders perform the royal dance, their ability to incorporate and abide by the performance practices earns them financial rewards from other adherents.



Plate 2: Royalty dance performed by another Chief: Source: Researcher, Date: 20th January, 2015. Picture took at *Igbo Itapa*, Ile-Ife.

Coronation Dance

Coronation dance is performed by elders during the festival. It is performed to celebrate the new titles attained during Obatala festival. The coronation dance is in two forms, the solo coronation dance and the group coronation dance. Both dances are performed on the sixth day of the festival known as Ojo Odun (celebration day). The solo coronation dance is performed early morning on the six day immediately the elders are

crowned with new titles. The performance of the solo coronation dance is within Obatala's temple at Igbo-Itapa, Ile-Ife. The elders show appreciation to Obatala for the new title received based on merit.



Plate 3: Solo coronation dance performed by elderly female in white costume. Source: Researcher, Date: 21th January, 2015. Picture took at *Igbo Itapa*, Ile-Ife.

The group coronation dance is very elaborate it is performed in the afternoon. The venue for this group coronation dance is usually an open space far from Obatala's temple. Some adherents who are crowned pick *Aso-Ebi* (uniform cloth) for families and friends to grace the occasion. Ooni of Ife representative is called upon to hand them the certificate of each person's new titles.

Performance Practices of Royalty and Coronation Dances in Obatala Festival

The royalty and coronation dances share same performance practices in Obatala festival celebration. Performance practices in the celebration convey values which the celebration promotes. The performance practices are required to be incorporated into the coronation and royalty dances appropriately by the elderly dancers during performances. According to our findings, there are four major performance practices that both royalty and coronation dances of elders in Obatala festival share. They are; Elders' movements depicting cleansing of performance areas, Elders' movements conveying the invitation of Isogon (drummers) into the performance area, Elders' movements requesting for Igbin drum instrumental interludes from Isogon (drummers), and Elders' movements accompanied with vocal and instrumental interlude. The aforementioned practices are discussed below.

Elders' movements depicting cleansing of performance area is referred to as opening glee of coronation and royalty dance performances. This practice is usually without music and elders display their vast knowledge of internal rhythm which conveys their main intention. Similarly, the practice of the cleansing is also to make the environment a

safe place for their various dances and other adherents that watch the performance. This cleansing features series of improvised dance styles accompanied with internal rhythm. It is rooted in creative improvised upper body gestures which signify prayers for protection and creativity. The success of the first practice leads to the second practice which is Elders' movements conveying the invitation of Isogon (drummers) into the performance area. The elders deploy gestures and body movements to invite the drummers into the performance area. The drummers register their arrival through a specific rhythm which the elders instantly respond to through changed body movements which signifies a warm welcome for the drummers. This aspect features the agreement between the elders and drummers. The elders perform dances which punctuate the beat of Igbin drum ensemble.

The third practice is Elders' movements requesting for Igbin drum instrumental interludes from Isogon (drummers). Elders show they are in charge by deploying creative movements and gestures to allocate convenient spaces for the drummers. This action is followed by the last phase which is Elders' movements accompanied with song and instrumental interlude. The elders break into a joyful song which signifies acceptance of request, show of gratitude and call for celebration. The creative displays of the four performance practices which elders incorporate into the coronation and royalty dances attract various rewards and benefits during Obatala festival 2015 celebration at Ile- Ife.

Findings and Recommendations

Findings in the study revealed that the four structured performance practices attract benefits and appreciation for elderly dancers during royalty and coronation dances. Both dances share same performance practices due to the status and achievements of elders in the pursuit of preserving, protecting and transmitting the tradition of Obatala as a deity which represents creativity and purity in Yoruba history. Equally, the performance practices only apply to royalty and coronation dances. Both dances are strictly performed by elderly adherents in order to create a platform for introducing old and new elderly adherents.

Consequently, elder adherents perform coronation and royalty dances to register their gratitude for witnessing another festival celebration. Also, both dances are characterised with individual creativity, dexterity and skills. We, therefore, recommend that younger adherents should be enlightened on the vital roles the royalty and coronation dances perform by elderly adherents play in Obatala festival celebration. This will help to shun all sorts of attitudes and distractions younger adherents display during the two dance performances.

Conclusion

The performance practices of royalty and coronation dances in Obatala festival are built on four structured performance practices. These dances are said to be incomplete without the incorporation of the four structured performance practices. These dances are unique because they share same performance practices as a result of the status and achievements of elders in the pursuit of preserving, protecting and transmitting the tradition of Obatala as a deity which represents creativity and purity in Yoruba history. Performance practices in Obatala festival occur as actions conveyed strictly by elderly dancers mainly to achieve spiritual, therapeutic and economic benefits during performances.

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An Analysis of Deixis in Advertisements in Selected Nigerian Newspapers

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and

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Abstract

It is no gainsaying that man uses language to perform different functions that range from interpersonal to transactional, among others. These functions are often implied and to a larger extent, they need to be situated in order to be fully understood. This work sought to uncover how deictic expressions are employed by advertisers to manipulate the buying decisions of their target customer. The pragmatic tool that is employed for contextually showing the relationship between a word and what it stands for, that is, deixis taxonomy identified by Saeed (2009) will be deployed to the Fifteen randomly selected mobile telecommunication and bank adverts from the Punch newspaper. The content analysis of some is presented, while the tabular analysis is provided for the others. The study revealed that the predominant deictic elements used by the encoders of telecommunication and bank advertisements are personal and spatial. The study reveals that their usage is to craftily make the audience personalise the meanings in the advertisements, by reducing the distance between the products advertised and their target consumers. This basically suggests that there is a personal and at times communal common ground between discourse interactants. However, the usage of these deixis is a gimmick to entice their target audience to see themselves as of high value to them.

Keywords: Deixis, Newspaper, Advertisement, Telecommunication, Pragmatics.

Introduction

Language as a tool of communication is often used to sway the belief and opinions of people and a common aspect of human whose primary aim is to do this is advertisement or the act of advertising. Advertising, according to Kamath (2007, p. 189), is derived from the Latin

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word ‘advertere’, which means to turn the mind to. This means that advertising is aimed at appealing to the psychology of people. That, advertising is usually subtle appeal to the emotions of people who view any advertisement piece. Kamath adds that the American marketing committee defines it as any form of non- personal presentation and promotion of ideas, goods or services by an identified sponsor. In his view, Babatunde (2010, p. 9), opines that advertisements overtly and clearly indicate how the products are of potential benefits to the consumer. So, advertisements therefore provide information as a means to an end, not as end in itself. Babatunde (2007, p. 1), states that the most important aspect of an advertisement is the way meanings are suggested using associations, emotions and drives.

In the stiff and highly saturated market we have in Nigeria today in telecommunication and banking sectors, the use of different pragmatic elements by advertisers is a tactic to turn the mind of their audience to think and act in the way they want them to. This study thus sought to investigate the use of one of the pragmatic principles, as one of the linguistic intricacies used by advert designers in manipulating the buying decisions of those perceiving an advertorial. The study chose telecommunication and bank advertisements because they are one of the commonest and consistent in Punch newspaper, a media outlet that has wide readership and patronage.

Literature Review

The concept of deixis as a pragmatic element is a given fact as it “is reference by means of an expression whose interpretation is relative to the (usually) extra linguistic context of the utterance” (Dylgjeri and Kazazi, 2013, p. 88). ‘’, according to Yule (1996, p. 130), is a word derived from Greek which means ‘pointing via language’. Saeed (2009, p. 191) opines that the deictic devices in a language commit a speaker to set up a frame of reference around herself. According to him, Pronouns like *I, you, he, etc.* are shorthand devices which need various forms of contextual support. In other words, elements of language that are contextually bound are called deictic. These definitions all suggest that deictic expressions are bound to context and are indexed by speaker who has the floor. They are references to a person, place or thing and a considerable contextual knowledge or beliefs is usually required to identify the referent and other linguistic or extra linguistic features or facts surrounding such. Thus, contextual pressure on the usage of these deitic elements is needed for their interpretations and comprehension in utterances.

Traditionally, three types of deixis are identified by pragmatists such as Buhler (2011). The three types include: spatial, personal, and temporal deixis. These three are discussed in the following:

Spatial

Saeed (2009, p. 191) asserts that every language carries an implicit division of the space around the current speaker: a division of time relative to the act of speaking, and, via pronouns, a shorthand naming system for the participants involved in the talk. Adverbs of location can be used deictically. For example, the adverbs 'here' and 'there' pick out places according to their proximity to the location of the speaker. If the speaker moves, the interpretation of the adverbs will change. Demonstratives work in similar a way. The current speaker occupies the reference point: items closer to her will be described as *this/these*, items further away as *that/those*. While when languages contain such deictic divisions of space, their use has to be calculated by participants in actual contexts.

Temporal Deixis

The word temporal means time, thus, temporal deixis refers to the deictic elements that are used to show or point to time

Person Deixis

A deictic system also grammatically indexes the roles of participants in a discourse: the current speaker, addressee (s) and others. This information is grammaticalised by pronouns: Typically, a first person singular pronoun is used for the speaker, second person pronouns for addressee (s) and minimally a third person category 'neither- speaker –nor- addressee (s)' (Saeed, 2009, p. 196). This type of deixis is used to refer or point to the object(s) or referent(s) in a discourse. The knowledge of common ground can also be used to infer the relationship the person deixis signals between the discourse interactants.

Social Deixis

Social deixis is a type of deixis and they grammaticalise information about social relationship. Saeed (2009, p. 197) explains that the most obvious example is the distinction in many European languages between 'familiar' and 'polite' pronouns, e.g. *tu/vous* in French, *du/sie* in German.

Since, it has been said that contextual pressures on the usage of deitic elements is required for successful communication, it is important that common ground, a pragmatic element that explains the assumptions in the usages of deictic should be reviewed.

The Concept of Common Ground

Stalnaker (2002, p. 701), states that the expression 'Common Ground' as a term of presumed background information shared by participants in a conversation has its origin in Paul Grice's William James lectures in 1967. He adds that Paul Grice did not define or explain the term

in the published text, but described certain propositions as having common ground status.

Later Schaffer in 1968 refers to this same notion as ‘mutual belief’. Stalnaker in (2002, p. 701), however relates the notion of Common ground to presupposition. According to him, Common ground is what the speaker has taken to be mutually known by him and his target audience based on what exists in the world. Mey (2008, p. 11) states that although common ground is similar to presupposition, they are not referring to the same thing. He states that Common Ground is a meta-pragmatic element.

Enfield (2002, p. 223) identifies two functions of common ground; informational and socio-affilational. An informational imperative compels individuals to cooperate with their interactional partners in maintaining a common referential understanding, mutually calibrated at each step of an interaction’s progression. He adds that this aids the economy of expression. This is so because in interaction, not everything is being stated, instead intention and inference are both made on common ground. Affilational imperative compels interlocutors to maintain a common degree of interpersonal affiliation (trust, commitment, and intimacy), proper to the status of the relationship, and again mutually calibrated at each step of an interaction’s progression.

Nettle and Dunbar (1997), cited in Enfield (2002, p. 224) identify two levels of common ground:

1. Personal Level: at a personal level, shared experiences of interactants are in Common ground as long as the interactants know (and remember) they were shared.
2. Cultural Level: at a cultural level common ground may be indexed by signs of ethnic identity, and the common cultural background such signs may entail. Nettle and Dunbar (1997) cited in Enfield (2002, p. 224) say such marker is native dialect (as signaled, e.g., by accent), a readily detectable and reliable indicator of long years of common social and cultural experience.

Clark (1994) cited in Saeed (2009), distinguishes between communal common ground for the knowledge shared by co-members of communities and personal common ground for the knowledge two people share from their past experience of each other. Saeed (2010, pp. 201-202) illustrated the importance of common ground in the following conversations:

A: I’m hungry.

B: I’ll lend you some money.

This exchange gains coherence from the knowledge that money can be exchanged for food, which is cultural

knowledge not present in any reasonable dictionary entry for the words *food* or *money*.

A: Come over next week

B: It's Ramadan

If A and B are Muslims then A will infer that B's reply means 'No'. This paper relies on the insight of communal common ground to identify the stereotypes (communal) that is implicated in the usages of the deictic elements used in telecommunication, bank, and drink advertisements in Nigeria's Punch newspaper. The following subsection was devoted to the content analysis of 11 data and statistical analysis of the fifteen purposively selected data.

Data Analysis

The following is the content analysis of some of the sampled data which is followed by a statistical analysis. The statistical analysis strengthens the findings of the data.

Telecommunication Advert

Datum 1:

... but it can refresh your relationship

The second person (singular or plural) possessive deixis above suggests the encoder of the advert knows each of his target consumer's relationship. The usage of this deixis is aimed at making the advert less formal and more attractive to people. It carries a friendly undertone; and since every customer aims at achieving friendly interactions with the people they relate with, it appeals to their positive faces. This is one of the ploys advertisers use to attract people to their products and it reveals the stereotyping of people as love, attention, and friendly-relationship seekers.

Datum 2:

I get free credit...

When you call me

The first person singular pronoun 'I' and 'me' (nominative and objective) here refer to the female in the ad, while 'you' refers to the male in the ad as well as the target audience. The uses of these direct referents reflect a friendly pre-existing relationship between the participants in the ad and even the target audience; it thus encourages the target audience to call their friends and relations so that the 'free credit' can go round.

Datum 3:

Call that someone on Glo this Valentine season and you could each win one million naira

The underlined word in the above expression is a direct reference to a second person and it suggests that the encoder has a target in mind, that is, he is referring to someone he is aware of. In order to understand the

deixis one needs a previous knowledge of the persons involved in the discourse.

Datum 4:

Call someone this Valentine's season

Call that special person

The demonstrative pronoun 'this' in the first expression shows that the Valentine season is near. The demonstrative pronoun 'that' is usually said to mean that the referent (the object or person) being referred to is far from the current speaker. However, in the expression above it is used to express a certainty that the target audience have a particular special someone. The information here is based on assumed knowledge about the decoder of the Ad. That is, it has been taken as a known fact that the target audience has someone special that exists in the world that is also known to the encoder of the ad.

Bank Advertisement

Datum 5:

We identify with all Nigerians at home and in the diaspora

We remain committed to ourheroes past

The first person plural pronoun 'we' refers to FCMB, while plural possessive pronoun 'our' refers to what is owned by FCMB and Nigerians. These deixis reflect a cordial relationship between the target audience and the bank. These pronouns are employed by the bank to show a presumed oneness of dreams and desires by FCMB and Nigeria.

Datum 6:

Our dedicated call centre

We are happy to answer all your enquiries

The deixis underlined are used to indicate that both the encoder and the decoder of the ad know the people that are being referred to. It presupposes that a previous relationship is in existence between the people the deixis refer to. This is used to make the ad less formal and it thus appeals to the shareholder and customers who will feel that their bank extends friendly relationship to them and has their interest at heart.

Datum 7:

More value for you in Nigeria and across Africa

We are pleased to inform all Ecobank customers.....

The second person singular or plural pronoun refers to the audience of the ad, while the first person plural pronoun refers to the bank. The uses of these deixis suggest that the banks have a cordial relationship with their customers. This would thus encourage people to bank with them.

Datum 8:

Person Deixis

Call me if you need....

The first person singular pronoun (objective case) 'me' refers to the model, a supposed customer call centre agent (representing other call centre agents), while you refers to the target audience of the ad (customers of First bank). The underlined deixis suggest an existing close relationship between the bank and their target audience.

Datum 9:

A contact centre so versatile, it speaks your mother tongue

Choose a bank that speaks whatever language you speak

The underlined deixis are reference to the audience and their individual languages. These deixis are employed in a way that suggests that there has been a close (former) relationship between the bank and the referents. This is used by the banks to convince the people that they are always in close touch with their customers. This reveals another reason why advertisers or service providers have been stereotyped to be manipulative.

Drink Advertisement

Datum 10:

I know exactly what I want from my drink

So, you can imagine my joy when I discovered La Casera Apple

The person deixis 'I' in the above extract refers to the speaker. When a person refers to himself as 'I' and not his name, it signifies that there has been a previous reference to him and that the hearer knows who the 'I' refers to. The use of both 'I' and 'my' are used here to tell a personal experience. People are always ready to listen to the experience of others, they tend to try or adopt methods or things that work for them. That is, they believe more in results (tested things). This reveals the stereotype of customers (common ground held by encoders of advertisements) as always in need of assurance that that they will get value for their money.

Datum 11:

Whatever is your definition of fun, you will always that your calypso is good in DA MIX

The use of these underlined pronouns appeals to the positive face of the target audience. For instance the expression *your calypso* has a personal touch and it gives a feeling of involvement and probably ownership. The stereotype of people as attention seekers is exploited here with the use of these indexicals in order to appeal to the positive face of the consumers of the product.

Statistical Analysis and Discussion of Findings

The following table shows the percentage distribution of person deictic in the data analysed for the study. It was closely followed by the discussions of the findings from the data.

Types of Deixis	Numbers	Percentage
First person(subject and object) singular pronouns	6	8.75%
Second person singular or plural pronouns (possessives inclusive)	2	7.5%
First person plural pronoun	4	3.75%
Total	2	00

Table 1: Showing the statistical distribution of person deixis in the data

From the table above, it can be seen that First person plural pronoun had the highest percentage of occurrence. It thus buttress the point made earlier that advertisers try as much as possible to achieve personal common ground between them and their target audience. Their main aim is to make it seem to each target consumer that they are interested in him or her; are reachable and are willing to stay friends with them. Bank advertisements make more use of the first person plural pronoun 'we' more than mobile telecommunications.

Coming next on the table is: Second person singular or plural pronouns (possessives inclusive). It thus buttress the point made earlier that advertisers try as much as possible to achieve personal common ground between them and their target audience. Their main aim is to make it seem to each target consumer that they are interested in her or him; are reachable and are willing to stay friends with them

Generally, it can be said that the deixis expressions found in the data were employed by advertisers to make customers identify with their product. They built on the stereotype of man as having needs for love or cordial relationships by using synthetic personalisation to convince the individual target audience that the message of the ad is specifically special to him or her.

Conclusion

The analysis of the data revealed that deictic elements are used in the captions of the selected Newspaper advertisements to signal relationship or readiness to be in a trust-worthy relationship between the encoders of the adverts and the decoders. The usages of these deictic are also built on assumptions or communal common ground about man or particularly, the expected end-users or consumers of the product being

analysed. This, thus, proves that deictic are rhetorical strategies that may be used in different domains to serve humanity.

Since, deictic elements are veritable linguistic tools in appealing to the buying decision of people, it is recommended that a close attention should be paid to their implications in political discourses. Also further studies may investigate its relationship with the pragmatic concept of 'reference' in advertisements in order to burrow deeper into the linguistic enquiries on the purpose of elements that indicate and, index relationships between encoders and decoders in a communicative event.

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Chronotopes of Slavery and Freedom in African-American Historical Fiction

By

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Abstract

This paper examines the ways in which specific intersections of the notions of time and space are realised in four African American historical novels, namely: *Flight to Canada* (1976) by Ishmael Reed, *Dessa Rose* (1976) by Sherley Anne Williams, *Beloved* (1987) by Toni Morrison and *Middle Passage* (1990) by Charles Johnson. In achieving this aim, the paper utilises the concept of the Chronotope which was first enunciated by the Russian literary theorist and philosopher, Mikhail Bakhtin. Starting with the deceptively-simple premise that American slavery was simultaneously a time and a place, the article isolates the chronotopes of meeting or encounter, the road, the threshold and memory in order to show the ways in which a chronotopic analysis of the selected texts reveals complex insights into the nature of American slavery and the complicated manifestations of the diverse reactions to it.

Keywords: Space, Race, African-American, Historical Fiction, Chronotope.

Introduction

The basic facts of American slavery as a temporal and spatial phenomenon are fairly well-known. It occurred in the geographical location that has come to be known as the United States. Its emergence can be traced to the landing of some twenty slaves in August 1619 in Jamestown, Virginia, and its formal abrogation is attributable to President Abraham Lincoln's Emancipation Proclamation of 1863.

Considered as a concept and as a practice, slavery is very problematic. In the specific case of the U.S., it is replete with complexity, entangled as it is with race, notions of civilization and barbarism, and ideas of morality and ethics. There is, for example, the patent contradiction

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of the existence of slavery in a supposedly republican democracy whose very existence is based on the rejection of oppression.

Consequently, this study examines U.S. slavery as a peculiar combination of time and place as portrayed in four African American historical novels. They are *Flight to Canada* by Ishmael Reed (1976), *Dessa Rose* by Sherley Anne Williams (1986), *Beloved* by Toni Morrison (1987), and *Middle Passage* by Charles Johnson (1990).

The Chronotope

The chronotope, literally, “time-space,” refers to the way in which the combined notions of time and space help to determine the meaning and form of works of fiction. It is a concept which shows how temporal and spatial assumptions play important roles in determining the nature of fictional genres, themes and structures. Bakhtin (1981, p. 84) explains its significance thus:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope.

Chronotopes are defined by the simultaneity of spatial and temporal markers of various kinds which combine in different ways to produce specific artistic effects.

These combinations can be specifically categorised according to the way they appear in literary texts. These categories include the chronotope of encounter or meeting, in which characters are in the same place at the same time; the chronotope of the road, which represents the temporal and spatial progression of characters over a given area, and the chronotope of the threshold, involving their arrival at life-altering situations with the potential for either opportunity or disaster. There is also the chronotope of memory, the act of recall and prediction in which the human mind returns to preceding spaces and times to recall the past, or forward to anticipate the future.

These chronotopes do not constitute totally discrete, watertight categories because all involve the mediation of the notions of temporality and spatiality in closely interrelated ways. As Muller (2016, p. 593) points out, “fictional literature allows for a variety of coexisting chronotopes, even where they contradict each other or our conventional perception of reality”. For example, the chronotope of the road, which is clearly associated with movement in time and over space, cannot be deemed to be

wholly separate from the chronotope of the threshold, which involves the traversal of critical intersections of time and space.

Chronotopes in African American Fiction

Considering its realization as the intersection of the notions of time and space in fiction, the chronotope has a special resonance for the historical novel, which itself privileges temporality and spatiality to a significant degree. In the specific context of the four works of African American fiction which are the focus of this paper, for example, a great deal of meaning is situated in the specific ways time and space intersect.

As contemporary literary responses to a historical phenomenon, African American historical novels go back in time and in space in order to transcend the limitations of slavery as the manifestation of a particular period and location. They contrast the fictional notions of time and space with their historical manifestations, emphasizing the elements of continuity between black slaves and their African American descendants, particularly as shown in the similar challenges they face and the strategies they adopt in overcoming those challenges.

Slavery, as a marginal social status incorporating dislocation and deracination, raises important issues of time and space that are well within the purview of the Bakhtinian chronotope. Servitude, for example, was both a spatial and a temporal imposition. This represents the second stage of a pattern of spatial disruption, the first being the forcible transportation of his ancestors to the New World. The slave also endured temporal dislocation as well, because his stereotype as a sub-human being imprisoned him in a pre-Enlightenment barbarism his masters felt he could never transcend, indeed arguing that it was the main reason why slavery was the appropriate destiny for him. Since history involves interpretation and selection, it is inconceivable that the end result will be satisfactory to all its recipients. This seems to be the case of the authors in the four literary texts in focus. It can be argued, for example, that the authors choose to write about slavery a century after its abolition because it represents a fundamental aspect of African American experience in the United States whose historical rendition they were dissatisfied with in specific ways. It is certainly clear that all four felt that they could make insightful contributions or add significant insight to a phenomenon whose existence is already a matter of historical record. More than merely fleshing out dry or unemotional historical facts, their mission actually takes on the task of reinterpreting history, offering perspectives of slavery that were previously downplayed or unexplored.

The authors' motivations may also stem from a "desire to re-vision African-American history from their imaginative and informed point of view" (Christian, 1990, p. 327). In the case of Toni Morrison's *Beloved*, for instance, it has been argued that she "constructs history through the acts and consciousness of African American slaves rather than through the perspective of the dominant white social class" (Krumholz, 1999, p. 107).

Primary evidence of this is to be found in the already-stated fact that their novels offer perspectives of slavery which emanate mainly from the point of view of the enslaved rather than the enslaver. This is an obvious indication of the fact that the slave's point of view was not adequately represented in most historical accounts of slavery. It is thus no surprise that each novel isolates specific aspects of the slave experience for detailed treatment. *Flight to Canada*, for example, re-examines the ideas of literacy, freedom and identity in the context of slavery, as well as the very idea of historical representation itself; *Dessa Rose* and *Beloved* look at slavery from specifically female perspectives, bringing to light hitherto less well-known aspects of the African American experience of slavery; *Middle Passage* examines the ambivalent attitudes to slavery of a recently-freed slave. The very nature of such attempts to focus upon the personal lives of individual slaves in itself represents a marked contrast to conventional historical narratives which often perceive slaves as an anonymous, indistinct mass.

As a tool of analysis, the chronotope identifies specific dimensions of the various intersections of space and time, and the meanings they acquire in the particular context of African American literature. The chronotopes of the road and of memory are particularly significant, the former in charting the journey out of degradation and servitude into dignity and freedom, the latter in identifying the problematic nature of memory as simultaneously representative of restriction and transcendence.

The road chronotope is pre-eminent in all four texts because they all explore the dynamics of movement along specified courses in various manifestations: as physical journeys, and as spiritual, emotional or psychological progression. *Dessa Rose* deals with the journey of an intrepid band of ex-slaves involved in a fake slave-trading scheme, every step taking them closer to their goal of freedom and prosperity. *Flight to Canada* examines the escape of a fugitive slave to Canada and his return to the newly-liberated plantation he fled. *Beloved* also looks at the escape of a fugitive slave, but concentrates on the psychological cost at which that escape was secured. *Middle Passage* examines the notorious Atlantic slave trade route and uses it as a metaphor for the central character's progression through the complexities of personal and communal identity.

The chronotope of memory, as Vice (1997, p. 102) explains, is most obviously represented in the novel genre through the formal chronotopes of prolepsis (flashforward) and analepsis (flashback). Memory, as the locus of the communal-individualistic act of recall, acquires great significance in African American letters. It could not afford to be as ahistorical as mainstream America because the rectification of racial oppression depends heavily on a general acknowledgment of past wrongs. Literary genres such as the folktale depended on retrieving the lessons learnt from a painful past and ensuring that they were never forgotten, while literary forms like the slave narratives were literally shaped by the memories of former slaves. In the selected novels, memory is significant to an investigation of the nature of slavery as an assault on the human psyche, particularly the burden of past degradation and shame which many characters struggle with, both in slavery and in freedom.

Some of the texts, as fictional biographies and autobiographies, are literal representations of the act of recall, the form they take being shaped by what the narrators make of their memories; the things they are able to remember and those that they are unwilling, or unable, to forget. *Dessa Rose* and *Middle Passage* fall into this category, while *Flight to Canada* and *Beloved* examine it as an important element. In all of the novels, memory as an act of recall assumes great importance. Characters are seen to struggle against painful recollections of lives spent in slavery, and a significant aspect of overcoming servitude lies in discovering the ways in which it no longer negatively impinges on their present lives.

As a device which examines the way in which time and space intersect within fiction, the chronotope helps illuminate significant aspects of the essentially ambivalent situation of the slave. Living as they did within a slave society founded on notions of racial inferiority, the main characters of the texts in focus are essentially interstitial figures who occupy an uncertain middle ground somewhere between slavery and freedom; they are, in essence, lost in space and trapped in time.

In *Middle Passage*, this fact is obvious because Calhoun, the main character, is a free person but not a citizen, and in addition, is cut off from the African American community by choice and the white community by racism. Dessa and Sethe are also liminal figures, the former portrayed in the process of flight, the latter alienated by the consequences of fleeing. Both escape slavery as pregnant women; Sethe gives birth on the road, Dessa after escaping jail. These acts of childbearing represent “maternal work performed in a kind of geographical and metaphysical borderland” (Trapasso, 1995, p. 219). Quicksilver in *Flight to Canada* is an escaping slave, relying on his native wit to stay one step ahead of those sent to “repossess” him. His status is as yet not completely defined, as it

incorporates sharply contrasting perceptions of him as human and as property.

The threshold chronotope relates to the negotiation of critical intersections of time and space, what Bakhtin (1981, p. 248) calls “the breaking point of a life, the moment of crisis, the decision that changes a life (or the indecisiveness that fails to change a life, the fear to step over the threshold)”. In the texts under consideration, the decision to flee and the act of fleeing itself represent this breaking-point. For characters like Dessa, Sethe and Quickskill, flight is the strongest possible repudiation of slavery and everything it represents. Fleeing does not simply amount to escaping the wrath of a brutal slave master; it is, in essence, a determination to take oneself as completely out of contact with an inhuman system as is possible. In this sense, flight becomes a form of rebirth involving the “death” of a slave and the birth of a free person. For Calhoun, who is already free, his flight is no less real, because by escaping his financial obligations and ending up on a slave ship bound for Africa, he is as much a victim of malign social and economic forces as any slave. His voyage is, in fact, an inverted flight which takes him back in space to Africa and back in time to his childhood, compelling him to cross the threshold of his own fears and repressions.

Given the way in which they refocus attention on the spatio-temporal dimensions of African American historical fiction, chronotopes enable such texts to be viewed with new eyes. It is possible, for example, to see that the deliberate disruptions of the space-time continuum in the texts in focus (as well as others like Octavia E. Butler’s *Kindred* and Edward P. Jones’s *The Known World*) as part of a larger project of revision, reinterpretation and reclamation in which new meanings and perspectives are brought to bear on the long-standing issue of what American slavery means to African Americans. The most obvious demonstration of this can be seen in the way Bakhtinian chronotopes mediate the poles of enslavement and freedom in the selected texts.

Conventional journeys involve passage in space and movement through time. The road chronotope enables the disjunctions in space and time which recur in slavery to be portrayed with greater clarity. In *Flight to Canada*, “flight” is conceived in the dual senses of air travel and fleeing oppression: the act of fleeing is thus conflated with the style of fleeing, the resultant incongruity forcing a reconsideration of precisely what it actually means to flee. Quickskill’s movement to Canada charts his emergence as an independent personality in his own right. In *Dessa Rose*, the characters’ movement from vulnerability to strength is encapsulated in their activities in the fake slave-trading gang as it moves them ever closer to financial independence and freedom. In *Beloved*, Sethe’s escape from the horrors of

Sweet Home underscores her determination to acquire maternal and personal identity. In *Middle Passage*, Calhoun has to leave the United States in order to attain an understanding of his peculiar position as a black person and as an American.

In essence, many individuals embark upon physical (from one place to another) and psychological (from one emotional state to another) journeys whose ultimate destination is self-knowledge rather than just “freedom.” Escaping slavery therefore involves a complex negotiation of the shifting sands of space and time. In all four texts, conventional notions of progress, often seen as being synonymous with moving forward, are contrasted with ostensible regression, conventionally seen as backward movement. When movement is reinterpreted in terms of the negotiation of space and time, it becomes obvious that progress and regression are more complementary than contradictory. In *Dessa Rose*, *Beloved* and *Middle Passage*, the main characters all effect a regression to the space and time of slavery in order to escape the place and time of slavery. Dessa and her colleagues pretend to be slave traders; Sethe kills her daughter; Calhoun becomes a shiphand on a slaver bound for Africa. Because the road to freedom is not so much a journey as it is a complicated negotiating of space and time, it is easier to explain ostensibly incompatible behavior and attitudes when they are perceived in those terms.

The re-conceptualisation of the journey in terms of negotiating the complexities of space and time enables further insights into the exact nature of the flight from slavery. The questions of the direction in which one should be going, how far and how fast become complex issues which are seen to have no easy answers, especially considering that the past, former space and preceding time, impinge heavily on the here-and-now of the present. McDowell (1989, p. 147) notes that, in *Dessa Rose*, “Dessa’s is clearly not a progressive evolution from slavery to freedom, for slavery’s effects include the painful memories of her lover’s murder as well as the loss of family and friends, both symbolized in the scars on her body that she will carry for life”. In *Beloved*, the right to freedom is often perceived in terms of having “paid” the cost of the journey, as appears to be the literal case for one of the characters formerly called Joshua, who renames himself Stamp Paid, because the sacrifice of his wife is deemed ample payment, or stamp duty, for his own freedom, and who reads the situation of other ex-slaves in this light.

Notions of space are seen to be open to reformulation. Thus, freedom from the oppressiveness of slavery is not merely a physical destination north of the Ohio River (as *Beloved* and *Flight to Canada* argue), nor is it even just a personal condition (as *Middle Passage* and *Dessa Rose* demonstrate) because the journey is itself not simply the

traversal of distance from an oppressive, slaveholding South to a supposedly free, abolitionist North. It is nothing less than a fundamental psychological adjustment involving a revolution in attitudes towards slavery.

Since it is simultaneously moral, psychological and geographic, the road to freedom cannot be uni-dimensional. This is suggested in the way in which the movements of characters in the texts acquire an ambiguous quality. In *Dessa Rose*, it is almost random – down into the Deep South, through the slave states and “sideways” into the non-slaveholding West rather than simply “up” North. It is circular in *Middle Passage* – an already-freed slave stays in the relative freedom of an urban environment in the South, goes across the Middle Passage to Africa, and returns to the South. The same thing happens in *Flight to Canada* – an escaped slave gets to Canada, but returns to the plantation which is now owned by a former fellow-slave. In *Beloved*, progression is transmuted into stasis because Sethe has escaped slavery only to encounter ostracisation within the African American community of her destination.

Conclusion

Most conventional understandings of U.S. slavery have been shaped by often-unexamined perceptions of the ways in which time and space are implicated in it as a social and historical phenomenon. By offering new ways of combining temporality and spatiality with regard to American slavery, the chronotope offers new ways of accounting for its complexity as it is depicted in African American works of historical fiction.

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A Survey of Selected Visible Female Liturgical Art Musicians in South-western Nigeria

By

Kayode Morohunfola (Ph.D.)*

Abstract

This paper highlights the visible and significant contributions of some female professional art musicians in the world of liturgical music as organists and choirmasters in the Southwestern part of Nigeria. The primary sources of information are direct interview, some electronic media such as phone, Facebook, electronic mail and the WhatsApp. Secondary sources on the other hand are through magazines, journals, programme booklets, internet sources and textbooks. The study showcases some of these female musicians, and how their strong determination did not allow their gender to serve as a hindrance in their bid to play a perceived male musical instrument. It has also come to the fore that their contributions to performance musicology cannot be overemphasised. Furthermore, the work stressed the need for continual breaking of gender boundaries, with a view to encouraging aspiring female musicians.

Keywords: Liturgical Art, Music, South-western Nigeria, Gender, Stereotypes.

Introduction

Gender has been described as ‘classification of people and human traits as masculine, or feminine’ (Maus, 2011, p. 317). The Dictionary of Psychology describes stereotype as ‘a fixed, often simplistic generalization about a particular group or class of people (Cardwell, 1999, p. 253). Gender stereotyping is the practice of ascribing to an individual woman or man specific attributes, characteristics or roles on the sole basis of her or his membership of the social group of women or men. Steblin (1995, p. 128), in relating gender stereotyping to musical instruments described it as, ‘the labeling of instruments as being primarily male or female’. She further described it as part of the sociology of music with an enormous effect on women’s participation in the history of music.

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The western history and the African history have shown the dominance of men in many areas of life, including music performance. In the paper, he explained how the passive role of women in Yoruba Islamic popular music has become an active one.

Research have shown that the engraining of gender stereotyping in the choice of musical instruments is largely influenced by peer group, role models, supportive environment, teachers, parents and the society (Abeles 2009, pp. 127-139, Conway 2000, pp. 1-17, Green 1993, pp. 219-253).

In another gender related article on gender stereotyping on string instrument, Baker (2012, p. 4) quoting Butt (2009, p. 31) explained that women who cross gender boundaries were viewed as courageous and forward thinking, while men who cross such boundaries may face some ridiculing and may be considered as committing a 'social suicide'. Doubleday (2008, p. 7), gives some reasons for crossing gender boundaries in musical roles. These reasons are artistic motivation, desire to experiment and changing cultural beliefs. Some of the factors that encourage crossing the gender boundary are strong parental support, teachers desire to create a strong distinctive identity, and being unaffected by peer group's negative comments (Sinsabaugh 2005, p. 26).

The role of organist in most Nigeria liturgical settings is occupied mostly by men. In the gender stereotyping mentality in Nigeria, the role of organist is considered a male role. In spite of this, there are a number of women who have reversed this stereotyping mentality. Many of them were also given the added responsibility of choirmaster. In the international scene, we have concert organist like Diane Bisch, who is an international acclaimed organist. She has been invited in all the continents of the world, to give recitals. This paper is focused on some of those female church organists, highlighting the contributions of these prominent women, who are renowned performers in the liturgical circles. All of them are church organists, who also contributed significantly in the area of music education in Nigeria.

This paper, discusses the issue of gender stereotyping, in the traditional life of Nigeria in relation to female participation in Yoruba dundun ensemble drumming. It also examines the female preference for the playing of Western Orchestra instruments. Furthermore, the paper considers the issue of female students musical instruments specialization in relation to their male counterparts in some of the music departments in Nigeria's higher institutions of learning.

Review of Literature

The issue of gender stereotyping has been documented in history. One of such is Paul's writings to the Church in Corinth on the conduct of female members in religious settings (1 Corinthians 14: 34-35)., According

to him, the females should play passive role during liturgical services. According to Steblin (1995, p. 132), the above biblical passage guided the ecclesiastical authorities in banning women from the active life of the Church. Baker (2012, p. 3), also emphasises the rigidity of the enforced rule on female participation in the Church and the Society in the Middle Ages and the Renaissance. In her view, Borroff (1975, p. 29), describes the medieval era as ‘a period of productivity, of professional women- including composers while the Renaissance was described as ‘step backward for women’. There was a slight improvement in the earlier part of the nineteenth century, a period of transition from Classical to Romantic era, when women were allowed to perform instrumental music only at home, the musical trainings available to them at this period were severely limited.

Towards the end of the 19th century, it was acceptable for women to study and perform violin and cello, even though they were not allowed to play in professional orchestra. In England, women were required to play cello in ‘side-saddle’ position to avoid placement of instrument between opened legs (Cowling, 1983, pp. 179-180).

In the earlier part of the twentieth century, there was an emergence of all female Orchestras. This was because they were not allowed to play in established orchestra. Women clubs started supporting female orchestra, female performers, and female composers. Some women studying music were supported with scholarships (Neal-Bates, 1982, p. 194). However, the exodus of many male musicians to the warfront during the second world war paved way for the acceptance of female players into established orchestra (Doubleday, 2008, p. 29).

According to Phillips (2004, p. 7), the Renaissance choir was predominantly male, until the protestant reformation, also known as European reformation, led by Martin Luther, which laid the foundation for protestant movement. This reformation encouraged congregational singing in the Church and the formation of the Lutheran Choirs, which embraced female members. He further explained that the Catholic Church maintained her tradition of all male choirs in the Baroque era. Krille’s (1938, p. 123), study on gender stereotyping of musical instruments in Germany in the classical era listed instruments that were considered feminine at the period as Piano, Lute, Zither and Harp while the German pedagogues considered the Violin, Cello, Flute and Organ as masculine.

In spite of the psychological pressure of keeping to the sexually appropriate musical instruments in the Renaissance and the Baroque era, there were exceptions. Italian convents and Venetian conservatories of the orphaned girls, were places where they voluntarily and willingly cross gender boundaries in the training of girls (Grout, 1998, p. 370).

According to Steblin (1995, p. 132), 'Women were generally excluded from the career of Church Organist, since active positions in the church were reserved for males only'. The wall of gender stereotyping has been broken down in the choice of musical instruments in the 21st century. In spite of this, gender association still exists in many cultures of the world, including the advanced world (Baker 2012, p. 2).

Gender Stereotyping in Nigerian Music

Ikpe (1997, pp. 248-249), explained how the motherhood role of women in Nigeria has shaped their contribution to the society. In the pre-colonial era, the motherhood role determined what women could do. Despite the role differentiations, she gives instances of how some women proved the gender stereotyping theory wrong. She makes reference to some female rulers and warriors such as Queen Amina who took over the reign of Zaria in 1576 and of Magira Aisa Kuli of the Kanuri Empire who reigned as a regent in Borno from 1562 to 1569. She further highlights the contributions of Queen Kambasa of Bonny, who ruled around 1500 and some other women with remarkable records in the pre-colonial era, such as Madam Tinubu of the Egba Kingdom, Moremi of Ile Ife, and Iya Oba Idia of Benin kingdom.

In a related study on female participation in making of public outdoor sculptures. Akintonde, Oladugbagbe & Okunade (2016, pp. 1-2), observe very low level of women, whose specialisation in visual arts studies is sculptures making. The study attributes this to the natural female physiological and emotional constituents.

In spite of the central place occupied by drumming, and its being the principal medium of instrumental music in Yoruba land (Euba, 1990, p. 27), Samuel (2005, p. 78) notes the dominance of men in the playing of the most popular Yoruba drums ensemble, in the Dundun family. For example, Olaniyan (1993, p. 55), notes that there is a stereotypical belief that female should not play the dundun drums. In another research on two female ensembles in the Okpe Kingdom of Delta State, Idamoyibo (2005, p. 210), observes that, both ensembles have male drummers, because women are not allowed to play drums in that culture. An exceptional case is the Eku festival where women are the main drummers in the day three of the festival (Okpeki, 2011, p. 234).

The 'History of the First Baptist Church, Okelerin, Ogbomoso (1855-1999)' shows that, out of the twenty-two organists that served the Church, from 1919 to 1999, there were only two females, Mrs. Mary Okanla, and Dr. Mrs. Martha Gilliland. According to Sadoh (2012, p. 49), the only female that occupied the role of the Master of Music at the Christ Cathedral, Marina, Lagos in the one and a half century of the Church was Mrs. Tolu Obajinmi.

The MUSON Diploma school is a conservatory of music in Nigeria, a tertiary institution where some students do their major in organ performance. According to one of their lecturers, Mr. Imoleayo Balogun, in the last over one decade of the school, there is no female organ performance major. Ironically, Mr. Segun Enitilo informed the researcher that the only organ performance major at the Mountaintop Conservatory of Music is a female. Furthermore, Dr. Christopher Ayodele, a renowned organist and an organ lecturer at the Polytechnic Ibadan said, the number of female organ performance majors who have gone through the Music technology department of The Polytechnic is few.

A Survey of Selected Visible Female Liturgical Art Musicians in South-western Nigeria

Victoria Adebanye Ademola

Princess Adebanye Ademola a Pianist, Choirmaster, Vocal Coach, Music Educator, Broadcaster was born in 1945, into the royal family of Sir Samuel Ladapo Ademola the seventh Alake (title of the paramount ruler of Abeokuta) of Egbaland, who ruled from 1920 to 1962. Banke started her primary education at Anglican Girls Seminary at Broad Street Lagos, she completed her primary school at Kent College, Baltimore, England. She later attended Kent College Pembury Turnbridge, Kent England for her secondary education. Banke did her undergraduate studies at Royal Academy of Music from 1964 to 1968. She graduated with a Licentiate Diploma in Piano (LRAM) in 1968. Banke furthered her education by obtaining a Bachelor of Arts degree in Theology at Faith Bible College Ota (Affiliated to Ogun State University).

She started her working career as a producer of music in 1969 at the Nigerian Broadcasting Corporation (NBC). She retired as an executive radio director in 2006. Her last station is Radio Nigeria, Ibadan. She later worked with Gateway Radio, Abeokuta as General Manager/ Chief Executive Officer from 2006 to 2011.

Her journey to music started with Piano lesson in Lagos at the age of 10, Her teacher's name is Mr. Karena, She continued her lesson when she travelled to United Kingdom at the age of 11. She became so dexterous on the piano that she was given admission into the prestigious Royal Academy of Music on her first attempt in 1964.

On her return from the United Kingdom, she played the organ at the Cathedral Church of Christ for the early morning 7.15am Holy Eucharist for some years on the invitation of the then Cathedral Provost, Sope Johnson, She later joined the Church of Assumption, Falomo, where she volunteered as a consultant in the area of Choir training for many years. In the earlier part of her career at the NBC, the director of music, Christopher Oyesiku encouraged her and the other music graduates working with NBC

to be involved in teaching music in some Lagos secondary schools, she responded by doing part-time teaching at Queens College, Lagos. At the inception of the MUSON (Musical Society of Nigeria) School of Music (MSM) in 1989, she was one of the pioneer part-time teachers, she was not fully committed to teaching at the MUSON School because of frequent transfers and the demand of duty in the broadcasting industry, until her retirement in 2011. Banke is still a part-time teacher at MSM till date. She later joined the Mountain of Fire and Miracle (MFM), headquarters in 1994, and she has served as the Music Director of the church from then till date. The music ministry of the MFM Church that was just starting at the time of her joining the Church, is one of the foremost in liturgical music in Nigeria today. The numerical strength of the Church Choir and the Orchestra is second to none in Lagos.

Dr. Joy Nwosu Lo Bamijoko

Joy Nwosu Lo-Bamijoko, a Musicologist, Singer, Band Leader, Pianist, and Choirmaster was born in Enugu in 1940 into the musical family of Charles Belonwu and Deborah Nwosu, Charles was an organist while Deborah was an Alto Singer. Joy graduated with a Grade Two Teacher's Certificate at Holy Rosary College, Enugu in 1961. She won two scholarships to further her studies after her teacher training, one from the Eastern Nigerian Government, and another from the Holy Rosary Sisters, she opted for the Eastern Government scholarship which took her to Italy for professional training. She studied voice, and piano at Conservatorio Di Musica Santa Cecilia in Rome, she later studied Mass Communication, specialising in cinematography at the University for Social Studies in Rome. She returned to Nigeria in 1972 after obtaining two voice diplomas, a licentiate in Music theory and, a diploma in Mass Communication.

Joy's journey into music started when she joined the St Bartholomew's Church Choir Enugu in her early teenage years. Joy was introduced to the rudiments of music, and how to sing tonic solfa while she was in the choir. When she proceeded to the Teachers College, she joined the choir, where she was more experienced than most of her peers, and the teachers gave her unlimited access to the piano even though there was no music instructor to guide her. Joy represented her school at the Eastern Nigeria Competition where she won first place for seven consecutive years.

She started working with the Nigerian Broadcasting Corporation as a producer of music programmes in 1972. She was later appointed as a lecturer at the music department of the University of Lagos in 1975. While she was at the University of Lagos, she served as the Chair of the Music department from 1986 to 1987. She was also the Chair at the music unit of the Centre for Cultural Studies from 1989 to 1992. She retired from the University of Lagos, as a Senior Lecturer in 1999. After her retirement, she

relocated to the United States of America. While in America, she was a vocal music teacher at Patterson Public Schools New Jersey, from 1997 to 2000. She moved to Irvington High School also in New Jersey to perform the same function from 2000 to 2008.

Joy was the organist and music director at the Catholic Community of the Chapel of Christ the Light, the University of Lagos from 1982 to 1996. She was also the choir director of the Junior Choir at the Sheperdhill Baptist Church, Lagos from 1986 to 1992. As an operatic soprano, she has performed works by composers such as Mozart, Handel, Schubert, Schumann, Bononcini, Duke, Bankole, and Fibresima. She has performed in countries such as the United Kingdom, Italy, United States, Ghana, and Nigeria. Joy has three records to her credit. She also has local and international scholastic publications to her credit. According to Sadoh (2012 p. 97), she was the first professionally trained musician who crossed from western classical music, to indigenous popular music, and she was able to combine the two styles successfully.

Mrs Edna Soyano

Edna Soyano, a Pianist, Music Educator, Choir Director, and a Composer was born into the Ghanaian family of a Presbyterian minister in 1934. Her family name is Konotey-Ahulu. She attended the famous Achimota School for her secondary education, before proceeding to the Trinity College of Music London. While she was at Achimota School, she studied music under Mr. Kwame. Before finishing at the school, she passed the grade 7 piano practical exams of the Royal School of Music. She completed her advanced level, passing all her subjects. She registered for an Associate Diploma (ATCM) at the Trinity College of Music. After the completion of the course, she proceeded to Durham University for a Bachelor's degree in Music. Upon her graduation in 1960, she enrolled for the Post Graduate Certificate in Education (PGCE) at the University of London. In 1965, she completed a Master's Degree at the University of North Wales Bangor.

Her first work experience was after her secondary school, when she was invited from Ghana to work as research assistant at the School of Oriental and African Studies (SOAS), London. Upon the completion of her studies at the University of London, she returned to Ghana where she lectured at the then Winneba School of Music, now University of Education Winneba. She got married to Olumide Soyano, a Nigerian in 1963. She taught in many schools in Nigeria, such as Ibadan Grammar School, United Christian Commercial Secondary School Ibadan, Kings College, Lagos and Queens College, Yaba. She retired from the Federal Civil Service of Nigeria in 1984.

After her retirement, she was offered an appointment at Corona School. She was with Corona school for another nine years. At the inception of the MUSON School of Music, she was one of the pioneer staff. Mrs Soyawo and some veteran music educators, such as James Adekunle, Marion Akpata and Emeka Nwokedi, laid a foundation for quality music education at the MUSON School of Music. She was the deputy director of the music school until she retired in July 2018.

Edna had been involved in the music of the Presbyterian Church since she was young. In her secondary school, she was one of the student pianists playing for assemblies and Church services at Achimota School. In her undergraduate days, she was a member of the Choir at the Durham Cathedral. She joined the music ministry of the Chapel of Healing cross, where she served as the music director for a period of seventeen years. During her tenure as the director of music at the Chapel of the healing cross, the Church was noted for excellence in Church music.

As a composer, she has composed many incidental music. She composed the school anthem for schools such as Federal Government College, Ijanikin, Federal Government College Sagamu, United Christian Commercial Secondary School Ibadan. She has composed over a hundred descants for Church hymns.

Tolu Obajimi

Tolu Obajimi, a Pianist, Choirmaster/Organist and, a Music Educator was born in 1939. Obajinmi was exposed to music quite early in life. After her elementary and secondary school education in Nigeria, she traveled to the United Kingdom for her professional training at Guildhall School of Music and Drama London. On her return to Nigeria, she became a music educator. She served as a teacher at Queens College, Yaba. She later founded the Obajinmi Conservatory of Music, a school known for excellence in the teaching of piano and music theory. Obajinmi is known for her versatility in the Organ and Piano. She's a renowned accompanist in the Nigerian music circle. She has played standard works such as the Messiah, Israel in Egypt, The Creation and Ode to St Cecilia Obajimi has served as accompanist for some of the foremost choral groups in Nigeria, One of such groups is the internationally acclaimed group known as 'City Chorale' led by Sir Emeka Nwokedi.

Obajimi was appointed the Master of Music at the Cathedral Church of Christ, Marina Lagos on 1st January, 1993. She was the first female to be appointed a Choirmaster in the Cathedral, a Church that was established in 1867. By this appointment, she has stepped into the shoes of some historical fathers of Art music: Robert Coker (Choirmaster from 1895 to sometimes around 1912), and T. K. E. Philipps (Choirmaster from 1914-1962).

Moradeke Ogundele

Elizabeth Moradeke Ogundele, was born in Ibadan into the family of Ajibade in 1965. She attended Saint David's Primary School Ibadan. She later attended the St Joseph's Modern school, before proceeding to Ibadan Grammar School for the completion of her secondary education. She had her initial training as a teacher, at Wesley College, Ibadan before proceeding to the College of Education, Ilesa. She attended The Polytechnic, Ibadan to study Music, and obtained her OND and HND in Music in 1990 and 1994 respectively. While she was at The Polytechnic, Ibadan, she studied organ and piano under the tutelage of Dr. Christopher Ayodele. In order to have a teacher's certificate she attended the Lead City University, Ibadan for her Post-Graduate Diploma in Education, and completed the programme in 2008.

Moradeke's journey into music began at a tender age when she joined her Church Choir. Her father was her first music teacher, and encourager. She later offered music as one of her subjects during her teacher's training programme. Before enrolling in school to study Music, she was a pupil organist at Saint David's Church, Kudeti, Ibadan. Because of her dexterity, she was elevated to the position of the assistant organist. She was later appointed the organist of Saint Luke's Church, Molete, Ibadan. After her marriage in 1991, she moved to her husband's church at Saint Anne's Church, Molete, Ibadan. After joining the church, she was appointed the Assistant organist. She was later elevated to the position of the Organist, a position she occupies till date.

In addition to her playing organ, Moradeke is also a music teacher, with Oyo State Teaching Service Commission (TESCOM). She has taught music in a number of secondary schools in Oyo State in the past over two decades. Currently, she is a teacher at Celestial Grammar School, Ibadan.

Elizabeth Temitope Adebayo

Temitope Adebayo, Organist, Choirmaster and a Pastor, was born in 1989, into the family of Deacon and Mrs. Amao. After her secondary education at Smith International Baptist Academy, Ogbomoso, she proceeded to the University of Ibadan, for her Bachelors of Arts degree in Classics. She later studied for a Master's of Divinity degree in Music at the Nigerian Baptist Theological Seminary, Ogbomoso. Tope is currently rounding off another undergraduate degree programme in English at the National Open University. She also intends to undergo Master of Arts degree in Music after the completion of Bachelor of Arts degree in English.

Her interest in music was triggered by her parents, through the purchase of musical instruments such as the recorder and the electronic keyboards. She started piano lessons under the tutelage of Mr. S. F. Alabi, when she was eleven years old. She continued her musical development at

Ogbomoso, until she moved to Ibadan when she was 16 years old. In Ibadan, she continued her organ lessons under the tutelage of Dr. Dayo Oyedun, the substantive organist of Oritamefa Baptist Church, Ibadan and occasional input from the renowned organist, Dr. Christopher Ayodele. At the National Baptist Music Workshop (BMW), she also has the privilege of learning under the tutelage of Dapo Adetunji and the Maestro, Mr. Kayode Oni. Tope served as the Assistant Organist for Orita-Mefa Baptist for thirteen years. She was appointed the Principal Organist at the Great Grace Christian Church, Ogbomoso in 2019.

Conclusion

This study reviewed literatures relating to gender stereotyping and how they have affected female participation in music performance from biblical days to the era of plain song and antiquity to the 21st century of Western music. It further reviewed gender stereotyping in Nigerian music, and some other related areas of endeavors. Moreover, the study did a survey of some prominent Nigerian female organists, who have crossed the gender stereotyping boundary successfully. Lindsay (2010), noted the impact of role models in encouraging female students to cross the gender boundaries. Hence this study showcased some outstanding female organists/choirmasters through their biographical information.

The study showed that, old patriarchal power that encouraged Male dominance in music performance still affects female participation till date. The work noted that there was a decline in rigidity of rules on gender roles from the nineteenth century, in many cultures of the world. One can imagine the number of females who would have been great performance musicologist and compositional musicologist that have been deprived in centuries past. This view was also expressed by Junker, cited in Steblin (1995, p.12), when he submitted that “the restrictions on instruments have caused a regrettable loss to music of many fine performers on the unsuitable instruments that the female sex could have produced were these restrictions not in place”.

The work strongly recommended that women should be focused on any musical role that they have a strong inclination for. The erroneous gender stereotyping theory should not be allowed to hinder a girl child from reaching her maximum potential. Parents and other family members should be ready to support female children morally, financially and otherwise to maximize their potentials. Females are encouraged to be forward looking and courageous not minding the peer group pressure or the erroneous belief of some members of the society on gender stereotyping.

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Other Materials

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Oral Interview/Informants

- Mr. Imoleayo Balogun: Lecturer, MUSON School of Music (Diploma School), Lagos.
- Mr. Segun Enitilo: Lecturer, MountainTop Conservatory of Music, Yaba, Lagos.
- Dr. Christopher Ayodele, Former Lecturer, The Polytechnic, Ibadan
-

Sociolinguistic Analysis of Amagunze Cultural Greetings

By
Charles I. Nnaji*

Abstract

This paper examines the normal communicative interaction of Amagunze speech community of Enugu State as shown in their cultural greetings. It investigates the type and range of greetings in the speech community, how they are selected and the factors that govern their selection. It also brings to the fore the functions of cultural greetings in the community. The analysis shows that greetings are used for lineage identification of individuals, creating rapport in interpersonal relationship, removing doubts, creating friendly relationship, bonding et cetera. It also concludes that the variables of age, sex, number, status and context of situation have impacts on greetings.

Keywords: Culture, Greetings, Sociolinguistics, Amagunze, Identity.

Introduction

Cultural greeting is a daily routine ritual used to identify oneself, relate to another, build rapport and remove animosity. It is a necessity despite the degree of acquaintance, social-cultural and power differences. According to Gewta (2016, p. 29) “It is important to begin a communication to smoothen social relationships. It is quite difficult to begin any communication without cultural greetings, particularly when there is less acquaintance among interlocutors”. Greetings are commonly expressed in words but can also be expressed by action or behaviour and they can be expressed by waving of walking staff, hands, fan, eye movements, smiles, cheers, etc. It is described by Ibrahim, et al in Ekanume-Ilongo (2013, p. 27) as “the set of linguistic and/or non-linguistic devices used for the initial management of encounters”.

Greetings differ from culture to culture and it is context sensitive. Wei (2010) claims that it is important and frequent in everyday social interactions worldwide. It is an inevitable part of everyday conversation with rules of conduct. It guides patterns of reciprocal behavior among members of a group and enables predictability and stability in interpersonal relationships while minimizing negative feelings or general

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misunderstanding. According to Meirbekov et al (2015, p. 268), "...greeting is a particularly appropriate speech act to investigate in a culture because it acts as a reflection in the window through which we can find out what is valued in a particular culture. Greeting is one of the earliest etiquettes children imbibe at birth. The young ones are taught how to greet and respond to greetings from the earliest stages of their lives even before they begin to speak.

Among the members of Amagunze speech community greeting elders and others is compulsory. The custom dictates that people exchange linguistic utterances whenever they encounter themselves via greeting. In the home wife(s) greet(s) their husbands first and children greet their parents first. Younger people greet older people first. Visitors greet people they came to visit first irrespective of their age before they are welcomed. In a Boss/Apprentice situation the age criteria takes precedence. It is only in marriage relationship that the age factor is not absolute. A wife greets the husband first even if she is older. Another situation where the age factor is set aside is in greeting a traditional or Christian priest. In deference to their office people greet priests first irrespective of their age.

Amagunze

Amagunze is the local government headquarter of Nkanu East local government area of Enugu state. The variety of Igbo spoken in Amagunze is representative of the variety spoken in the entire local government area but different from the standard Igbo. The homogenous nature of the language variety of the entire local area informed the choice of its headquarters, Amagunze, as representative of the area. Amagunze has border with Ebonyi state, Akpugo, Ihuokpara, Orukwu and Amaechidodo.

Amagunze is about thirty kilometers away from Enugu, the capital city of Enugu state. The language variety of the people has remained stable probably because of the very difficult geographical terrain and lack of government attention. Today, the variety has started witnessing changes because of people settling in other areas and exposure to other varieties, English language, and other languages. The local government is about 795 square kilometers and has about 207,300 people in population according to 2016 census figure

Literature Review

Duranti's (1992) study among the Samoan society is a robust and leading exegetical work on greetings in our time. Ferguson (1976) was a study of the structure and use of politeness formulas. He was of the opinion that greetings and expression of gratitude are language universals but has language specific details. Finnegan (1969) studies performative utterances among the Limba of Sierra Leone while Irvine (1974) was a study of strategies of status manipulations in the Wolof (Senegal) greetings. The

study shows the way people participate in a greeting activity as initiator or respondent and how that defines their social status or identity.

On the other hand, Akindele (2007) studied the Sesotho greetings. He found similarities in Sesotho greetings with those of Yoruba, Selswana, Shona and Arabic. Egblewogbe (1990) studied greetings among the Ewes of Ghana, West Africa where he saw that greeting is both a right and responsibility. Greetings in Ewe portray aspects of social structures as well as social and cultural values. Agyekum (2008) was on the pragmatics of Akan greetings which he regarded as aspects of socialization and communication competence. He found out that greetings and the accompanying responses are influenced by the variables of Age, Sex, Social Status, power, kinship and clan organization and occupations of the individuals involved. Meiirbekov et al (2015) was a contrastive analysis of greetings in Kazakh and English languages. The study revealed that knowledge about the differences in sociolinguistic aspects of speech acts in Kazakh would serve as a useful background for developing communicative competence in English indicating that it has a facilitative implication in second language learning.

Method

The methods used to gather data for this work were: participant observation and interviews supplemented by the researcher's native speaker's intuition. The samples were collected from a wide range scenes or communication encounters. The communication encounters were spread and include greetings at home, outside the home, where people were bereaved, at various places of work or activity, at places of celebration etc.

Types of Amagunze Cultural Greetings

Greeting is a manifestation of the warmth, appreciation, and love that one person has for others and an indication that one has no sinister intention. It is a duty and an obligation of the younger person to the elderly one, visitor to his/her host, and a wife to the husband among others. This was described by Gewta (2016) as the situation of a less powerful person greeting the people in power first be it in religion, politics, age, marriage etc. In Turkish culture greeting is expressed by a handshake, kiss(es), slight bow or nod, kissing elders on their right hand and then place it to your own forehead. In Amagunze culture greeting can be wave of staff, doff of one's hat or cap, genuflection, bowing, prostration, stooping, crossing one's leg over another's head while the latter is in a stooping position, patting on the back and waving of hand(s). one peculiar and iconic quality of the greeting of the community is in the response which identifies and reveals the lineage of the person that greeted. The response has a double barrel content. It is both an acknowledgement of the greeting and an identification of the person's lineage history.

In the community there are welfare inquiry greetings which most often serve as the daily greeting and there are a wide range of activity greetings; greetings of sympathy and empathy, leave-taking, greetings of appreciation, etc. The various types of greetings can be expressed in singular and plural.

Time- related Greetings

- | | |
|-----------------------|--|
| 1a. Ibọwọ chi? | 1a. [Have you survived the night?] |
| 1b. Iyaabọwọ m. | 1b. [Yes, I have survived it.] |
| 2a. Igbaziwo? | 2a. [Have you woken up?] |
| 2b. Iya, agbanziwo m. | 2b. [Have you woken up?] |
| 3a. I fütawọ? | 3b. [Have you come out (of sleep)?] |
| 3b. Iya, Afütawọ m | 3b. [Yes, I have come out (of sleep).] |

We adopt the style of presenting each greeting with the response together for easy understanding. The greeting is presented as ‘a’ while the response is presented as ‘b’. through out the work.

Welfare Enquiry

Amagunze greeting are usually accompanied by a welfare enquiry like:

- | | |
|-----------------|------------------------|
| 4a. I dūhūoyi? | 4a. [Are you alright?] |
| 4b. Iya | 4b. [Yes] |
| 5a. I meluẹkaa? | 5a. [How are you?] |
| 5b. A dū m mma. | 5b. [I am fine.] |

The greeting ritual is hardly complete without the above enquiry which is not limited to the interlocutors only but can also be extended to the members of their immediate or extended family. It is the convention that it is the elderly that initiates the enquiry while the younger provides the response. The enquiry is a formality and does not actually seek any objective or true report. Welfare enquiry can be extended to occupation or profession as in:

- | | |
|-------------------|---------------------------|
| 6a. Kedumakaahia? | 6a. [How is business?] |
| 6b. O dūmma. | 6b. [It is fine] |
| 7a. Kedumakaorū? | 6b. [How is work?] |
| 7b. O na- aga | 7b. [It is going on well] |

Enquiry has no limit. It depends on the common interest or level of intimacy of the affected participants. It equal has no time restriction. It can take a while for participants that are intimate.

Plural Forms

- | | |
|---------------------------|---|
| 8a. Anyiabọwọchi? | 8a. [Have we survived the night?] |
| 8b. Iya, anyiabọwọ (chi). | 8b. [Yes, we have survived (thenight).] |
| 9a. Unuabọwọ chi? | 9a. [Have you (pl) survived the night?] |
| 9b. Iya, anyiabọwọ (chi). | 9b. [Yes, we have survived the night.] |
| 10a. Ha abọwọ chi? | 10a. [Have they survived the night?] |

10b. Iya, ha abọwọ (chi) 10b. [Yes, they have survived (thenight)]

As could be seen from the above examples the plural form is achieved by introducing the appropriate plural form and adding the prefix ‘a-’ before the verb form. Observed from the data also is that in the response to the plural forms ‘chi’ is optional. The greetings are questions and the answers are the response to the questions. The greeting is in a way similar to Sidama greeting Gewta (2016) in being different from English greeting. Sidama greeting makes enquiry about how the receiver spent the night while Amagunze greeting asks whether the receiver survived the night. This is because of the belief that the malevolent spirit move about in the night attacking and afflicting people.

In the speech community it is a slight for one person to greet another and the person not to respond. Not responding to greeting is a way of showing hostility. It indicates that things are not right with the individuals involved. The greetings are most appropriate in the morning but could be used throughout the day on first encounter. They are not appropriate at night.

Honourific Greeting for Titled and Aged Men

These are greetings used to pay obeisance to men of great accomplishments like: war veterans, great hunters and farmers etc,

11a. Igwenaezoḡha 11a. [Rain that falls for the public.]

11b. Hm, *nwaQmīnya 11b. [Yes, son/daughter of Qmīnya lineage]

12a. O gbuzulu 12a. [He who has performed all the rites]

12b. Hm, *nwaOdeatū 12b. [Yes, son/daughter of Odeatū lineage]

13a. Qhjaīnyīnya 13a. [Forest of horses]

13b. Hm, *nwaIgweoyi 13b. [Yes, son/daughter of Igweoyi lineage]

The ‘* nwaQmīnya’, ‘*nwaOdeatū’ and ‘*nwaIgweoyi’ above are the lineages/kindreds of the persons greeting. This identification by lineage/kindred is one of iconic hallmarks of the greeting in the speech community. Some other lineages in the community and the forms used in acknowledging them are:

Lineage/Kindred Identification/acknowledgement Form

A.	Umūnaani	NwaQmīnya
B.	Umūonweodeatū	NwaOdeatū
C.	Umūęga	Nwaigweoyi
D.	Umūigala	NwaIgala
E.	Umūchigbo	NwaChiigbo
F.	Umūukwa	NwaChima
G.	Umūnshiehe	NwaNshiehe

H.	Um̩og̩e̩	NwaOg̩e̩
I.	Um̩abaegbo	NwaAbaegbo

The acknowledgement forms are kindred epithets used to identify or eulogize them within and outside the community. The inability to correctly identify and acknowledge the person that greeted one is a slight on the person and is usually resisted and corrected by self-identification. People from distant places or other states or tribes etc. are identified when they greet with the name of their town, state or tribe. That is why we have acknowledgements like:

NwaAgbanìAgbani son or daughter
 NwaAnambalaAnambra son or daughter
 NwaYolobaYoruba indigene

Greetings for Women

14a. Am̩shì	14a. [Greeting]
14b. Oo, *nwaAgbanì	14b. [Okay, son or daughter from Agbai]
15a. Ogbunaagodo	15a. [He who kills on the bed]
15b. Hm, *nwaChima	15b. [Yes, son or daughter of Chima lineage.]
16a. Riehi	16a. [Eater of cows]
16b. Oo, *nwaObe	16b. [Okay, Obe son or daughter]

As in the response to the greetings in 10a, 11a, 12a, and 13a above the response here involves lineage or kindred identification. The greetings are for advanced women but can be used for the younger ones by extension.

Public Greeting

For a gathering of male elders, a younger person's greeting would go thus:

17a. Ndiizi, O gbuzulu, O gbuzulu.	17a. [Elders, people who have performed all the rites.]
17b. Hm, nwaom̩nya	17b. [Yes, our child from the om̩nya lineage.]
18a. Ndiizi, ohiainyinya, ohiainyinya.	18a. [Elders, forest of horses, Forest of horses.]
18b. Hm, nwaanyi	18b. [Yes, our son.]

It is noticeable from the data that plurality in the greeting was achieved by the use of the appropriate pronoun and duplication of the greeting proper. The use of 'nwa' – our child/son or daughter shows that it was one person that was greeting. The response in 17b identified the person greeting. The response in 18b is used as an endearment form or as a ploy to hide the lack of knowledge of the person's correct lineage and therefore as a face saving strategy.

Welcoming and Parting Greeting

19a. Deebukwa	19a. [Happy living here]
19b. Tọọshikwa	19b. [Welcome to a visitor from outside the home]
20a. Deeje	20a. [Welcome to a member of the family that went out]
20b. Mm/Daatụnyanya	20b. [Yes/ happy stay at home]
21a. Nọọde	21a. [Safe journey to a family member travelling]
21b. Oo	21b. [Alright]
22a. Teeje	22a. [Farewell to a departing visitor]
22b(i). Nọdudeọyi	22b. [Stay well]
22b(ii). Jaadeọyi	22b(ii) [Sleep well]

The Plural Formsof the Welcoming and Parting Greetings

23a..Deebukwanu
23b. Tọọshikwanu
24a. Deejenu
24b. Mm/Daatununya
25a. Nọọdenu
25b. Ooonu
26a. Teejenu
26b(i). Nọdudenuoyi
26b(ii). Jaadenuyi.

Greetings of Appreciation and Respect

Singular Meaning

Plural

27a. Deeme [Thank you(sg)]	Deemenu
27b. Oo [Okay]	Ooonu
28a. ShìQmashì [May the replenishment come]	ShìQmashinu
28b. Iya [Yes]	Iyanu
29a. Nekwa m n'ani	See me on the ground] Nekwanu m n'ani
29b. Manyita Rise]	Manyitanu
30a. Nekwaishi m n'ani	See my head on the ground] Nekwaishi mn'ani
30b. Senyita	[Raise] Senyitanu
31a. E sekpukwa m n'ani	[I am knelling down] E sekpukwa m n'ani
31a. Gbanzi [Rise]	Gbanzinu

Greetings of Sympathy

32a. Kaa	[My sympathy/Sorry]
32b. Oo	[Okay/I have heard you]
33a. Gbaagba	[My sympathy/Sorry]

33b. Oo	[Okay/I have heard you]
34a. Wahundu	[Happy delivery/Happy survival/Happy new baby]
34b. Oo/Deeme	[Okay/Thank you]
35a. Ndugi	[Your life – to a person that sneezed or coughed]
35b. Oo/Deeme	[Okay/Thank you]

Greeting to somebody at Work

This type of greetings has a common root or base ‘DA-’ or ‘DE-’ meaning felicitation for the activity or work in question. It will be either of the two roots depending on the vowel of the verb agent following it. Its spread covers about all human engagements or activities making the speech community to be replete with greetings. This is contrary to the often held belief that Igbo people do not indigenous greetings. Examples:

Greeting	Plural	Meaning
36. Deeme	Deemenu	[Thank You]
37. Deebu	Deebunu	Happy Living]
38. Deeshi	Deeshinu	[Happy Cooking]
39. Daazu	Daazunu	[Happy Shopping]
40. Deeri	Deerinu	[Happy Eating]
41. Daalu	Daalunu	[Happy working]
42. Daaza	Daazanu	[Happy Sweeping]
43. Deete	Deetenu	[Happy Dancing]
44. Daanya	Daanyanu	[Happy Endurance]
45. Deelee	Deelenu	[Happy Selling]
46. Daaku	Daakunu	[Happy sowing (of seed)]
47. Deevu	Deevunu	[Happy playing]
48. Deetu	Deetunu	[Happy staking]
49. Daazo	Daazonu	[Happy context]
50. Deegbo	Deegbonu	[Happy separation (of fighters)]
51. Daawo	Daawonu	[Happy lying]
52. Daagu	Daagunu	[Happy reading]

There is a specific greeting for everything. If the activity has a name then there is a greeting for it which is achieved by suffixing the verb agent to the root of the activity ‘Da’ or ‘De’. The regular manner of forming the plural form is prominent. It is achieved by adding the suffix ‘-nu’ or ‘nu’. It is also noticeable that the greeting does not indicate sex. The form is the same irrespective of gender.

Current Greetings

Nowadays anglicised greetings are widely in use in the area among the traveled, the non-traveled, literate and illiterate natives. Languages have been coming into contact through immigration and emigration of the people and their neighbours. The language contact which was supposed to be a harbinger of only good things has turned out a scourge (Olaoye, 2013). The language contact situation in Amagunze speech area is mainly that of English language and the indigenous language. The foreign greeting has no differentiation of personalities according to age and status as the traditional greetings. The forms in vogue are:

53a. Gudumọ̀nì	53a. [Good morning]
53b. [Mọ̀nì]	53b. [Morning]
54a. Gudumọ̀nìsa	54a. [Good morning sir]
54b. Mọ̀nì	54b. [Morning]
55a. Gudumọ̀nì ma	55a. [Good morning ma]
55b. Mọ̀nì	55b. [Morning]
56a. Guduafutano	56a. [Good afternoon]
56b. Afutano	56b. [Afternoon]
57a. Guduafutanosa	57a. [Good afternoon sir]
57b. Afutano	57b. [Afternoon]
58a. Guduafutano ma	58a. [Good afternoon Ma]
58b. Afutano	58b. [Afternoon]
59a. Guduivini	59a. [Good evening]
59b. Ivini	59b. [Evening]

Conclusion

Greeting in Amagunze is not a mere ritual or formality. It is a very important feature of human cultural relationship and responsibility among the people. It makes everybody his or her brother's keeper. The question posed which serve as the greeting is an enquiry of concern and an expression of willingness to help in event of necessity. The answer which is the response to the greeting defines the subsequent action(s). There are greetings for the men and greeting for the women.

There are two outstanding features of Amagunze greetings worth noting. The first is use of greeting to recall the pedigree of an individual by using the lineage name to bring into perspective the descent history of the person through its use to acknowledge a greeting. That habit of culturally identifying an individual through response to greeting has an enormous cultural and security value. It makes it binding on the citizens to have full knowledge of themselves. Such knowledge of the identity of individuals reduces social evils like theft, raping, kidnapping, ritual killing, arson, armed robbery etc. The second feature is the obvious regular root 'Da-' or

‘De-‘ (happy) for all activity greetings. The application is universal within the area.

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An Aesthetic Study of Directorial use of Camera in Adebayo Tijani's Selected Films

By

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Abstract

This article examines the directorial use of camera in the pre-production and production process of Adebayo Tijani's selected oeuvre. Adebayo Tijani is one of the most revered directors of the Yoruba extraction of the Nigeria film industry. Consequently, a study on Tijani's use of the camera in his films becomes apposite in order to dissect his directorial prowess within the context of the scholarly contention about artistic and technical depths of film rendition in the Yoruba film industry. Employing participant-observation, and analytical methods of research within the frame of aesthetic, the study interrogates Tijani's camera use in selected films with a view to understanding how deploys shots types, camera movement, shot composition for communicating the film narrative in relation to actors' expressions and the environment/locale of their actions. With the discovery that the director creatively contend with a single camera for emphasising character expressions, features and reactions as well as scene setting/locale, the study therefore, concludes that Tijani's use of camera is a demonstrations of artistic and technical competence at rendering not only the actions and environment, but also maneuvering technical constraint of a single camera for artistic gain. And this would have been bettered with the use of multiple cameras.

Keywords: Film, Aesthetics, Directing, Camera Angles, Adebayo Tijani.

Introduction

The Yoruba film industry is a force to reckon with in the Nigeria film industry, owing to its frequent supply of high quantity productions bedeviled with little or no artistic and technical depth in directorial use of camera for telling the film story. Based on this, many film scholars like Oyewo (2003) have condemned some of the film outputs in relation to artistic and technical inadequacies of the director in terms of interpretation and shot composition. This polemic is clearly attributed to poor formal training and commercial inclination of most filmmakers of the film genre.

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To this end, this paper examines Tijani's deployment of the camera in the production process of *Ajeigbe* (2015) and *Awawu* (2015) as well as reference his previous oeuvre, *Kudi Klepto* (2013) and *Kijipa Ife* (2014) with a view to understanding how he uses camera shot type, movement and shot composition for communicating actors' expression.

Yoruba Film and Culture

Yoruba film without doubt propagates the Yoruba culture. For instance films like *Arugba Osun* (2006), *Saworoide*, and *Narrow Path* - all by Tunde Kelani have projected the beauty of Yoruba culture, thus, enhancing the cultural image of the Yoruba people. Although, *Narrow Path* has an English title, it emphasizes as its core thematic concern, the respect and priority the Yoruba people attached to virginity. *Arugba Osun* similarly touts the path of virginity as well as the celebration of a Yoruba goddess, Osun via the Osun Osogbo festival.

However, the use of Yoruba films or Yoruba set films for (re)presenting the cosmological philosophy of the Yoruba, filmmakers have been berated for misrepresentation the Yoruba culture and its people in relation to character portrayal. The Yoruba video to an extent has helped in sustaining and preventing the language from going into probable extinction. This means the players of Yoruba films are seriously aware of decline in the language among native speakers. According to Rafiu (2007, p.176), "Yoruba is reported to be losing speakers...scholars have affirmed that in many Yoruba elite homes, parents want their children to speak English always because of its social and economic values. The prohibition of Yoruba language is not only prominent in the elite homes but also in primary and secondary schools. To buttress it, a visit to some public secondary schools will make any observer see a bold inscription on their wall that 'Speaking Yoruba Is Prohibited'. If this is happening in public school, what would then be the faith of speakers in private schools?

It is important to note that, with the presence of Yoruba films, teenagers, adolescents and adults of Yoruba tribe tend to understand the language better especially when proverbs are used with explanation. They also learn the Yoruba culture both material and immaterial. Material culture such as cloth, drum, hairstyle, food etc. while immaterial culture like language, codes, norms, values, dance among others are displayed in Yoruba films.

Conversely, despite the propagation of Yoruba language through the Yoruba video film, language hybridization can instigate another dimension of Yoruba language endangerment. Rafiu (2007, p.177) adjudicates that, "Yoruba film industry is trying and leading in the indigenous language crusade but very few of them qualify as promoting the language and the culture of the Yoruba people".

In the same vein, film critics and scholars alike have expressed their dissatisfaction over the substandard quality and thematic preoccupations dominating the film industry in which Yoruba video film is inclusive. Ebewo (2007), Haynes (2014) and others enjoined filmmakers to channel their films towards producing quality productions with contemporary issues and important ancient or historical events as well as taking seriously and diligently technical and aesthetic aspects of the production. This call is germane judging by the ideology or rationale behind the use of Yoruba language as a medium of communication in film. Though, film is not embedded in Yoruba culture, but as an art form embraced worldwide, it is well deserved of the filmmakers to explore the genre to cultural advantage.

Adebayo Tijani and the Camera

In the bid to examine Tijani's exploration with the camera, we considered using shot types, camera movement, and shot composition/framing as guides for understanding how the director filmed *Awawu*, *Ajeigbe*, *Kudi Klepto* and *Kijipa Ife*. While the first two films are examined within the context of production process, the other two are analysed as complete oeuvre. *Kiiipa Ife* (2013) presents a narrative of psychological and physical implications of love entanglement between Rotimi and Perosola who inhabit different realms—the living and the dead. On the other hand, *Kudi Klepto* (2013) shows how societal disdain for bareness initiates some social vices such as theft which defines the eponymous character—Kudi.

However, *Awawu* (2015) reflects religious intolerance on marital interests in the Nigerian society through the lens of two love birds Awawu and Abdulrasaq who are Muslim and Traditionalist respectively. *Ajeigbe* (2015) focuses on inevitability of destiny. It captures the travails of a young lady, Adun whose education pursuit was halted by the death of her grandfather. Consequently, let us examine Tijani's camera use within the purview of the aforementioned features.

Shot types

Shot types also known as shot sizes such as long shot, close up shot, medium shot and others are essential for capturing and projecting every image of a film narrative. They are undoubtedly significant to understanding the composition of narrative as well as identifying the point of view in which the film is rendered. However, Tijani extensively adopts long and close up shot and other creative shots within the context of medium close up shot in the selected films. His deployment of these shot types emphasises not only their orthodox essence in filming, but also projects creative articulation of the images within the camera frame. Therefore, let us examine his manipulation of the identified shot types.

Tijani uses LS for capturing not only the locale or background of the action, but also to establish the physiology of character (s) being the subject of the scene. Although, he does not focus the camera lens of on the subject, yet he implicitly reveals salient information regarding the biological and physical attributes of characters who often occupy the middle of the frame. Also, Tijani's focus on the environment of a scene action equally unearths details of spatial relationship as well as character(s) gestures in relation to movement from one point to another within the frame (see Fig. 1 & 2).

Fig1:LS of a scene in *Kijipa Ife*.



Fig2: LS of a scene in *Kudi Klept*



not (CLS) in his films is

align themselves with the film narrative. Burrows et al (2001, p. 132) further explain that:

Close up shot with its sense of physical intimacy... is the only way to get into the emotional state of a person or performer. A close up shot may, of course be used to view objects as well as people. It may be close up of some item that has importance to the narrative of a drama.

Tijani is being creative in his use of CS for conveying actions and reactions of characters especially in scenes involving two or multiple characters. He often deploys some unorthodox shots for emphasis on the actions and feedback among conversing characters. These shots among others are *over the shoulder shot (OVSS)*; *two persons shot* and *three persons shot*. For over the shoulder shot, the close up of two conversing characters are shown alternatively by acknowledging lead room. While the facial expressions acharacterare revealed, only the side view of the other character is captured, thus, accentuating the conversational nature of the scene (see Fig. 4 & 5)



Fig 3: A close up of a character in *Kudi Klepto*

Fig. 4: OVSS of Kudi in *Kudi Klepto*



Fig.5: OVSS of Baba Pero in *Kijipa Ife*



Furthermore, the director employs two persons shot and three persons shot as close up for scenes involving multiple characters. These shots are deployed for simultaneous depiction of characters' actions and reactions within a scene frame depending on the given circumstance of the characters at that moment (see Fig. 6 & 7) representing scenes from *Kudi Klepto*). Although, the three persons

shot shown below does not entirely represent a close up, yet the composition of characters in the frame reveals a medium close up which

still focus on simultaneous action and reactions from the characters in the frame.



Fig. 7

Fig. 6

Camera Movement

Tijani's explores two varieties of camera movements such as trucking and 'operator following' in the films. Trucking is a camera movement which could be lateral, curve, circular, diagonal etcetera while "operator following" is a camera movement in which the camera operator follows the actors side by side as well as front and back using a handled camera to capture their action. Let us first explore the use of trucking in *Awawu*, *Ajeigbe*, *Kijipa Ife* and *Kudi Klepto*. While the first two films are examined within the production process, the latter two are considered from the perspective of post production.

In *Awawu*, the trucking movement was vigorously used in recording crowd scenes or multiple character scenes. For example, the hostel scene when Awawu and her two friends are discussing about her relationship with Abdulrasaq, the director requested the track should be placed in a slant positioning in front of the characters. Therefore, the camera moved from right to left and vice versa to capture all the three characters who were placed in different areas in the room also, similar approach is employed in *Ajeigbe*, for instance in the scene when Ronke's friend discovered the maid is pregnant which called for questioning, the trucking was used to capture them beating the maid.



Fig. 8: A camera placed on a rail used for trucking while the director of photography stands behind it in the production on *Ajeigbe*.

Trucking was also adopted in recording *Kijipa Ife*. In the opening scene, the camera though announced an elevated action in which the scene is introduced with the camera making a vertical movement before dovetailing into a lateral movement that project Odunlade and Bimbo. Similarly, trucking is employed to introduce the first scene – a class room session. The camera trucks from the outside the classroom precisely the window to the door before the shot is changed. Meanwhile, the use of trucking is not limited to the examples given, most of the scenes involving crowd and multi actions are used to project trucking.

The operator following camera movement is mostly used in Tijani's low budgeted films like *Awawu* and *Ajeigbe*. According to information gathered on the field, the financial inadequacy makes the director to improvise means of recording scene actions with a view to creating pleasing images for the target audience. As a result, Adebayo Tijani in *Awawu* and *Ajeigbe* ensured that the cameraman recorded some scenes especially those requiring characters' movement with essential dialogue from the characters. In *Awawu*, the director ensured that the camera moves alongside the character for a close up in the school scene involving Abdulrasaq and Awawu in a conversation about their parents' approval of their relationship. Similarly, parallel camera movement was used for capturing the all expressions and actions involving two fake thrift collectors in *Ajeigbe*.

Shot Composition and Framing

Tijani explores picture composition and framing in directing *Kijipa Ife* and *Kudi Klepto*. He realizes this by adopting significant elements of picture composition such as lead room, angle of elevation, depth of composition and framing for filming his selected works. He always observes lead room for talking and moving subjects in conversation and action respectively. This is exemplified in *Kudi Klepto* thus: lead room for talking space is ensured in the scene when Morufu (Ijebu) reports the apprehension of Kudi at the market to Mukaila- his brother (see Fig. 9). Adebayo Tijani allows additional talk space between the two characters whenever they are shown on individual close up shot. The lead room (talk space) indicates the direction they are looking in the conversation. In the

same vein, Tijani gives room for additional talking space in *Kijipa Ife* whenever two characters are involved in a conversation. For example, in the scene when Darasimi is discussing with Rotimi on perceived problems in their marriage (see Fig. 10).



Fig. 9



Fig. 10

Depth of composition is another element of picture composition employed in Adebayo Tijani directing. Adebayo Tijani places the camera in angle that will incorporate characters inform of a slant and the subject of focus amongst the character is clearly displayed. To affirm this, in *Kudi Klepto*, the scene that involves Kudi, her Mum and Dad is projected with the three characters in the shot in a slant however, the focus is on another but Kudi and Alhaji (the father) are shown but not clearly projected (see Fig.12). Also, depth of composition is explored in *Kijipa Ife* in a scene involving Darasimi and Rotimi's friend about his (Rotimi) addiction to a painting in her house (see Fig. 13). This is because a two shot involving two characters in a conversation are shot via *over the shouldershot* which gives more depth to the picture as well as make the conversation attractive. Similar shot is extensively used in *Kudi Klepto* for individual close up in a conversation (see photos on over the shoulder shots).

**Fig. 11****Fig. 12**

Angle of elevation is also used in *Kudi Klepto* to inform us of the height as well as Kudi's tilting view of Ogbon (see Fig. 11). For more on angle of elevation (see Fig. 12). It is also used to portray high and low angle in the apprehension of Kudi for alleged phone stealing. The characters beating her are shown from a low angle while Kudi is projected from a high angle portraying her helpless and inferior in the action. On the other hand, framing is expected to be used but the way Adebayo Tijani controls the camera in terms of framing is to project object or subject using various shot to showcase the necessity of their action. For instance, in *Kudi Klepto*, it is exhibited in the first scene when the teacher asks Morufu to read a poem. Morufu and some students are shown which make the shot a three person shot.

**Fig. 13****Fig. 14**

Also, two shot and three shot are used in the scene when Kudi's lesson mates mock her for stealing. The two shot and three shot as explored by Adebayo Tijani are to cover multiple character in a crowd scene as well reaction of the characters to that of another character.

Conclusion

This study unearths that filmmaking in the Yoruba film industry is improving in artistic and technical outputs in recourse to Tijani's directorial manipulation of the camera. Also, there was no consideration for depth of composition, lead room, and angle of elevation but all these are well established in Tijani's productions. Nevertheless, the director must always avoid inessential camera movements which may hide the speaking actor from the screen and ensure that camera movements and shots are devised to add aesthetic value to the scene.

Importantly, multiple cameras should be used for shooting film in order to bring about a laudable and indelible artistic and technical value and output. This will help a great deal in ensuring continuity and details of an action which could be lost while recording with a single camera. To this end, it is, imperative that government and wealthy individuals or/and corporate organisations sponsor or invest in Nigerian filmmakers and films, which must be devoid of influences in order to record and produce films that are artistically, technically and aesthetically pleasing in content and context.

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Popular Music and the Discourse of Poverty in Nigeria

By

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Abstract

This paper aims towards formulating a nuanced understanding of music and poverty relationships as beyond theoretical approaches. The paper establishes that popular musicians have been able to reduce the problems of poverty through musical advice on subsistence farming, trading, control on irrelevant spending and family planning. The paper, therefore, concludes that in spite of the fact that, poverty has long framed an exhaustive focal point of related orders of ethnomusicology, particularly in the investigations of financial and business enterprise, the vast majority of ethnomusicological ideas are yet to consider the issue of music and destitution unequivocally or in subtleties, to open up various issues engaged with it, and to draw on broad neediness writing pertinent to music but instead, propels have been made by mainstream artists to address poverty and poverty-related issues in recorded music and live performances.

Keywords: Music, Popular Music, Discourse and Poverty

Introduction

Popular music practices in Nigeria is a reflection of the multi-ethnic population of the inhabitants of the country within the ambience of the diverse culture in the society which are fathomed through a diverse array of musical genres such as juju, highlife, Fuji, Apala, Reggae, Punk, Funk, Gospel, Makossa, Hip-hop, Afro-beat, Country, Disco and Waka. This paper focuses on the musical explanation and responses to the issue of poverty in Nigeria and how popular musicians have been able to advice on possible solutions to the problems of poverty in the Nigerian societies. Ijeoma (2009, p.105) opines that popular music is necessary for the survival of contemporary Nigerian social and economic lives. This survival of life rests principally on financial survival and other necessary requirements for a life of wellness.

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Virtually all the existing musical genres in contemporary Nigerian society have almost addressed the issue of poverty but, popular musicians have in one form or the other place greater value and importance to poverty related issues in their songs because it cuts across ethnic boundaries, social classes, age, sub-cultural entity, gender and faith with positive effects on millions of the Nigerian people. However, despite all, a life of poverty was and is still a reality to many Nigerians today.

Concerned with the global state of poverty, Pogge (2005, pp. 1-7) suggests that “without the horrors of European conquest, poverty may well not exist to the same degree that it does currently”. Pogge’s observation is a noticeable influence on many Nigerians especially, our leaders that have imbibed the culture of affluence life style through capitalism concept, every Nigerian wants to cut corners to achieve wealth through politics and other visible ways to get rich. A very good example of this action is the current trial of the action Director of the Economic and Financial Crime Commission (EFCC), who is the custodian of the commission to recover looted money and invariably turns the looter of the same.

This, according to Laaser (2014, pp. 47-66) has led to a great portioning between the rich and the poor with percentage of 80% rich and 20% poor. The question now is, what has musicological researches given to the understandings of poverty as it affects Nigerians? In what way has the academia profess possible solutions through multidimensional social expression involving sound, songs and performance within the ambience of cultural sociality? When and where do musical happenings that address poverty happen and not happen? Scholarship on music and poverty can also be used to investigate whether and under what circumstances can actions of music be used to ameliorate poverty.

Music and its Relationship with Poverty Relationship

A trend of mentioning poverty in academic music publications emerged only in the 1970s, and became much more intense in about 1995 (Quigley: 2003 pp. 45-49). However, these studies have not dealt with the complexity and multidimensionality of the term poverty in relation to music. Small (1998, pp. 67-77) opines that such study can include symbolic aspects of music and of musicking as well as the relationships of music and performance to theories of poverty. However, music research can contribute to a deeper understandings of the relationships between musical culture and poverty in its multiple dimensions, and of the ways in which poverty is defined within systems of culture. Addressing poverty through music education, then, cannot be a simple matter of providing music lessons and music resources to poor children. Still, it can be reasonably argued that music educators can and should play a role in addressing poverty as long as they recognize up-front the cultural, personal, and social

affluence of people who have otherwise been subjected to political and economic impoverishment. Through music and other art forms, artists around the world utilise this right to freedom of expression to clarify, engage, question, and advance the causes which help advance our species.

Poverty informs the lives of research subjects studied in several newly emergent research themes in ethnomusicology, including music's connection to forced migration, violence in socio-economically depressed urban areas, and disease. Gorski (2016, pp.22-38) notes that people living in cultures of poverty developed values and practices in order to cope with social and economic marginalization in a capitalist society, of course, this is a situation in which Nigeria currently finds herself. Cultural values and musical norms in turn are guided by the behaviour of individuals including practicing musicians because, most produced songs are always in consonance with societal values at a particular moment or the other. The culture of poverty perspective, as developed by Lewis (1961, 1969) argues that once a culture of poverty was in place, its cultural values and musical norms perpetuated it even if structural conditions were to change.

Nevertheless, the idea of the culture of poverty persists in public debates and news media. A 2010 *New York Times* article headline reads *Culture of Poverty' Long an Academic Slur, makes a Comeback* (18 October 2010: A1), the summary of this debate is that it is ever useless to blame specific people for poverty because economic-poverty issues result from an unequal distribution of wealth within a nation or community. Taking a different approach, Klisala (2013, pp.1-12) argues against blaming the poor for their poverty in his culture-of-poverty theory. Klisala sees a need to change broader social patterns involving people nonetheless, it was not a culture of poverty that kept the people poor but the extractive industries, absentee corporations, and politics of corruption that are responsible for a poverty-ridden society.

Popular Music Responses to Poverty in Nigeria

Responses to poverty can be musical, poetic dramatic or through dance expression. Laaser (2014, pp. 47-66) writes that the "harshness of everyday life and the struggle for survival are reflected in a variety of songs, stories, jokes, festivities, cults, myths, colours, rhythms, ways of coping with work, hope, anger, pain, fun, love, mourning, and happiness". Laaser points out here that popular music genre such as juju, reggae, Apala, highlife, hip-pop and a host of others could be applied to address the issues of poverty in a society.

Harrison (2009, p. 225) suggests how musicians may undertake activism on societal basic needs not being met through musical performances as a form of awareness creation on poverty-free living. The position of Harrison here is a clarion call to on musicians to sing on the

theme of poverty and poverty related issues. Several Nigerian artists are not left out in the discourse on the relationships between music and poverty. Poverty thoughts have been expressed by popular musicians through records waxing, CD releases and live musical performances at concerts and social gatherings. It will be surprising to note that the discourse of poverty as reflecting in practical musicianship have not just started but a long existing issue which has received little attention from the academics (Gown musicians) but, a greater attention from the popular musicians (Town musicians). Historically, Nigerian popular musicians have been singing on the theme of poverty for more than six decades yet, poverty as a menace lingers on among the Nigerians.

By contrast, many national and local policies and initiatives from South America to North America to Europe work to address or overcome the poverty struggle against social exclusion, often through policies and practices of social inclusion including through music. Media documentation of such efforts and their “success stories,” documented by journalists and other supportive reporters take up the most space of publications on this sort of musical intervention (Tunstall 2012, pp. 253-274). New knowledge has been generated by the Nigerian artists who include the understandings and representations of poverty and its related issues in musical sound productions through various musical genres like hip hop, funk, Juju and high life listened to by Nigerians. Some of these purposively selected popular musicians for this paper include:

I. Fela Anikulapo Kuti- *Suffering and Smiling* (1978)

Fela Anikulapo Kuti is known as musician, activist, freedom fighter and the voice for the voiceless Nigerians. Fela has been a check and balance to governance processes in Nigeria until his death in 1997. Fela has responded to several poverty issues in his numerous music for example, in *Suffer suffer for world*, Fela responds to lack of essential amenities such as water, light and good roads; yet, people will still go to church to listen to Bishop, go to mosque to listen to Imam where unquestionable indoctrinations were given to believe that their enjoyment is in Heaven and not in this world. In another response to the issue of poverty in Nigeria, Fela laments on the level of sufferings being experienced by Nigerians in his song, *Suffering and Smiling* as a situation of abject poverty and cruelty to the masses on the part of the government’s failure to provide all essential welfare amenities to make lives and businesses operation to be conducive and limiting the rate of income of individuals. Musical score is seen in appendix 1:

II. Ayinla Omowura- *Ebi kii P’agun Dojo Ale*(1981)

The uniqueness of this song was just beginning to attract public appeal and his popularity assuming legendary proportions of his campaign

against poverty when he died in 1981, moments after the release of this album. The song laments of the high cost of food commodities by comparing the recent prices staple food with the old. Omowura sings that a twenty kobo (20k) worth of *Gari* (Cassava flakes) in the 70s could feed a family but this is not the case in modern Nigeria. Musical score is seen in appendix 2.

III. Victor Olaiya- *Ilu le o, Ko s'owo l'ode* (1983)

Victor Olaiya sings *Ilu le o, Ko s'owo l'ode* (hardship in town due to lack of money) in 1983 where severe expressions of the high level of poverty were made with regards to the Nigerian economic situation in the late 70s and early 80s. Victor Olaiya laments the poor condition of Nigerians, in spite of our gross income from crude oil, yet many Nigerians could not afford a well-living life. Olaiya's definition of poverty rests on lack of money, and one would wonder what was the level of poverty in Nigeria when the music was released in 1983 and what it now. The musical excerpt of Olaiya is seen in excerpt 1:

Excerpt 1: Olaiya's *Ilu le*

The image shows a musical score for the song 'Ilu le' by Victor Olaiya. The title 'Ilu le' is written in green at the top center. Below it, the tempo 'moderato' is indicated on the left and the artist's name 'Victor Olaiya' on the right. The score consists of two staves of music. The first staff has the lyrics 'I lu le o ko so wo lo de I lu le o ko so wo lo de' written below it. The second staff has the lyrics 'O binrin n ki gbe O kunrin n ki gbe ka lu ku lo n ki gbe owo' written below it. The music is written in a single melodic line on a treble clef staff.

Lyrics

Ilu le o, ko s'owo l'ode
Ilu le o, ko s'owo l'ode
Obinrin n kigbe, Okunrin n kigbe
Ka lu ku, lo'nkigbe owo

Meaning

life is hard due to lack of money
 life is hard due to lack of money
 Females and males are lamenting
 Everybody is lamenting
 about lack of money

IV Chief Ebenezer Obey Fabiyi- *Operation Feed the Nation* (1998)

Ebenezer Obey sings about the Operation Feed the Nation (OFN), a policy on food production during the Obasanjo military regime initiated in the 70s to make Nigeria self-reliant in food production and consumption. Having noticed the emerging level of poverty in Nigeria and also, as a response to the newly launched Government policy to combat food shortage. Ebenezer Obey suggests the need for every Nigerian to engage in

subsistence farming to combat the high level of poverty ravaging the nation. See appendix 3.

In the song, special emphasis was placed on the steps to stay out of hunger by utilizing available land space in every home to be converted to a farm land where certain vegetables, yam tubers, plantain, pepper and other necessary presumed poverty-alleviating crops that could be easily accessible at the very shortest period. Doing this, together with subsistence farming, a clearer definition of a standard of living could be established as a reference point to developing an economic strategy by households to compliment living and fairly eradicates lack in every family.

Chief Ebenezer Obey Fabiyi also expresses the pain of poverty as a limiting factor to human general achievement. The release of his track on “*Ara mbada, owo o je*” (Translates Lack of money is a limit to progress). In this musical track, Ebenezer Obey sees money as a vital tool in human living and surviving. Ebenezer laments the slowing down of achievements due to lack of money but later provides a consoling lyrics that “*gbogbo eni to njo miliki, olowo ni won je, gbogbo eni to nra record Obey, olowo ni won je, eni tio tira, tofe ra'kan l'ola, olowo ni won je*” meaning that everyone dancing to Obey’s music are rich, including those have bought or yet to buy one, they are all rich. The musical score of the of the music is in excerpt 2:

Owo Apekanu ko



Lyrics

Ara mbada, owo o je

Owo, owo o o, ape kanu ko

Meaning

Lack of money limits achievement

Money, money sounds a letter “O”

V. Abdu-Kareem Idris “*Nigeria Jaga jaga* (2004)

Abdu-Kareem Idris “*Nigeria Jaga jaga*” was first released in 2004 and re-released in 2012 to express the high level of economic hardship being faced by Nigerians. Abdu-Kareem laments the deteriorating condition of living of many Nigerians in the midst of surplus hence; the country is in a state of confusion, a situation no one could understand or comprehend, a situation Abdu-Kareem refers to *Jaga jaga* (interpreted as “shambles”). The song has been a torn in the flesh of General Obasanjo’s regime which sanctioned the music because of the theme of poverty addressed in the musical track is perceived as an indictment to the then

Nigerian government with regards to the lyrics as follows with the musical score as excerpt 3:

Lyrics

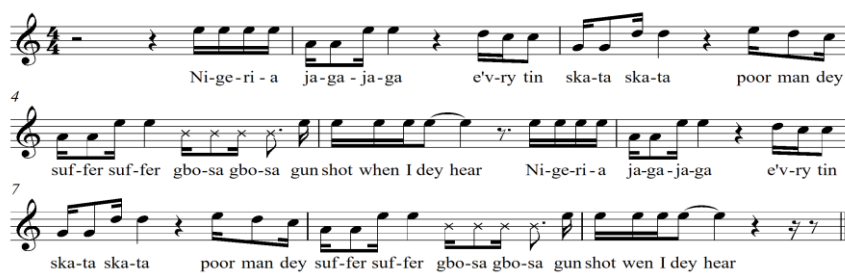
Nigeria Jaga Jaga
Everything scatter scatter
Poor man dey suffer suffer
Gbosa, Gbosa gunshot in a di air

Meaning

Nigeria in shambles
Everything is scattered
Poor man is suffering
Gunshot in the air

Excerpt 3: Edris Nigeria Jaga Jaga**Nigeria Jagajaga**

Idris Abdulkareem

**VI. Bukola Elemide (aka Asa)- Beautiful Imperfection (2010)**

Bukola Elemide (aka Asa) also responds to the issue of poverty in one of the tracks *B'ilu o dun*, in her album titled *Beautiful Imperfection* in 2010. Asa's expression on *B'ilu o ba dun* is a reflection of lack of life basic needs that could bring joy and smiles on the face of Nigerians. The song was a response to the pains and agony suffered by Nigerians due to poverty in the nation. In a complimentary observation to Asa's position, Onah (2006, p. 138) explains that poverty is not only the inability of individuals to afford the three (food, clothe and shelter) basic needs of life, but reduces the strength and prestige of such individuals to participate in any given activity in the society. The musical score of Ilu is seen in appendix 4:

VII. Tunde Nightingale- Na poor I Poor (2010)

Tunde Nightingale in the 70s also expresses his voice on the issues of poverty in Nigeria as reflected in the song titled "*Na poor a poor, am not crazy*". Nightingale opines the oppressive nature of the rich in whooping the wives of the poor though, one may be poor, it does not mean craziness. Nightingale's song could also be linked to poverty line based on the level of per capital income or consumption of individuals or households within a family in a community. This is to say that the cut-off living standard level below which a person is classified as poor and the people

whose income is below the line. Below is the musical excerpt from Nightingale's music in excerpt 4:

Excerpt 3: Tunde Nightingale's *Na poor I poor*

Na Poor I poor



Lyrics

Na poor i poor
Am not crazy

Meaning

Though, I am poor
But I am not crazy

Conclusion

Nigeria is one of the world's highest and fastest growing economic nations, averaging 7.4% according to the Nigeria economic report released in July 2014 by the World Bank. The report of which no data was made available cannot be taken as valid or correct. The paper has traced the genesis of poverty to the disobedience of Adam and Eve, traced several existing theories of poverty from cultural factor to manmade factor and government made poverty factors. The paper further discusses the issue of music as related to poverty as expressed by selected popular musicians in Nigeria. The paper finds out that issues on music and poverty relationship have not been so extensively discussed in the academics even when it is raised for discussion, it has always been approached through hypothesis and theories without practical approaches. The paper therefore conclude that the relationship of music and poverty have been discussed in practical musicianship than theoretical musicianship which has also brought the poverty related issues subject to be understood better by many Nigerians.

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 Abdu-Kareem Idris “Nigeria Jaga jaga (2004)

Bukola Elemide (aka Asa)- Beuatiful Imperfection (2010)

Tunde Nightingale- Na poor I Poor (2010)

List of Appendixes

SUFFERING AND SMILING

Fela Anikulapo-Kuti

$\text{♩} = 120$

Lead Vocal

Eve - ry - day my peo - ple deyin-side bus,

Back-up Vocal

Shuf-fering and

L. V.

Eve - ry - day my peo - ple deyin-side bus,

B. V.

shmil - ling Shuf-fering and

L. V.

For-ty nine... sit - ting Nine - ty nine... stand - ding,

B. V.

shmil - ling Shuf-fering and

L. V.

Dem go pack them- selves... in like sar - dine,

B. V.

shmil - ling Shuf-fering and

Appendix 2: *Ile Aye nyo lo Sopin* by Ayinla Omowura (1981)

2

L. V.

Dem dey faint, dem they wake like cock, Dem go reach i house wa

B. V.

shmil ling Shuf fer ing and shmil ling

L. V.

ter no dey, Dem go reach-i bed pow - er no dey,

B. V.

Shuf-fering and shmil-ling Shuf-fering and

L. V.

Dem go reach-i road go slow go come, Dem go reach-i road po

B. V.

shmil-ling Shuf-fering and shmil-ling

L. V.

lice go slap, Dem go reach-i road po - lice go slap,

B. V.

Shuf-fering and shmil-ling Shuf-fering and

L. V.

Dem go reach-i road arm - y go dey, Dem go reach-i road arm

B. V.

shmil-ling Shuf fer ing and shmil-ling

ILE AYE NYI LO SOPIN

Ayinla Omowura

$\text{♩} = 130$

Lead Vocal

I-le a-ye de nyi lo so - pin, I - le a-ye de mi lo so-

Back-up Vocal

L. V.

pin o o-mo a-da-mo se ro-ju a-ye

B. V.

Se ri la-ti bi o-dun me-

L. V.

B. V.

ta ni n-kan ti n gaa gan ko se-ni ti o mo ni-le a-ye

L. V.

Gbo-gbo n-kan lo ti won bi o - ju, Ga-a-ri two Na - i-ra ko joun te-ni

B. V.

L. V.

me-ji o fi pa - nuo

B. V.

Se ri la-ti bi o-dun me - ta ni n-kan ti n gaa gan ko se-ni ti o

L. V.

E je ka ke pO - ba O-lu - wa o, ki-yan yi le ro, ki

B. V.

mo ni-le a-ye

L. V.

- le a-ye ro - ju,

B. V.

Se ri la-ti bi o-dun me - ta ni n-kan ti n gaa

L. V.

B. V.

gan ko se - ni ti o mo ni - le a - ye

Appendix 3: Operation Feed the Nation by Ebenezer Obey (1998)

OPERATION FEED THE NATION

Chief Ebenezer Obey

$\text{♩} = 85$

Lead Vocal: O... se... se na O... se... se na

Back-up Vocal: E-je ka jo se

L.V.: O... se... se na E-je ka jo se

B.V.: E-je ka jo se E-je ka jo se E-je ka jo se

L.V.: e-yin ra... wa, A-gbe re gbin - su i-yen a je - yan, A-gbe re gbin-gba-do

B.V.: e-yin ra... wa, A-gbe re gbin - su i-yen a je - yan, A-gbe re gbin-gba-do

L.V.: i-yen a je - ko, A-gbe ti o ko - be i-yen a ra - su...

B.V.: i-yen a je - ko, A-gbe ti o ko - be i-yen a ra - su...

L.V.: Ope - a - tion, feed the Na - tion ni - jo - ba tun gbe de.

B.V.: ni - jo - ba tun gbe de.

Appendix 4: *Ilu* by Asa (2004)

Bukola Elemide aka Asa

B'i-lu o ba dun b'i-lu o ba to-ro at all b'i-lu o ba

dun e-yin le mo be se se I re-mem-ber long time a-go

I re-mem-ber l'a-ye a-ti - jo a mu si-le

kan a mu ro'n-je s'i - le Ba-ba a je Ye-ye a je O-mo a je

si yo oun-je a-je bi oun-je a-je ran-ju oun-je a-je

yi oun-je a-je so a-mo ni sin ni sin ni

sin gar-ri ti won e-pa ti tan si-bi i-le ti wa gb'o-lu-de

An Analytical Review of Female Victimization in Selected Yorùbá Films

By

Adéfúnkẹ K. Adébáyò*

Abstract

This paper addresses itself to an analytical review of female victimization in two Yorùbá films *Ìka Àbámò* (2007) and *Ayé Olóba* (2009). In the Yorùbá culture, women are believed to be subordinate to their male counterpart. It is a general belief among the Yorùbás that females are somewhat inferior to males in every substantial respect. Hence, women are regarded as the second fiddle or better still second class citizens in the society. Female victimization has arguably been said to be of such structural nature that it has remained in the contemporary society, both a cause and consequence of disproportional power relations which infringe on the fundamental rights of women. The theory adopted for this paper is the sociological theory. The paper shows that film as an art has been effectively used to project the ills of female victimization. It is therefore advocated that there is the need for everyone in every human society to get actively engaged in the campaign to stop all forms of female victimizations, as a major step towards the building of a virile peaceful and orderly global society. The research methodology used is a purely descriptive one. And the findings made affirmed the presence of female victimization and the need to eradicate it from our society.

Keywords: Female, Victimization, Yorùbá Films, Culture.

Introduction

Victimization consists of a highly complex process encompassing a number of possible elements. Some of those elements are what is often referred to as primary victimization and secondary victimization. Usually the primary victimization is concerned with interaction during the commission of an offence that might have taken place between the recipient of offence and the dispenser of offence, as well as the after effects attending the interaction or arising from the offence committed. The second

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element which is often referred to as the secondary, usually encompasses the reaction of the victims to the offence, inclusive of the resultant change in self perception.

It is doubtless that individuals have always been faced with ethnical problems, but in our contemporary history, the whole human society is faced with moral and ethical questions of unparalleled magnitude (Nwosu 2016, p.68). In such a dilemma on a shrinking society, in an expanding universe, it is not surprising that thinking people are realizing more and more the need for some guiding light. There is the want of a world view which will embrace ethics. Any such sense of purpose requires the force of a moral imperative behind it. That moral imperative is what the two Yorùbá films selected as pilot for this study *Ìka Àbámò*, (2007) and *Ayé Olóba* (2009) attempt to supply.

It remains to be seen that female victimization and the disadvantage position consequent upon it, are at the root of the global women agenda for liberty and empowerment. Globally, the efforts being made to entrench women liberation include the bolstering of capacity building, and the eradication of stereotypical and negative images of women as inferior in all substantial respects to men.

The two films being reviewed in this study *Ìka Àbámò* (2007) and *Ayé Olóba* (2009) are part of the potent elements found to be sympathetic towards the struggle for women liberation. It is hoped that the viewers of those films have seen and will continue to see the need to consolidate on the modest gains that had been made in the struggle, through making their individual contributions to the quest for the total eradication of female victimization from the fabric of the society.

Victimization

Victimization is a highly complex process encompassing some given elements. It should be understood that the twin ingredients of offence and its effect on the victim is what constitute the term “victimization”. So victimization is always offence specific. The intensity of any impact that offences arising from victimization may have on the victim is often highly subjective and for some obvious reasons, very difficult to measure. According to Magnire (2005, p.226) victimization always attract an emotional impact that is particularly intense and long lasting.

However, Gill (2007, p.118) hold that although incidences of victimization is often traumatic in terms of their emotional or psychological impact, it is somewhat less pervasive when violence is not involved. We understand that the inconsistency in Magnire and Gill assertions offer an explanation; which is that victimization has in its trail the propensity to resensitize victims towards, and remind them of the effects of the offence and the impact it had upon them.

It is evident that certain form of victimization particularly female victimizations can have psychological and emotional effects upon victims inclusive of depression, anxiety and fear, all of which can adversely affect their quality of life (Rogers 2014, p.9). It suffice to say that the measurement of emotional effects in certain incidence of victimization reasonably objectively, is problematic partly because the emotional experience itself and the extent to which people are willing and able to discuss it are themselves highly subjective. The impact of victimization is therefore best thought of as a product of the perceived seriousness or intensity of its effects and duration from the victim's own standpoint.

Research and study have shown that the impact of female victimization varies according to the elements of the victimization which overall tend to segregate them into the cleavage of the severely affected and the less affected, with respect to their personal and social characteristics. For example serial or repeat victims were found to be slightly less affected.

Literature Review

One theory that could explain the experiences of some female victims of victimization in contemporary Nigeria is the sociology theory. It was propounded by Karl Marx in the year 1877. It focuses on the happenings in human societies. It remains to be seen that the influence of sociology on contemporary thought is undeniable. The sociological way of thinking ultimately affects the Academician, the professionals, the students in their classrooms, researchers e.t.c as they all resort to sociology in their quest for a better understanding of the society in which they exist. The problems raised by sociologists are often a challenge and at times an illumination to the global society, which are better honestly faced than avoided.

Considering this theory in relation to the topic under discussion, one finds that female victimization is much rampant in almost all human societies particularly in Nigeria where issues like rape, wife battering, sex slavery etc. are the order of the day. According to Freud (1997, p.112) most lingering ills of the human society yield to the treatment of being dragged into the full daylight of consciousness, and where the hidden secrets are guilty secrets, only sociology helps.

We derived from Freud assertion above, an understanding that the emphasis on sociology is due, not simply to its broadness, but because it is a subject deep and characteristic and permanent about interpersonal relationships in human societies. We have adopted the theory of sociology for this study in agreement with Lewis (2001, p.63) that the business of sociology of art is an abiding human concern.

It must be noted that sociology is not monolithic. There is great diversity, sociological notions are as numerous as sociologists. In this paper, we are concerned with what might be generally accepted as a sociological interpretation of people and things. The problems raised by sociology are often a challenge and often an illumination to the society, and as such must be faced honestly, not avoided. One such problem is that of female victimization to which this paper addresses itself. The appropriateness of the sociological theory to this paper is thus brought afore.

Other theoretical approaches like the social learning theory and the agenda setting theory tend to lend support to the cultivation theory and by extension the sociology of art theory. To a considerable extent the influence of film on the people's conception of social reality will wane when they have personal experience with live events. In other words, the influence of images formation in the minds of people particularly of true life situations, through messages depicted by films is without doubt very strong, since often the behaviour of people towards others are dependent on the images they have of these others. This is especially true where there are absence of personal experiences and people become dependent on the mass media for their construction of social reality. This we believe informed the assertion of Okigbo (1995, p.107) when he says: "Our knowledge of the world comes from various sources, of which the two most important are personal experience and the mass media".

It has been unequivocally argued that even in some situations of direct personal experience with phenomena, people's perception of social reality is structured by the mass media (Medayese 2016, p.52). Hence the powerful socializing influence of films is gaining ground globally Nigeria not excluded.

Film

One of the dictionary definitions of film is "a story told through a sequence of images projected on a screen". Film and literature are doubtless service twin in so far as communicating human experiences to broaden the enlightenment scenario is concerned. Naguath (2010, p.11) posits that "films and literature are the artistic expressions of human mind". The fact cannot be controverted that both film and literature serve the onerous purpose of boosting the progress of human civilization. Since our concern in this study is the analytical review of two Yorùbá films *Ìka Àbámọ* (2007) and *Ayé Olóba* (2009), we find it expedient to underscore some unique characteristics of films. Films always show actions through characters in moving pictures. That is why watching a film is often a communal and continuous experience. In films there is always the engagement of sound to heighten the effects on the audience.

In films external features like physical attributes to authenticate a better understanding of the characters are made visible to the audience with the result that the visuals of the film engrave deep impression on the audience for two reasons; (a) the actors who portray the characters are appealing to the audience and (b) all action be it valiant, cruel, romantic etc are perceived by the eyes. It can therefore be said without contradiction that film making is an advanced and important milestone in the development and progress of human being.

Synopsis of *Ìka Àbámọ̀*

The film revolves around Gbádégesin and his family. Gbádégesin believes that women are mere sex objects and that female children deserve no formal education. Even though he is a wealthy man, he refuses to enroll any of his daughters in school, instead he is always sending them to his large farm to get engaged in farm work as harvesters. The rule in his house is that neither his wife Ayélojà nor any of his female children must come near him to ask him for anything except when he calls his wife to satisfy his sexual urge or need to send any of his female children on errands. All female children are always made to serve the male children irrespective of their age. At long last, one of his female children Àṣàbí ran away from home in search of education. She met with a benefactor who sponsored her education. Realizing the importance and advantages of education, she takes her siblings away from the farm for the purpose of exposing them to formal education. At long last all the female children of Gbádégesin became well educated. The male children though well educated too, leave home for various destinations, but no news from or about them was ever heard of again. Àṣàbí is elected the deputy governor of her state. On the day of her swearing in, Gbádégesin was sent away from the venue because his name was not found on the list of invitees. It was there and then he expressed regret for his actions.

Synopsis of *Ayé Ọlọba*

The film centres on Alébíosù and his nuclear family. The first wife of Alébíosù is Àjoké who could not give Alébíosù a male child. This makes Alébíosù to marry his second wife Mosúnmólá who again could not give birth to a male child. Both Àjoké and Mosúnmólá have four girls each for Alébíosù. In his desperate search for a male child, Alébíosù marries a third wife Fadérera who gives birth to two male children in quick succession.

On the birth of these two male children, Adéwọlé and Adédèjì, Alébíosù begins the victimization of his two senior wives and all their children. He stops feeding for them, ordering Àjoké and Mosúnmólá to take over the responsibilities of catering for themselves and their children as he wants to channel all his resources towards guaranteeing a better future for his “true” children Adéwọlé and Adédèjì.

Living becomes really tough and hard for Àjoké and Mosúnmólá as they could barely feed themselves and their children. This led to the withdrawal of all their children from school to learn one vocation or the other or to be engaged in one menial job or the other to augment their mothers' meager income, even at very tender ages. Adéwólé and Adédèjì are both enrolled in very expensive schools and servants are employed to attend to their every need. In the process of time, Fádérera died during child birth. Alébíosù attributes her death to Àjoké and Mosúnmólá, claiming that they used witchcraft to kill her because he had abandoned them sexually. Consequently, he sends them packing out of his house and disowned all their children.

Adéwólé and Adédèjì grew up to become miscreants and never do well. They both dropped out of school, wandering from one town to the other. In a bid to find solution to their problems Alébíosù exhausted all his resources and later died a sad man. Adéwólé and Adédèjì did not attend his burial.

The film does not tell us in detail of what become the eight female children i.e. four each of Àjoké and Mosúnmólá, except that two of them Àyòkà one of Àjoké's daughters is mentioned in passing as having married a rich king, and Ọláníkẹ one of Mosúnmólá's daughters' expected return from America is mentioned amidst pomp and pageantry.

All these are indicators that both Mosúnmólá and Àjoké eventually lived fulfilling and joyous lives after their tortuous victimizations in the hand of Alébíosù.

Analytical Review of Female Victimization in *Ìka Àbámọ* and *Ayé Ọlọba*

In *Ìka Àbámọ*, Gbádéḡesin institutionalised female victimization in his house. He sees women as a mere sex object. His wife must not see him except he needs her for sex. His female children were denied of the right to education as all of them are usually banished to the farm when they reach school age instead of being enrolled in school. The females are subjected to their male counterparts irrespective of age.

When reminded that education is the best legacy a man can bequeath to his children, Gbádéḡesin replied that he cannot waste his money on the education of his female children because they will end up bearing another person's names.

In *Ayé Ọlọba* Àjoké and Mosúnmólá were victimized by Alébíosù because they were unable to have male children. The four female children of Àjoké were victimized on account of their gender. They were all denied the right to education and subjected to child labour instead. One of them Ojúọlápé was kidnapped while hawking, although she was found after four

days, Alébiósù was unperturbed, claiming that only Adéwolé and Adédèjì are his true children.

Both Àjoké and Mosúnmólá were deprived of sex by Alébiósù on the ground that he was tired of “fruitless labour”. In addition to that, they were made to cater for all their children and themselves against the near absence of resources. Both Àjoké and Mosúnmólá were blamed for the death of Fadérera during child birth and sent away from their home with their children.

When appeal was made to Alébiósù to reconsider his stand on the expulsion and disowning of his two senior wives and their children by a friend of his, Kelani, he flared up saying:

Kelani:Gbogbo lomo, kí l’òkùnrin n sè
t’òbìnrin ò le sè lóde òní?

All children are children, what is it that men
can do today that women cannot do?

Alébiósù: Sè wón rán o sí mi ni? Adéwolé àti
Adédèjì lojúlówó omọ tẹmi, tó bá fẹ, àwọn
rándanrandan tí o pẹ lomo máa ko wón lọ, n ò fẹ
wón lomo.

Are you sent to me? Adéwolé and Adédèjì
are my true children. If you want those
useless things you called children you can
have them.

One finds in the two films analysed that male chauvinistic tendencies and gender prejudices manifested in diverse patrilineal practices against women are the major instruments of victimization used against the female gender. For example, in *Ìka Àbámọ*, Gbádégesin denied all his female children of education in favour of his male children. In *Ayé Olóba*, Alébiósù stop fending for his two senior wives Àjoké and Mosúnmólá simply because they could not give him male children.

How realistic is the element of female victimization in these films? Quite a sizeable number of people believe that there must be Nigerian women and female children who are as victimized as the women and the female children in the two films. What this means is that there is a measure of realism in these films. That being so, the films are considered adequate for this pilot study.

In *Ìka àbámọ*, Gbádégesin sends his female children to his large farm to work as harvesters instead of sending them to school. Also, he makes all female children to serve their male counterparts irrespective of age. In *Ayé Olóba*, the method used by Alébiósù to depict female victimization is that he refuses to cater for Àjoké and Mosún (his wives)

and all their female children which led to their withdrawal from school to learn one vocation or the other. Whereas, he enrolls his two male children Adéwólé and Adédèjì in very expensive schools.

Suffice it to say that the purpose of this paper is to highlight the issue of gender in responding to and analyzing discrimination against women. In the contemporary society, particularly the Yorùbá society it has been said that female victimization and the social and cultural attitudes which sustain it are deeply rooted in gender inequality and social marginalization. The social exploitation of the female gender as represented by victimization is harmful to all women. That is to say if one woman is seen as being unjustly victimized, the implication is that all women and girls are potentially prone to victimization. Study has shown that even today in the Yorùbá society particularly, some women are still being victimized. Calls are correspondingly been made for more films to be shot to highlight this misnomer, from the standpoint that such films will encourage many women particularly of Yorùbá extraction though “snowball effects”. The ability of such film according to Stuart (1989, p.10) is to encourage horizontal exchange of information and experiences among the victimized.

Recommendations

In view of the findings gathered in this study, the following recommendations are considered necessary.

1. Any technology that could be harnessed for the portrayal of female victimization should not be abused, but should rather be harnessed for their total emancipation.
2. Governments at all levels should endeavour to strengthen the necessary infrastructure to increase female children rights particularly right to quality education.
3. There should be societal re-orientation to the effect that female victimization to be seen as a key driver of societal instability.
4. In all relationships particularly marital relationships considerations must be given to the rights of women and female children emphasizing that the male children rights cannot supersede female children rights particularly rights to education, human dignity and physical integrity.

Conclusion

This paper has attempted to do an analytical review of female victimization in two selected Yorùbá films viz: *Ayé Ọlọba* (2009) (Royalty living) and *Ìka Àbámọ̀* (Regretful reflections). The amount of victimization melted to the female folk in these films has been found to be extremely

despicable and capable of negatively influencing the public perception of the rights of women to education, liberty and human dignity.

This paper concludes that in our contemporary era, female victimization is counterproductive and damaging to societal cause. Therefore every responsible member of the society must not be averse to women liberty. There should be zero tolerance for women victimization in every family, political, religious and educational institutions among others, so that the society at large can enjoy relative peace and stability.

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A Comparative Study of the Art of Satire in Innocent Nwadike's *Okwe Agbaala* and Godson Echebima's *Ugomma*

By

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and

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Abstract

This paper sets out to explore satire as a social art. The playwrights examined in the study, like other playwrights used their creative works to instruct and teach their audience. Instruction in this context is in the form of criticism which aimed at restoring order in the society. Innocent Nwadike's *Okwe Agbaala* and Godson Echebima's *Ugomma* are the tools for analysis in this work, although there would be cross references to other writers who have used satire to ridicule or pass substantial commentary on societal ills with the main purpose of sanitising the society. The two playwrights have contributed heavily to the development of African literature especially in the area of drama and theatre and a lot of critical attention has been paid to their works. The researchers have chosen the two playwrights mentioned above, in order to enunciate the satiric themes treated by them as well as to highlight the social perspectives presented in the selected plays. Moreover, this work examines the semiotics and definition of satire, its types, as well as their stylistic analysis. Finally, comparative analysis of the two plays and their stylistic approaches are brought to the fore, followed by the summary and conclusion.

Introduction

The fact that literature is an integral part of the society cannot be overemphasised. Literary artists write in moments when they have deep sensation or emotions. This implies that the literary artist uses language to reflect the ups and downs that take place in the society. They write however, in a language and theme that portray human actions. Supporting this, Nnolim (1998, p.15) asserts that literature is the reflection of the society. In every literary work, a people's way of life is x-rayed. This presupposes that literature is crucial within the ambit of human society and

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does not exist in a vacuum. It lends greater credence to functionality of both human and society advancement.

Over the years, satire has served as a medium for passing social statements that are targeted towards correcting social discrepancies in persons, institutions and societies. Playwrights have at various times, deployed satiric works and ideas to shape and influence the minds of the members of contemporary society. In traditional African societies and quite predictably amongst societies across time and space, satire has been used to attack people who show negative tendencies in their characters. Societies as a whole ridicule people through songs, proverbs, folktales and other verbal arts. This study, therefore, examines the satiric themes treated by Nwadike and Echebima in their respective works (Nwadike's *Okwe Agbaala* and Echebima's *Ugomma*) and their effect on the society.

The Semiotics of Satire

The term 'semiotics' is derived from the Greek word 'semeton' denoting 'sign'. Already in the seventeenth century, the philosopher, John Locke referred to 'semtottfea', which he defined as "the Doctrine of Signs, [...]; the business whereof, is to consider the nature of signs that the mind makes use of for the understanding of things, or conveying its knowledge to others". In modern usage however, the concept of semiotics refers to a theory of signification and meaning.

In semiotics, importance is attached not only to the elaboration of theories but also to their application as methodological tools for textual analysis and societal applicability. Semiotics according to the Paris School concerns itself with the existence of universal structures that underlie and give rise to meaning. These structures are susceptible to representation in the shape of models which can also be applied to any signifying object to decode and interpret its effects of meaning. Semiotics thus covers all disciplines and signifying systems as well as social practices and signifying procedures (Martin and Ringham, 2000, p. 2.).

In agreement with the above, the fact that all human behaviours have underlying meanings cannot be overemphasised. Meaning is therefore, a function of language. Only within the discourse category, symbols are understood as consisting of two linked elements - signifier and the signified. In this interpretation, the signifier holds an arbitrary, rather than natural relationship to what is symbolised and anatomised and a symbol has no inherent meaning (De Saussure 1916). In this sense, communication occurs in those situations in which a source transmits a message to a receiver with conscious intent to affect the latter's behaviour (Miller 1966).

In semiotics, meaning is also conceived as a function of consciousness, perception and emotions. Consequently, non-discursive

symbolism is based on an assumption that there is an area outside the thought, including other types of meaning and that art is symbolic by nature and its meaning can and must be analysed (Langer, 1976) against the backdrop of the society. Corroboratively, artists deploy semiotics in incorporating several different art forms to address, mock, attack and ridicule actions of men and societal ills in order to satirise society. Satire, quite conversely, is a genre of literature and sometimes graphics and performing arts, in which vices, follies, abuses, and shortcomings are held up to analysis with the intent of shaming individuals, corporations and government that fallen in the cadre of social acceptability.

Furthermore, creative writings have continually dealt with issues of graft and corruption, political vagueness, religious fanaticism and social injustice, a process that infers the likely methodic conversations between the signifier and the signified. Soyinka (1967) in Mutiso (1974, p.12) recognises the social responsibility of the writer by echoing that ‘an artist has always functioned in the African society as a witness of mores and experiences and as a voice of vision in his own time’.

A Comparative Study of Satire in Nwadike’s *Okwe Agbaala* and Echebima’s *Ugomma*

OkweAgbaala is a play that was written in 1991 by Innocent Uzoma Nwadike. The play reveals certain rampant ills in our higher institutions and their consequences. It revolves around a girl called Chinyere, a student of Obinaqzara University. She finds one of her courses entitled “Omenaala na Ewemewu” (Culture and Institution) quite challenging and therefore, resorts to compromise with the lecturer in charge, Dr. Emezina, telling him to give her the questions set on the course for the semester examination to which he obliged. During one of Dr. Emezina’s visits to Chinyere’s house, he meets Ozuruigbo, Chinyere’s male classmate in her room. Dr. Emezina becomes angry and vows to fail Ozuruigbo in the degree examination, a task which he eventually accomplishes. Ozuruigbo finding out the injustice done to him, writes the school Senate demanding that his paper be revisited. He also puts up some allegations against Dr. Emezina. At the end, the case is taken to court, and the court rules against Dr. Emezina. He is sentenced to two years imprisonment and at the same time, dismissed from the university. The court also advise that Chinyere’s results be cancelled and that her studentship be terminated. Ozuruigbo’s papers are re-marked and his rightful grades are awarded him.

The play, *Ugomma* was written by Godson Echebima in 1980. It tells the story of a girl named Ugomma, who was initially known to be respectful, obedient, God-fearing and prayerful. Ugomma gets into a relationship that ought to have ended in marriage with Alozie. Nevertheless, the relationship goes sour because Alozie is a CMS while

Ugomma is from a Roman Catholic home. In the process of looking for a Catholic suitor, she gets messed up and is impregnated by unscrupulous elements in the society among whom she is unable to pin down the actual owner of her pregnancy.

Artists mirror their societies in their works, but this varies from one playwright to another. Ekwealor (1998, p. 3) believes that literature re-shapes, re-creates, re-clothes, and transfigures the society for our emotional and imaginative consumption. He further submits that this depends on the writer's imaginative resources and his linguistic and visionary powers. A playwright might show his dis-pleasure with society by becoming a rebel using art as an instrument for affecting social change. A playwright can as well criticise the mannerisms and idiosyncrasies of man using creative art. Above all, artists use satire as a weapon. It is obvious that each age (generation) produces its folly and its collective satire. Satire can be directed to individuals and groups whose conduct shows a marked departure from the norms of the society. In recent times for instance, some targets of satiric attacks were made on monks (the religious), politicians, and the prominent men and women in the realms of power who failed to uphold the ideals, obedience and humanitarian services.

Looking at the satiric themes explored in the two literary works in question, Nwadike's *Okwe Agbaala* falls under the Horacian tradition of satire because Nwadike is critical of the ills in Nigerian Universities. The play is a comic or mild satire because the events characterised as well as the actions of some of the characters in the play make us to laugh at individuals, institutions and the society being ridiculed. However, major subjects of attack and mockery in the play are Dr Emezina, Chinyere, and Ozuruigbo who are the major characters in the play. In order to expose inhumanity in our universities today, Nwadike uses mild mockery to ridicule the Nigerian lecturers and students in general. The playwright lampoons the major characters' idea about student to student relationship and lecturer to student relationship. In the statement of Dr Emezina to Ozuruigbo, Dr. Emezina has the following to say because he is a lecturer:

DR. EMEZINA: Onye dị ihe a? Ọ ọ kwa nwa akwụkwọ m? Gịnị butere ya ebea? Aga m egosị ya na m jì jí jide mma. Onye m wanyere o rie, aga m emechaa ya ọ hụ n' anyagwa m nọba ya . . . (Who is this? Is that my student? What brought him here? I will show him that I have the yam and the knife. Whoever I give will eat, I will deal with him...Tell me his number...(Nwadike 1991, p.29).

Dr Emezina's aim of collecting Ozuruigbo's matriculation number is not logical. He wants to prove to him that his future (i.e. Ozuruigbo) is in his hands. He is certainly myopic, ideologically barren and too ridiculous to

be a lecturer in an institution. In exposing Dr. Emezina's motive, Nwadike subtly indicates the decadent fibre that is beginning to take root in Nigerian Universities. By making jest of Dr. Emezina, Nwadike indirectly attacks the acclaimed superiority, foolishness and self-importance among some lecturers in the higher institutions in Nigeria.

Certainly, Dr. Emezina's statement evokes victimisation. It goes to show how wicked and crude he is. This therefore, arouses the pity and emotion of joy in us. The emotion of joy in the play is engendered by Ozuruigbo's ability to pick up courage to fight Dr. Emezina when he cannot see his name on the board at the release of degree result. If Dr. Emezina is taken as a symbolic representation of lecturers in Nigerian Institutions, one can say that the playwright criticises Nigerian lecturers' use of position to victimise students. From Dr. Emezina's action, he exposes the fact that he is incredibly ridiculous. Nwadike portrays him as a man who breached the ethics of his profession as he gives out his examination question to a student and at the same time fails Ozuruigbo deliberately as seen in the text. Immorality is one factor in Nigeria that did not escape Nwadike's ridicule. The playwright particularly dramatises the activities and relations between female students and lecturers. The playwright also exposes sexual seduction as a tool used by female students on their male lecturers. Chinyere, one of the major characters in the play gives us this picture of immorality and promiscuity. Chinyere's belief is that she can use what she has to get what she wants. This belief makes her to go to Dr. Emezina at the end of the lecture on 'Omenaala na Ewemewu' (Culture and Institution) to seduce him. She seduces Dr. Emezina so as to collect the question papers he prepared for the semester examination. She gets closer to him and begins to caress him, saying:

CHINYERE: Bikonu Dọk. Ama m na i ji nwaanyị, ma onye nwere jì na-erikwa jì onye ọzọ. Onye rikata ofe egusi, o ritukwanu ofe ọgbonọ...biko zinu m...(Please, Doc. I know you are married, but he that has yam can eat another person's yam. One who eats egusi soup can equally have a taste of ọgbonọ soup...please show me...)(p.22).

She sits on Dr. Emezina's lap and says:

CHINYERE: Dọk., ihe a anaghị ekwe m aghota. Biko, gbapenyeturu m nwa azu, aga m akwughachi gi n' ụzọ nke m. (Doc, I can't understand this thing, please hint me a little, I will pay you in my own way) (p. 23).

Chinyere in her effort to seduce Dr. Emezina insists that, "Bia ka anyị gaa n'ụlọ m nọrịa" (Come let's go and have a nice time in my house) (p.25). As if this is not enough for her, she suggests that they go to a hotel. Dr. Emezina accepts and gives her the question paper, hence breaching

professional ethics. Chinyere's activity is in reality a fictional representation of what actually happens amongst female students and lecturers in Nigerian Institutions. In directing his satire in such situation, Nwadike is indirectly cautioning lecturers of the consequences of being extra ordinarily free or light brained with the female students.

Ugomma is a work of satire that ridicules hypocrisy and religious extremism in its diverse forms. The playwright questions the credibility of the religions in the society. The prevailing immorality, hypocrisy and flirtatious tendencies of highly placed persons are aspects of the national psyche which he subjects to criticism. Godson Echebima is of the view that immorality and religious hypocrisy have gotten deep into the society. The point of religious hypocrisy is driven home in that *Ugomma* is initially portrayed as a reserved and religious girl and is being defended by her mother, Enyidiya that:

ENYIDIYA: *Ugomma* jisiri uka ya na okwukwe ya ike, o na-agbalị nke ukwu, o jighị ihe ndị a egwuri egwu. O na-eje nkwpụta izu oḅula. O na- eso na bulokuroziri mgbe dum. O bu onye otu lijonari. O no n'otu yutu, burukwa onye kwaya. O naghị ahapụ uka masị buladi out ma o di ndu, ma o na- anwanwu. (*Ugomma* is a staunch believer. She does not compromise her faith. She attends block rosary every time. She is a legionary, a member youth and a choir. She doesn't miss mass no matter the circumstance) (Echebima, 1981, p.4).

Obinna, *Ugomma*'s father who has been seeing her conversing with different men however complains that:

OBINNA: ...o bu ka ha na-esi abu ndi oke uka....Enyidiya, a zokwarala ya ahụ. Umụaka ugbo a, ha amụọla ihe oḅọ (...that is how they pretend to be good Christians. Enyidiya, do not defend them. Children of nowadays are full of immoral behaviour...) (pp. 4-5).

Alọzie, a handsome, good and wealthy man wants to marry *Ugomma* but is rejected because he is of the Anglican faith while *Ugomma* is a staunch Catholic. *Ugomma*'s excuses includes that:

UGOMMA: Anyị anaghị eso nwoke apụ ezi. Anyị anaghị ama nwoke beluso ma anyị melu sakaramenti agbamakwukwo (We don't go out with men, we don't diverge our virginity till we receive the sacrament of matrimony) (p.20).

She continues with her holy sacrament thus:

UGOMMA: Agaghị m eji uka m na okwukwe sakaramenti m egwu egwu. I nuru ya? komfeshionu m di mkpa. Buloku

Rozarị m dị mkpa. I nụrụ ya?... (I will not play with my belief. Do you hear? My confession and my block rosary membership are important to me. Do you hear?). (p. 20).

Alozie is surprised at all the excuses and utterances just because of difference in religious denomination. He on his part says, “Biko nne, chetakwa m n’alaeze eluigwe gi ahụ mgbe oge ya ruo” (Please dear, remember me in that your heaven when the time comes). (p.21). In another instance, he becomes annoyed and reiterates that:

ALOZIE: Ma ka o sina di, ya atula onye obula anya ihu na otutu ndi na-eke arusi ga-ebu otutu ndi oke chochi uzọ n’iketa alaeze eluigwe ahụ (Nevertheless, let it not come as a surprise that the idol worshippers will be the first to inherit the kingdom of God instead of the church goers) (p.22).

This satiric statement of Alozie is confirmed when Ugomma with all her self righteous attitude falls easy victim to three young men. The mother (Enyidiya) defends her daughter against Alozie’s request thus:

ENYIDIYA: Alozie chorọ ilu Ugomma nwa m. Ma akowachara m ya otu ihe ahụ bu ihe na-egbochi okwu ahụ. Alozie bu onye uka Siemesi. Ma anyi bu ndi Roman katoliki (Alozie wants to marry Ugomma my daughter. But I have explained to him the bone of contention. We are Catholics and he is of the Anglican faith) (p.24).

All explanations by Obinna (Ugomma’s father) to make Ugomma and Enyidiya to change their minds and see reason that we worship the same God irrespective of denominations fall on deaf ears as he says, “Ma Chineke ndi Siemesi na nke ndi Katoliki bu otu Chineke ahụ” (Both the God of the Catholics and that of the Anglicans are the same) (p.24). He warns Enyidiya and Ugomma about their irrational decision and its implications. Ugomma is impregnated. She tries to convince Obiọha to marry her but Obiọha coyishly objects:

OBIỌHA: Ihe dika gini Ugomma? O nweghi ihe obula m chorọ igwa gi. Eji m aka nai mana m bu pọọ shuumeka, burukwa onye uka Siemesi. Biko kwa, onye mmehie ka m bu. (Like what Ugomma? I don’t want to tell you anything. I am sure you recognise that I am a poor shoe maker, an Anglican, and a sinner) (p.31).

Ironically, Ugomma begs him to marry her not minding his social status and his being a member of the same congregation with Alozie whom she refuses to marry. She confesses that, “ O nweghi ihe nke ahụ mere. Biko n- o”(That doesn’t matter. Please) (p.31). Obiọha refuses to marry Ugomma by also giving excuses that his age mates have not married, that he still has his siblings to train, he is not wealthy, he is an Anglican and does

not know whether his parents would allow him to marry from a Catholic family. He says:

OBIQHA: Gini? I maghi ihe i na-ekwu! i choro ka nne gi boq anu gi na ndu? Biko jee choro ndi otu gi, ndi ga eketa alaeze eligwe. Biko abu m onye mmehie. O nweghi ihe obula m mere gi(What? You don't know what you are saying! You want your mother to eat you raw? ...Please look for people of your type that will inherit the kingdom of God. I am a sinner. I did not do anything to you) (p.32).

When Ugomma goes back to look for Obioha, he has packed out from the house, putting her in pain, confusion and agony. Her wild life can not stop her from being sober when her parents accost her about the pregnancy and the paternity of the child. However, Ugomma in frustration soliloquises, “Ma ka m juo, o nwere ihe bu ihe mmadu nuru taa si na obu ihe ohuru na nti ya? Let me ask; is anything new under the sun?” (p.36).

As a way of mocking and castigating her for her immoral life, her church group satirise her by singing a war song and destroying things in their house with tree branches, short sticks and palm fronds. Her immoral life becomes the talk of the town that even the culprits do not want to accept her pregnancy. Okoroafọ also satirises women's flirtatious attitude when he says, “...Ihe di nwaanyi mkpa bu ka ego na-abata ka o si choo, o jughi gi ma iji ukwu, aka, ogo, moobu mma akpata ya” (What is important to women is for them to get money, how the money comes is not their concern) (p.43).

In a way to punish the culprits and ascertain the paternity of the unborn baby, judgment is to take its course in the village square and that is enough satire and humiliation to behold. Both Christians and idol worshippers gather to punish the culprits and Ugomma. The three boys: Obioha, Okoroafọ and Okorie admit to have carnal knowledge of Ugomma but deny being responsible for the pregnancy as they claim that they are many. This show of shame brings grumbling, murmuring, grudges and ridicule among the villagers. The picture painted reveals that some mothers are myopic and morally bankrupt, and to Echebima, some mothers mortgage the youth's welfare to their belief tendencies.

Apart from his attack on the youth's immorality, Echebima also criticises motherly trust on the children of today. Children are perceived to be stubborn and disobedient to their parent's advice and to the word of God. Ugomma betrays her mother's trust. Christianity is falsely demonstrated in the play *Ugomma*. This is seen when Ugomma the heroine deceives her mother by hiding under the garb of Christianity while she is indeed a prostitute. She cannot say who among the boys is responsible for

her pregnancy. Echebima criticises and condemns such attitude. To him a Christian should be a model unto others.

Echebima attacks immorality and sexual perversion as it affects our national pride and dignity. Although, he is critical of prostitution and promiscuity among the women in the society, Echebima attributes the persistent prostitution to people's desire to get money at all cost. The playwright is unrelenting in his attack of believers whom he regards as hypocrites. In *Ugomma*, Echebima takes a swipe at these believers' activities, their immoral acts and their deceitful pronouncements which counter to their divine calling. The character that embodies this negative aspect is Ugomma who shamelessly allows herself to be used by Obioha, Okorie, Okoroafo and other boys. Ugomma is also a liar having initially claimed not to be pregnant. Echebima therefore, criticises religious people for their failure and charlatanism and castigates them for misleading their followers.

Nwadike's *Okwe Agbaala* and Echebima's *Ugomma* share a lot of attributes in terms of the satiric mode explored in them as well as the style and characterisation. First, the two plays under study fall under the Horatian tradition vis-à-vis their satiric vision because the two playwrights use mild mockery to deride and mock the ills in the society. The reader is not meant to hate the character who displays human failings.

Secondly, the stylistic features of the two plays are similar from the point of view of the lexical items. Both playwrights have used simple words as opposed to complex and difficult ones. They equally use English, pidgin, and slang expressions in their respective works. Paralinguistic devices such as songs and proverbs also feature prominently in the two plays under review. The overall purpose of such style is to domesticate the medium of communication in order to give it a Nigerian style. There are elements of verisimilitude in the two plays as far as characterisation is concerned. The characters in the plays represent either a class or a social group in the country. For instance, there are characters whose names suggest that they are from the eastern part of the country. This method of characterisation gives the play a national outlook in terms of their thematic preoccupations. The two plays indirectly pose two fundamental questions to the society: What is happening in our higher institutions? What is happening in Christendom? Despite these similarities identified in the plays, there are still differences since no two writers can write the same way using the same style, the same method and characterisation. Although both Nwadike and Echebima used simple words, it has been observed that Nwadike's diction as opposed to Echebima's is more official.

In *Okwe Agbaala*, the song is rendered by a single individual unlike in the case of *Ugomma* by Echebima. The same goes for the proverbs.

Before the play starts, we meet one of the major characters singing and telling us what she wants to do. Several characters are also seen using proverbs in the play. Chinyere, Vii sii, Prof. Diogu, are all characters who use proverbs to express their views in the play. But the situation is different in Echebima's play where the church group use song as a way of castigating and mocking Ugomma's immoral life. Another noticeable difference in style is in the use of language, especially the slangs. It appears that Nwadike has a better understanding of slangs than Echebima. This is evident in many of the instances in Nwadike's play in which he attempts to use slangs as a medium of communication. This is confirmed in Chinyere's statement, "... Akada Kwanu", "Enwere m akada biskiti ..." "Maazi ura atụ mbe..." (These phrases are slangs used by the author to paradoxically describe Kolanut.) (Nwadike 1991, pp. 4-7). Nwadike's control of slangs in the play as we have seen in the above examples and also in other situations in the play is higher than Echebima's.

Echebima's *Ugomma* and Nwadike's *Okwe Agbaala* also vary in terms of structure. *Okwe Agbaala* is divided into four acts without further division while *Ugomma* is divided into two sets. Act one is further divided into five scenes. Scene I takes place on the road, Scene II, IV, V take place at Maazi Obinna's residence, while scene III takes place at the Maazi Alozie's residence. Act two is also subdivided into five scenes. Scene I and IV takes place in Maazi Obioha's residence, while scene II takes place in Maazi Obinna's residence and scene III takes place in Maazi Okorie's residence, while scene V takes place in the general meeting in their village square. All the incidents in the play take several days. In *Okwe Agbaala*, all the incidents take place in one location - the school environment.

Conclusion

Okwe Agbaala and *Ugomma* as works of satire are of great relevance for the playwrights carefully recorded Nigeria's societal problems in one form or the other. The two plays can be seen as 'problem plays' because both writers graphically explore the problems confronting the nation. Both Nwadike and Echebima are certainly uneasy about the endemic problems of corruption, immorality, hypocrisy, etc. which have become an integral part of our existence. As writers of imaginative literature, art becomes a tool with which they seek to restore normalcy in a society. *Okwe Agbaala* and *Ugomma* are successful works of satire in the Horacian tradition, through the deliberate portrayal of farcical, naïve, idiotic and sometimes erratic personalities, in making us laugh not only at those ridiculous personalities, but also at their actions, deeds, ideas as well as the society which they personify. Nwadike and Echebima can be said to have succeeded in exposing the idiocy, ignorance, and naivety of people, in order to ridicule them.

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Pragmatic Analysis of Selected MTNN Customer and Customer-Care Representative Telephone Conversations

By

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Abstract

Pragmatic elements such as politeness principles are set to account for the ‘tacit’ agreement between interlocutors especially those who share the same cultural background. This paper therefore, examines the pragmatic tools employed by interlocutors in selected MTNN Customer and Customer-care Representative Conversations. The paper draws intuitions from Grice’s (1975) Cooperative Principles (CP) and Leech’s (1983) Politeness Principles (PP) as the theoretical models in analysing a total of twenty-five (25) conversational tokens. The conversations were randomly gathered from the pool of ten live in-bound conversations between customers and customer-care representatives. The pragmatic tools employed in this analysis include; contexts, speech acts – illocutionary acts, face-threatening acts, politeness strategies, cooperative principles, as well as politeness principle maxims. The findings of the work are that, interactions are governed by politeness and polite social behaviour which, in turn, is culture sensitive. This study concludes that, interlocutors explore pragmatic tools which help to establish and maintain community feeling as well as acknowledge face wants of others. It is therefore recommended that other theoretical models, especially on linguistic politeness, can be explored to account for instance, a cross-cultural study/a comparative cultural study of politeness principles.

Keywords: Pragmatics, Context, PP, CP, Speech acts, MTN, Customer-Care Representatives

Introduction

Language is essential in any communicative process and hence, it is the most fundamental form of human communication which also facilitates social intercourse. To a very large extent, the fact that language is said to be ‘specie-specific’ cannot be overemphasised because human beings use language to perform different functions in both “interactional and

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transactional activities” (Brown & Yule, 1987, p.102). The Nigerian Subscribers of MTN call the mobile network’s helpline ‘180’ for immediate attention to their complaints. The study focuses on the communicative use of English rather than grammaticalness by customers in pursuant of how their complaints are to be resolved. The thrust of this research focuses on the use of politeness principles as pragmatic tools overtly or covertly employed by the interlocutors to save or threaten ‘face’ in telephone conversations with reference to MTNN customer and customer-care agents’ conversations.

Methodology

This research adopts a qualitative method approach. As a result, there would be a need to look at ten (10) live in-bound recorded conversations to customer care agents as the random sampling technique is employed for the analysis of the data from the pool of conversations. Also, the study focuses on a random selection of about twelve (25) conversational tokens which shall be transcribed and presented under the appendix. Due to space limitation, only five (5) data will be analysed accordingly in order to unveil the pragmatic undertones inherent in the utterances as meaning is arrived at. Reference would be made to other sampled data as presented in the statistical analyses. The data gathered for this study will be analysed using two core pragmatic approaches. The first is Grice’s Cooperative Principles (1975) and the other is Leech’s Politeness Principles (1983). In addition, some other pragmatic tools such as contexts, speech acts – illocutionaryacts, face-threatening acts, politeness strategies, etc.,as mentioned earlier will be employed in the investigation.

Theoretical Framework

This study hinges on Grice’s Cooperative Principles (1975) and Leech’s Politeness Principles (1983), which was later modified by Mey (2001).In verbal conversations, more meanings tend to be communicated beyond the formal structures of the language used. Pragmatics studies how this aspect of meaning is negotiated and exchanged among the participants. Leech (1983, p.1) sees pragmatics as something that is rarely discussed by linguists and that pragmatics is treated “as a rag-bag into which recalcitrant data could be conveniently stuffed, and where it could be equally conveniently forgotten”. On his own part, Thomas (1995, p.22) asserts that pragmatics is “meaning in interaction.” However, these views strongly validate the claim that participants and cultural knowledge of the people in a society are paramount to any pragmatic analysis or interpretation. This implies that the use of language is conditioned not by a versed knowledge of the rules guiding grammatical correctness, rather, it is guided by the principle of communicative competence. To corroborate this, Mey (2009,

p. 6) opines that “pragmatics studies the use of language in human communication, as determined by the conditions of a society”.

In this regard, the task before a pragmatic analyst is therefore, to account for the when? where? how? of a piece of language use as related to participant, subject of discourse, context of utterance (linguistic, physical, social) and role relation of the participants. Curiously, to relate the study of language to answering the aforementioned questions, different theories of pragmatics which include; speech acts, the cooperative principle, politeness principles, presupposition, conversational implicature and so on, have been developed. It is not the concern of the present study to review all these theories, however, Cooperative Principle and Politeness Principle which form the crux of this study will be given attention.

Data Analysis

This section focuses on the analysis of the selected conversations of live in-bound calls to Customer Care Representatives’ (CCR) of the Mobile Telephony Network, Nigeria (MTNN). The data were collected from iSON BPO, an Information and Communications Technology ICT and ITeS company, Ilorin Call Centre. It is pertinent to reiterate that all the names used are direct recordings of the conversations between the CCR and the customers who make different complaints on a daily basis. Therefore, this research is purely for academic purpose and with no intent to attack, falsify or correct customers’ claims, nor with the intention to disparage the network provider in anyway.

Data Presentation and Analysis

In all, out of a total of twenty-five conversational tokens gathered, only five were randomly selected for analysis. The selected tokens were pooled randomly in order to have a wide range of different politeness strategies for the analysis. In addition, Grice’s cooperative principles through his quatrain treatise of the maxims and Leech’s politeness principles will serve as models for the analyses because the inadequacy of the CP led to the development of PP.

Conversation 1

CCR: Thank you for calling MTN Customer Care, my name is Franca. May I know your name please and how may I help you?

Customer: Hello, my name is John. I have been calling you people since last week and you have not been answering....

CCR: Mr. John, we are sorry about that. Where are you calling us from and how may I help you?

The CCR’s welcome message is a face saving act which tends towards positive politeness. This is an FTA with redressive action –

positive politeness. The customer is addressed on a familiar level which supports the general knowledge that the customer is said to be 'key' to the success of any business and as such, most Customer Care agents are trained in consonance with this belief. Therefore, the CCR avoids the face threatening act by apologising in order not to make the customer feel unimportant.

In addition, Cooperative Principles is one of the pragmatic strategies observable in the datum, that is, the Maxim of Quantity. This maxim has been flouted by the customer even though he is required to say much; but not more than required especially in the present context. In the same vein, the Maxim of Relation is flouted as the customer's response to the question 'how may I help you?' is not overtly relevant to the token of conversation. Hence, the customer flouts the maxim of relation in the response he has given and this does not in anyway answer the request on how he may be helped.

The datum also reflects deference as a politeness strategy. The honorific 'Mr.' as used by the CCR is a politeness strategy which replicates the idea of "make your customer feel good" and respected in order to maintain a good customer relation. Also, the sympathy maxim is one of the politeness principle maxims evidenced in the datum. It is evident in the conversation that the CCR maximises sympathy between self and other when he out rightly uses the personal plural "we" to apologise as he accommodates the inadequacy of his employer's shortcomings.

Conversation 2

Customer: ...I have been complaining of something since on Monday concerning the money that was deducted on my phone when I was making a mid-night call. They just deducted my money from the phone when I was making extra cool call on Monday by 1:00 a.m....

CCR: (cuts in) we are sorry about that. Mr. Biola, I don't understand you. If you are explaining something, please take time and explain to us.

In the conversation, there is an FTA with redressive action – Negative Politeness. The CCR observes the strategy of 'minimise imposition' in the words selected for his response. At first, he apologises by pluralising persons responsible with the inclusion of the pronoun 'we' in his reply. Then, the words 'if' and 'please' can be seen as marked indirectly to reduce the imposition on the listener.

ThePP Maxim is also evident in the discourse. The CCR observed the sympathy maxim as he maximises agreement between self and other (customer). He therefore, apologises for the inconveniences the customer must have experienced.

Conversation 3

CCR: I heard what you said because you said your message centre number doesn't work but you didn't do what I asked you to do.

Customer: What did you ask me to do? You didn't tell me what to do. You only asked me to hold on and be patient. That is what you told me.

The content of the conversation shows that the physical context is a telephone conversation as the exchange exhibits a formal relationship between the speakers. There is also the psychological context on the part of the customer as he denies being told to do anything when he affirms that he has only been asked to exercise patience.

There are direct and indirect illocutionary acts in the conversation. There is a direct representative act of asserting. The CCR uses the acts of expressive and directives to drive home his points on the issue of the message centre number that he has instructed the customer to do something about it. On the other hand, the indirect illocutionary act discernable is a direct – representative (reminding, denying). The Customer on his part quickly rebuffs the fact that he was told to do something. The perlocutionary force of the speech act is the direct confrontation/denial of the CCR's allegation by the customer. There is also the presumed assumption of the shared knowledge of the term 'message centre number' which implies that both parties know the meaning and a basis for their MCBs. In the conversation, there is FTA without redressive action (bald on record). The customer's swift response does not save the face wants of the CCR. The interrogative statement is aptly directed without any redress as he strongly denies the assertion that he had been told to do something.

Conversation 4

Customer: Now, er as at yesterday at about eleven o'clock, my service... I cannot change my GPRS. I pretty much change my GPRS. Now my data subscription expired today and I believe by 5:33pm....

CCR: Ok sir.

The conversation presents a face threatening act without redressive action – Negative Politeness. The customer uses 'hedging' to mitigate the face saving act and therefore, tends towards negative politeness. Hedging as a politeness strategy is sometimes used to show lack of appropriate lexeme to fill in a linguistic slot but in the conversation above, 'er' is used to suppress offensive/foul language.

In the datum, the cooperative principle derivable is the maxim of quantity. This maxim has been flouted by the CCR as he or she fails to provide necessary information required for the current conversation. The

customer lodged his complaint by explaining what he experienced but the CCR failed to provide much information needed to mitigate the customer's predicament.

Deference is a politeness strategy used in the conversational tokens above. The honorific 'sir' in the CCR's response is a politeness strategy used as a mark of respect for the customer. It is however observed that the tact maxim has been used in the datum. The customer has magnanimously in his explication minimise cost to other and also maximise benefit to other. He could as well purge his emotions by choosing unfriendly words.

Conversation 5

CCR: Alright sir, you are not just hearing well please, that was not from me. Alright, am really so sorry for the inconveniences concerning your subscription issue....

Customer: (cuts in abruptly) I don't care about apologies! I don't care anyway. I don't care about the money...its only five hundred 'box'. It doesn't really cost me anything. I will not pay for mediocrity that's all am saying and I will not let some unschooled person that is not trained in her house speak to me anyhow. What nonsense!

The FTA observable in the conversation is FTA without redressive action – (bald on record). The CCR threatens the customer's face indirectly without redress by her utterance but quickly apologises for the inconveniences. On the other hand, the customer threatens the CCR's face sternly in the words he chose without redress whatsoever. The customer's utterance is a complete humiliation of the CCR face wants. Meanwhile, there is also negative politeness observed in the datum. It is evident that the CCR is indirect in her utterance when she said that the customer did not hear well and that the statement was not from her but apologises afterwards.

One of the cooperative principles observed in the datum is maxim of quantity. The customer flouts the maxim of quantity because he provides unnecessary information in his response. Rather than explain his plight in a more presentable manner, he however chose to be vulgar and never lodge his complaints but fumes his anger on the CCR which can further bring about counter reaction. The customer also flouts maxim of manner because he was not brief and orderly in the manner in which he rants his anger.

It is evident that there is approbation maxim in the conversation. The customer failed completely to 'minimise dispraise of other' in the selected words. He could as well register his utter rejection in a more friendly way than the absolute abuse and condemnation of the other. Similarly, agreement maxim is observable in the conversation.

The customer's utterance failed completely to minimise the expression of disagreement between self and others and maximise the expression of agreement between self and others. Hence, the interlocutors failed on both parts of the maxim because the CCR also did not minimise the expression of disagreement.

Discussion

The data analysed were randomly selected from the pool of the online conversations collected from the service provider (MTN) in the year 2020. It is the aim of this research to examine the analyses of the various speech acts and politeness strategies identified in the Customer/CCR conversations and the possible pragmatic instantiations noticed in the utterances. Through the various data analysed, it was discovered that speech acts and politeness strategies are of great importance to any pragmatic study. For a lucid explanation, other pragmatic elements used in the analyses of the data are hereby presented in the tables and charts below:

Context

Table 1: Observed Frequency and Percentages of Context in the Conversations

<i>Context</i>	<i>Frequency</i>	<i>Percentages</i>
Physical	64	64%
Psychological	18	18%
MCB	17	17%
World Knowledge	1	1%
Total	100	100%

In the table supra, observed frequency and percentages of context inferred from the data analysis are presented. These include the physical context, psychological context, MCBs and World knowledge - which carry the lowest, one (1%) of the total distribution. In addition, the physical context has the highest percentage i.e., sixty-four (64%) identified in the conversations.

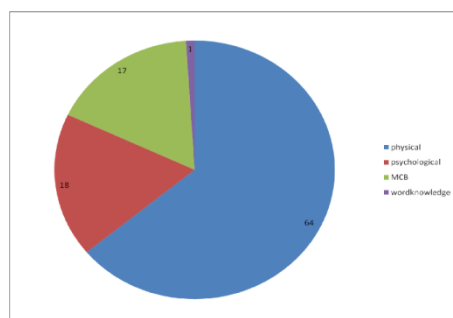


Fig 1: A Pie Chart of Observed Percentages Distribution of Context in the Conversations

As observed in the spherical shape, the physical context covers a wide range percentage distribution of sixty-four (64%) which is greater than a half of other contexts put together. The physical context is identified in two-third percentage of the conversations between the interlocutors. Also, there is a minimal difference between the psychological context and MCBs. The former is one (1%) higher in both frequency and percentages than the latter. This is due to the general background in which the conversations took place. The world knowledge carries one (1%) in the conversations as evidenced in datum twelve (12).

Speech Acts

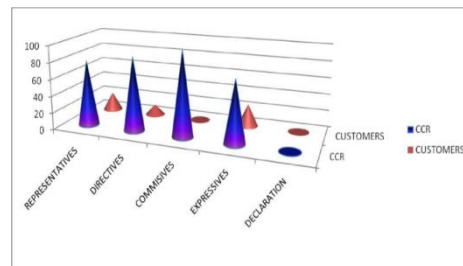
Table 2: Observed Frequency and Percentages of Direct Speech Acts in the Conversations

Interlocutors	Direct Speech Acts					Total
	Representatives	Directives	Commissives	Expressives	Declarations	
CCR	7 (77.8%)	14 (87.5%)	5 (100%)	11 (73.3%)	0 (0%)	37
Customers	2 (22.2%)	2 (12.5%)	0 (0%)	4 (26.7%)	(0%)	8
Total	9 (100%)	16 (100%)	5 (100%)	15 (100%)	(0%)	45

Table 2 above has a major caption of direct speech acts observed in both frequency and percentages. The direct speech acts include: representatives, directives, commissives, expressives and declarations of the interlocutors in the conversations. Percentages in parenthesis where a total of frequency of each of the interlocutors is presented on the syntagmatic plane. On the paradigmatic axis however, the grand total of a hundred

(100%) percentages observed are presented for both the CCR and the Customer respectively.

Fig 2: Percentages Cone Chart of Observed Direct Speech Acts in the Conversations



In the above cone chart, we present a total occurrence of direct speech acts nine (9) representatives. Whereas the CCR has seven (7) instances of representatives acts; the customer reflects two (2). Therefore, both are represented as seventy-seven point eight (77.8%) and twenty-two point two (22.2%) respectively. The directives acts presented another noticeable percentages and frequency occurrence on the one hand and a clear cut distinction of frequency on the other.

In table two (2) above, the frequency occurrence of directives is fourteen (14) which accounts for the higher percentages of the CCR i.e., eighty-seven point five (87.5%) and instances of two (2) directives acts, i.e. twelve point five (12.5%) for the customer. Examples include conversations one (1), two (2) and six (6). There is no figure observed in commissives for the customers. Meanwhile, the CCR has five (5) instances which represents a total of hundred (100%). The idea of no percentage record for the customers may be attributed to the illocutionary contents of commissives which has a proposition and obligatory undertone. In addition, customers' utterances take a lower number of expressives – where four (4) instances of twenty-six point seven (26.7%) and eleven instances of seventy-three point three (73.3%) are observed for both customer and CCR respectively in their conversations. Also in the table, no instances of declarations which is strongly due to the nature of the data.

Indirect Speech Acts

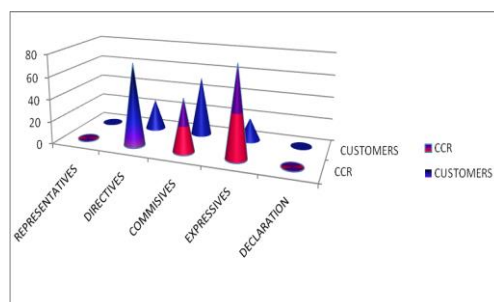
	<i>Indirect Speech Acts</i>					
<i>Interlocutors</i>	<i>Representatives</i>	<i>Directives</i>	<i>Commissives</i>	<i>Expressives</i>	<i>Declarations</i>	<i>Total</i>
CCR	0 (0%)	8 (72.7%)	7 (46.7%)	8 (80%)	0 (0%)	23
Customers	0 (0%)	3 (27.3%)	8 (53.3%)	2 (20%)	0 (0%)	13
Total	0 (0%)	11 (100%)	15 (100%)	10 (100%)	0 (0%)	36

Table 3: Observed Frequency and Percentages of Indirect

Speech Acts in the Conversations

Table (3) above presents the observed frequency and corresponding percentages of indirect speech acts of representatives, directives, commissives, expressives and declarations of each of the interactants in the discourse.

Fig 3: Percentages Cone Chart of Observed Indirect Speech Acts in the Conversations



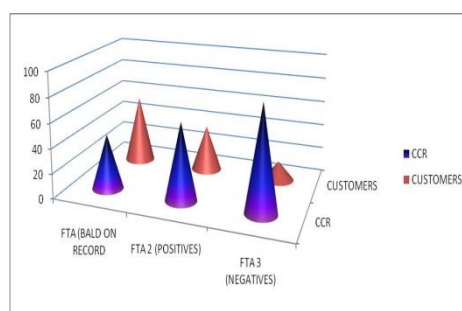
The above cone chart conspicuously shows the percentages of the sub acts as observed in the conversations. The total number of indirect speech acts of the CCR and customer record equivalent percentages of thirty-six (36). In the dichotomy of representatives, there is no single occurrence for the interlocutors. The sub acts of directives for the CCR carry seventy-two point seven (72.7%) as opposed to the customer with twenty-seven point 3 percent (27.3%). There is a contrast in the utterances of the customer which record a higher percentage of commissives of fifty-three point three (53.3%) than the CCRS', with forty-six point seven (46.7%). Meanwhile, in the sub acts of expressives as well, there is a higher number record of eighty (80%) and twenty (20%) for the CCR and the customer respectively.

Face-Threatening Acts

Table 4: Observed Frequency and Percentages of FTAs in the Conversations

<i>Interlocutors</i>	<i>Face-Threatening Acts</i>			
	<i>FTA 1 (Bald on Record)</i>	<i>FTA 2 (Positive)</i>	<i>FTA 3 (Negative)</i>	<i>Total</i>
CCR	4 (44.4%)	10 (62.5%)	11 (84.6%)	25
Customers	5 (55.6%)	6 (37.5%)	2 (15.4%)	13
Total	9 (100%)	16 (100%)	13 (100%)	38

Table (4) above shows the FTAs' strategies in the conversations. The first is FTA1- face-threatening acts without redressive action (bald on record). Secondly, FTA2- face-threatening acts with redressive action (positive) politeness. Finally, FTA3- face-threatening acts with redressive action (negative) politeness.

Fig 4: Percentages Cone Chart of Observed FTAs in the Conversations

The first cone chart (FTA1) displays the customers as having the higher percentage of fifty-five point six (55.6%) which reflected how CCRS can be at the receiving end of customers' onslaught. This buttresses the facts of the expression "customers are always right." On the aspect of FTA2, there is sixty-two point five (62.5%) difference for the CCR and the customers with thirty-seven point five (37.5%) of the FTA sub strategies. This clearly upholds the statement that the customer is seen to be 'key' in any business. The FTA3 with redressive action also shows percentages of eighty-four point six (84.6%) and fifteen point four (15.4%) for both CCRS and customers respectively. The unequal count of the two shows the respect with which the customers are usually treated in order to foster business relationship.

Cooperative Principles

Table 5: Observed Frequency and Percentages of CP in the Conversations

<i>Interlocutors</i>	<i>Cooperative Principles</i>				
	<i>Quantity</i>	<i>Quality</i>	<i>Manner</i>	<i>Relation</i>	<i>Total</i>
CCR	(40%)	((0%)	(60%)	(66.7%)	9
Customers	(60%)	(100%)	(40%)	(33.3%)	2
Total	(100%)	(100%)	(100%)	(100%)	1

The above table (5) presents the sub-maxims of CP: quantity, quality, manner and relation for both the frequency and percentages of the utterances of the interactants. This is also represented in the chart below the table. It is however noticeable that CCRS are perspicuous in their utterances and they also avoid obscurity as the percentages reflect sixty-six point seven (66.7%) as opposed to thirty-three point three (33.3%) of the customers. The grand total of each of the sub-maxim is equivalent to a hundred (100%) with a frequency of twenty-one counts. Moreover, there is a great disparity in the quality maxim. While the customer has a hundred (100%) record, the CCR has none. The asymmetric difference cannot be far-fetched because the content of the maxim stupefies that “say what is true.” Therefore, customers lodge complaints of what is actually true about their experiences on services provided by the network. These examples can be found in conversations one (1), two (2), four (4), etc.

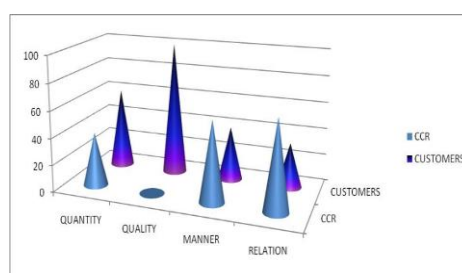


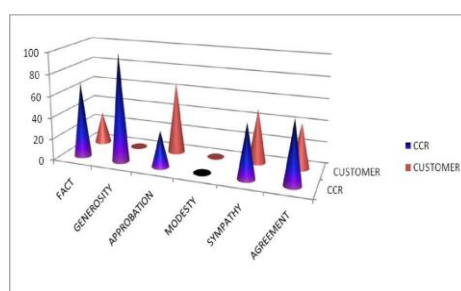
Fig 5: Percentages Cone Chart of Observed CP in the Conversations
Politeness Principle Maxims

Table 6: Observed Frequency and Percentages of PP Maxims in the Conversations

<i>Interlocutors</i>	<i>Tact</i>	<i>Generosity</i>	<i>Approbation</i>	<i>Modesty</i>	<i>Sympathy</i>	<i>Agreement</i>	<i>Total</i>
CCR	7 (70%)	1 (100%)	4 (33.3%)	0	1 (50%)	7 (58.3%)	20
Customer	3 (30%)	0 (0%)	8 (66.7%)	0	1 (50%)	5 (41.7%)	17
Total	10 (100%)	1 (100%)	12 (100%)	0	2 (100%)	12 (100%)	37

These sub maxims include tact, generosity, approbation, modesty sympathy and agreement. Subsequently, a cone chart is also presented below to show the statistical differences of these sub-maxims in the interlocutors' conversation. For instance, the generosity maxim depicts a wide range difference where the CCR has a hundred (100%) as opposed to the customer with a zero (0%). The explanation for this occurrence is tenable because the CCR has "minimize benefit to self and maximize cost to self." Examples include conversations fifteen (15), nineteen (19), twenty-two and twenty-four.

Fig 6: Percentages Cone Chart of Observed PP Maxims in the Conversations

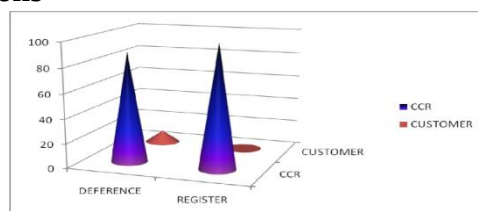


Politeness Strategies

Table 7: Observed Frequency and Percentages of Politeness Strategies in the Conversations

	<i>Politeness Strategies</i>		
<i>Interlocutors</i>	<i>Deference</i>	<i>Register</i>	<i>Total</i>
CCR	9 (90%)	1 (100%)	10
Customer	1 (10%)	0 (0%)	1
<i>al</i> Tot	10 (100%)	1 (100%)	11

There is a grand total of eleven (11) politeness strategies observed wherein, deference marker for the CCR counts is higher with ninety (90%) as against the customers' counts which is ten (10%). This is due to the high premium of politeness placed on the CCR agents to treat customers with respect, hence, honorifics, titles and different address forms employed by the CCRS in their conversations. An ample example is the stereo-type prompt voice message of "Thank for choosing MTN... May I address you as Mr. or Miss....? On the aspect of register, there is an instance which amounts to a hundred (100%) and no count for the customer. This single count of register noticed in the conversations indicates how CCRS' identify with their customers depending on the field, tenor and context of the conversation.

Fig 7: Percentages Cone Chart of Observed Politeness Strategies in the Conversations

Findings

The analysis showed that language does not only serve communicative purpose but as well, binds people together in society and therefore, can be seen as an integral part of the society. Similarly, it was discovered that the spoken mode of language for example, presents a broad spectrum of certain pragmatic elements that interlocutors consciously or unconsciously observe in order to maintain social intercourse and mutual intelligibility. This point strengthens the fact that interlocutors rely heavily on these elements overtly or covertly in order to divulge meaning beyond stringing of co-texts together.

It was discovered that customer care agents are trained regularly on words to be selected in the course of interactions with their customers. It

therefore buttressed the idea that FTAs are strongly observed especially the “positive politeness” by the CCR. This is noticeable particularly in the prompt recorded message: “Thank you for choosing MTN, my name is How may I help you?” In fact, pragmatic elements are impliedly re-emphasised in the acronym “KISS” (meaning: Keep It Short and Simple), which is the hallmark of every good customer care representative because customers are seen to be “key” in any business.

Furthermore, this study also buttressed the fact that speakers do not only make utterances, but rather, perform various speech acts in their utterances. It is therefore evident in the analysis that interlocutors employ different illocutionary acts such as requesting, informing, stating, denying just to mention a few; in order to pass across information and uphold communication. In essence, these illocutionary acts bring about perlocutionary force on the listener.

To this end, it was also discovered that pragmatic elements such as implicature, inference, intention, presupposition and so on, are very relevant in the conversational tokens. These assist interlocutors to arrive at meaning beyond the individual words. It has also helped in the interpretation of the data used in this research.

Conclusion

Language is an important tool used essentially for communication. There is no doubt that language has been used not only to communicate, but also to inform, direct and educate customers on the different products of the service provider. This study has therefore examined the unifying roles that language plays in communication process. It is however important to state the fact that the spoken mode of our data has allowed different pragmatic elements to be plausible; hence, politeness phenomena observed in the customer and customer-care representative conversations.

Pragmatics is one of the linguistic analyses that attract much attention today. It is the study of linguistic and non-linguistic items to interpreters. The analysis showed that meaning is discernable in discourse through various pragmatic elements. This research work examined the influence of context to pragmatic interpretations. It concludes among other things that pragmatic imports guide users of language in the interpretation of linguistic and non-linguistic expressions. It is therefore expected that this work would prompt further researches on allied fields of language use with respect to the tenets of pragmatics.

Recommendations

The followings are therefore recommended, among others, to further the frontiers of academic research:

1. There is the need for further studies to be carried out using other theoretical models or politeness inclined data to study the convergence/divergence of linguistic politeness of different cultures.
2. It is also important that multinationals like MTNN and others should enhance their Quality Assurance team to monitor online conversations, organise workshops, seminars, training and recurrent training manuals to be produced as measures created to ensure good quality delivery of various services on the platform only through selection of appropriate words and polite social behaviours.
3. The government, through its National Orientation Agency, Telecom industries and other stakeholders can partner to sensitize the populace on the importance of politeness as this can support the novel campaign against 'hate speech'.

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Appendix

Conversation 1

CCR: Thank you for calling MTN Customer Care, my name is Franca. May I know your name please and how may I help you?

Customer: Hello, my name is John. I have been calling you people since last week and you have not been answering....

CCR: Mr. John, we are sorry about that. Where are you calling us from and how may I help you?

Conversation 2

Customer: ...I have been complaining of something since on Monday concerning the money that was deducted on my phone when I was making a mid-night call. They just deducted my money from the phone when I was making extra cool call on Monday by 1:00 a.m....

CCR: (cuts in) we are sorry about that. Mr. Biola, I don't understand you. If you are explaining something, please take time and explain to us.

Conversation 3

CCR: I heard what you said because you said your message centre number doesn't work but you didn't do what I asked you to do.
Customer: What did you ask me to do? You didn't tell me what to do. You only asked me to hold on and be patient that is what you told me.

Conversation 4

Customer: Now, er as at yesterday at about eleven o' clock, my service... I cannot change my GPRS. I pretty much change my GPRS. Now my data subscription expired today and I believe by 5:33pm....
CCR: Ok sir.

Conversation 5

CCR: Alright sir, you are not just hearing well please, that was not from me. Alright, am Oreally so sorry for the inconveniences concerning your browsing issue....
Customer: (cuts in abruptly) I don't care about apologies! I don't care anyway. I don't care about the money...its only five hundred 'box'. It doesn't really cost me anything. I will not pay for mediocrity that's all am saying and I will not let some unschooled person that is not trained in her house speak to me anyhow. What nonsense!

Conversation 6

CCR: Good morning, how may I help you?
Customer: Good morning, there is one card I bought since last weekend so I was trying to load the card and the card was not entering.

Conversation 7

CCR: Please may I know your name and how may I help you?
Customer: My name is Cynthia. I need a caller tone.

Conversation 8

CCR: Sir, please what can I do for you again? What do you want me to do again?
Customer: The card now.
CCR: What should I do with the card? You were opening your doors. I was talking to you; you now left opening the doors of your house....

Conversation 9

CCR: Miss Humility, good morning, are you calling us with your phone number?
Customer: Yes, good morning.

Conversation 10

CCR: Please sir, is your phone on loudspeaker?
Customer: It isn't. It's your rubbish network....
CCR: Excuse me! You don't have to be rude, I can't hear you.
Customer: I don't have to be rude? I'm telling you that your network is rubbish...Am I making it up?
CCR: (Silence).

Conversation 11

Customer: ...Bukola, hello Madam, my name is Emeka, I want to hear from MTN.
CCR: Silence.

Conversation 12

Customer: The error message was that the card doesn't exist.

CCR: Please Sir, I think I'm through with you. Thank you for choosing MTN, have a 'Yhello' Valentine, bye.

Conversation 13

CCR: You are supposed to use your PUK number to call us back. What is your phone actually requesting for? You told me that your line is blocked, so, why are you asking for your PUK number now?

Customer: Ok, you did mention that I will get the PUK number when I call back?

Conversation 14

Customer: ...Please, what is the number?

CCR: Thank you for choosing MTN. Miss Humility please, I asked you to use pen and write it down, it's not when I finished that you will now ask me again...have a lovely independence anniversary celebration, bye.

Conversation 15

CCR: Sir, I'm really sorry for the inconveniences that we might have caused you so far. Presently, there is no shift lead or supervisor on ground here, all right.

Customer: When you say they are not on ground what does that mean? That is a very ambiguous statement.

Conversation 16

CCR: Hello, go to your message settings, click on message centre number, delete the number you find there, and then enter +234803000000. Madam, if you are not writing it down, there is no how you will grab it please and am not ready to talk to you 100 times.

Customer: Ok! Thank you and take care.

Conversation 17

Customer: I called because my friend needs a caller tone.

CCR: Your friend needs a caller tone but it was a caller tone I gave you before. So what caller tone does your friend need?

Customer: 2pac

Conversation 18

Customer: Good morning, my name is Chris.

CCR: Good morning, Mr. Chris, I just spoke with you now.

Customer: Yes, it's true.

CCR: So, what is the problem again?

Conversation 19

CCR: May I address you as Mrs. Ifeoma or Miss. Ifeoma?

Customer: Mrs. Ifeoma. Please there is a line I did welcome back since last week Thursday, up till now it has not been working. I called you people yesterday evening; I was talking to the person and the line went off.

CCR: Ma, your baby is crying and disturbing, maybe you should just move away from that place.

Conversation 20

CCR: There is nobody around at the moment....

Customer: (cuts in angrily) so where are they? What the hell are you saying that they are not around? Can you tell me where they are? What the hell is wrong with you?

Conversation 21

CCR: (Cuts in) hello Sir, you don't need to shout.

Customer: Don't be silly!

CCR: You don't need to shout.

Customer: Bitch! (Angrily hangs up the call).

Conversation 22

CCR: All right Sir, there are so many other customers on the queue, which I may not be able to put you on 'hold' to go and look for one. I am really so sorry about that.

Customer: This call is been recorded and this is why I keep mentioning your name and erm, I will call again.

CCR: No problem Sir.

Conversation 23

CCR: ...how may I help you please?

Customer: Sister Franca please send me credit please.

CCR: (Pressed F8), QA, my customer is a prank caller; I may need to end the call.

Conversation 24

CCR: Hello, Mr. Shola, please do you know about MTN security number?

Customer: No.

CCR: MTN security number is a six digit number that will allow you to have free access to some of our online services such as caller tones, share and sell, iPhone subscriptions and so on.

Customer: Ok.

Conversation 25

CCR ...If I heard you correctly, you said you want to know how to transfer credit?

Customer: Yes.

CCR: Ok. To transfer credit, dial *600*Number*Amount*Password#. You will be required to confirm the phone number and amount to transfer then press ok.

Speech Acts and Contextual Cues in Selected Newspapers' Editorial Cartoons in Nigeria

By

Kifayat Gambari-Olufadi*

Abstract

Language use often varies with the social situation in which it is used. It could be formal or informal, depending on the speaker's reaction to a situation. Consequently, this study examines the acts or functions performed with language, and the communicative value of such actions. The adapted models for this study are Searle's (1977) classification of illocutionary act, Lawal's (1997) taxonomy of context and Kecskes' (2014) notion on Common Ground due to their interconnectivity as components of a pragmatic paradigm. A total of five cartoons are randomly selected and analysed from *The Guardian Newspaper*. It has come to the fore in the study that the assertive act and directive act has 50% each while the cartoonist used more of the indirect directive acts more than the indirect assertive acts. The indirect directive acts have 70% while the indirect assertive act has the remaining 30%. The analysis shows that cartoonists do not just use cartoons to satirise people or political leaders in the society, however, it creates awareness, educate, condemn, social vices in the society.

Keywords: Cartoon, Illocutionary Acts, Contextual Cues, Newspaper, Common Ground.

Introduction

Language, as a medium of communication, is used in many human interactional situations to express ideas, describe things or situations, convince, deceive, criticise, commend and so on. Hence, it is an act through which speech act is demonstrated. It is a natural endowment that distinguishes human beings from other creatures. To corroborate Nwokolo (2012, p. 110) asserts that, communication brings out clearly the human and the social dimensions of language. People communicate with each other to feel a sense of belonging, to get what they want, and give what they have, and to maintain a balanced awareness and perspectives of activities in the society.

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Communication as an act of speech production in the human society happens chiefly by means of language. In his contribution to the description of speech act, Mey (2001, p.6) submits that the users of language are social beings who communicate and use language on society's premises; society controls their access to the linguistic and communicative means.

The functional use of language in cartoons by cartoonists is of interest to this study, because cartoons do not just entertain readers but also reflect the socio-political issues in the society; thereby education and informing people about the happenings in the society. Language is a means of performing actions and an instrument for meaning exchanges and negotiations between or among its users. Consequently, this study examines the actions that are performed with language, the communicative value of such actions and the possible linguistic interpretation of such actions. Hence, the study examines five cartoons from the *Guardian Newspaper* through the deployment of approaches of pragmatic orientation.

Theoretical and Conceptual Reviews

The complexity of language has made philosophers and linguists to study it from different perspectives. Despite the variation in these perspectives, their central aim is focused at finding the meanings generated from human utterances. The discipline that basically concentrates on the investigation of language in use is pragmatics. Lawal (1997), Medubi (2003) and so on have all made attempts in one way or the other to study how language function in speech, poems, cartoons, etc.

Among the elements of pragmatic interest is speech acts. The study from Austin (1962) remains the first to introduce the idea of speech acts. He analysed the relationship between utterances and performance. Austin makes two important observations. First, he notes that some ordinary language sentence is not employed to make a statement, and as such they cannot be said to be true or false. Secondly, he observes that, there are ordinary language declarative sentences that similarly resist a truth-conditional analysis.

In line with Austin's argument, Mey (2001, p. 95) states that speech act are verbal actions happening in the world. Uttering a speech act, is doing something with words. Utterances are activities that bring about change in the existing state of affairs.

Austin (1962, pp. 3-6) makes a distinction between constatives and performatives utterance. Constatives are like the classical statement which function is to describe some event, process, or state of affairs. The proposition that is expressed is either true or false. Performatives on the other hand, are utterances that are used to do things or perform acts rather than say something is or is not the case.

Performatives according to Austin (1962, pp.14-16) can be felicitous or infelicitous (appropriate or in appropriate). He says that, before a performative can be felicitous; there must be an accepted conventional procedure. Searle (1969) also argues that anything that can be meant can be said and potentially understood, by the virtue of the fact that language is rule-governed in at least three levels. His concern is to demonstrate that illocution is orderly and rule-governed activity, and that the understanding of the rules which govern various modes of illocution completes and clarifies the analysis of utterance.

On the notion of rules, Searle (1969) asserts that the rules of a language acts as bridges in giving meaning to sentences so as to enable speaker send messages and have them understood by the hearer. Consequently, propositional act, according to Searle (1972, p.140) is the content or the subject matter of the speech act. It is an act that a speaker performs when referring to or predicting in an utterance. According to him, the propositional content can be investigated under two headings: the reference act and the act of prediction. The reference act is a complete speech act because one can refer to some object without saying anything about it, while the act of prediction is an incomplete speech act.

Searle (1972) embraced and remodified the Gricean notion of meaning. Grice (1957) argues that the meaning of an utterance is grounded in the intentions of the speaker. Searle accepts that but insist that meaning is also a matter of convention. He says, a speaker, in performing an illocutionary act, intends to produce a certain effect by means of getting the hearer to recognize his intention to produce that effect.

Searle's Illocutionary Acts Classification

Searle (1977) criticises Austin's taxonomy of speech acts due to reasons such as inconsistency, incompleteness and so on. On speech act level, he identifies twelve dimensions that allows speech acts (illocutionary acts) to differ from one another. He focuses on three of these dimensions and then identifies five basic kinds of speech acts. These three key dimensions are difference in the point or purpose of the type of illocution; difference in the direction of fit between words and the world. The illocutionary force determines how the content is supposed to relate to the world; and differences in expressed psychological state or sincerity condition (in the performance of any illocutionary act with the propositional content, the speaker expresses some attitude, state, and so on, to that propositional content. (Searle, 1979, pp.3-6)

According to Leech (1983, p.177) Searle's theory is more successful and systematic than Austin's. This is because the strength of this theory lies in his blending of crucial aspect of Grice intentional theory of meaning with Austin's conventional theory of speech act. Mey (2001, p.117)

perceives that Searle's (1976) categorisation of speech acts into five types, each with their general function, has become a classic, and still often referred to today. Its main improvement with respect to Austin's is probably that it clearly separates the notion of speech act from that of speech act verbs.

From the submission above, it can be deduced that Searle's taxonomy of speech act is all-encompassing as it subsumes Grice's notion of implicature. This development is also what initiates Mey's choice of the nomenclature, "Pragmatic Act" which incorporates all other tools of pragmatic orientation including shared situational knowledge, intention and the visual pragmatic devices.

Lawal's Taxonomy of Context and Competencies

Lawal (1997) identifies six hierarchical contexts of an utterance. The fundamental is the language itself, the linguistic context covers such components as the phonological, lexical, syntactic patterns of the sentence. The linguistic context is followed by the situational context which covers the topic of discourse and the factors of the physical events; including concrete objects, person and location. The psychological context refers to the background of the mood, attitudes and personal belief of the language users. The social context is concerned with interpersonal relations among the interlocutors. The sociological context describes the socio-cultural and historical settings. Lastly, the cosmological context refers to the language users' world view, and the implicit reference to the world or aspect of it, and to certain universally established facts.

Lawal, Ajayi and Raji (1997, p. 644) in their appraisal of Lawal's concepts of context claim that the various levels of context are symmetrically related to the equally hierarchical level of background knowledge or competence necessary for the production and interpretation of speech act. The competencies together or some of them can be employed as pragmatic mappings to interpret and classify an utterance into a particular type of speech act and to give an appropriate response or reaction. The foregoing criticism emphasises the significance of Lawal's taxonomy of context to the interpretation of speech acts among participants in social interaction.

Kecskes' Common Ground

According to Kecskes (2014, p. 151), common ground ensures speakers to economise words in social interaction and it has three distinguishable characteristics: relationship between participants including the participants' knowledge about each other, trust and mutual experience of the interaction; shared information between participants; and understanding of the situational context. Among the critics of Kecskes' common ground is Abbott (2008) who perceives that the notion of common

ground is based on oversimplified picture of conversation including the oversimplification of the relationship between common ground and presupposition. Not only this,

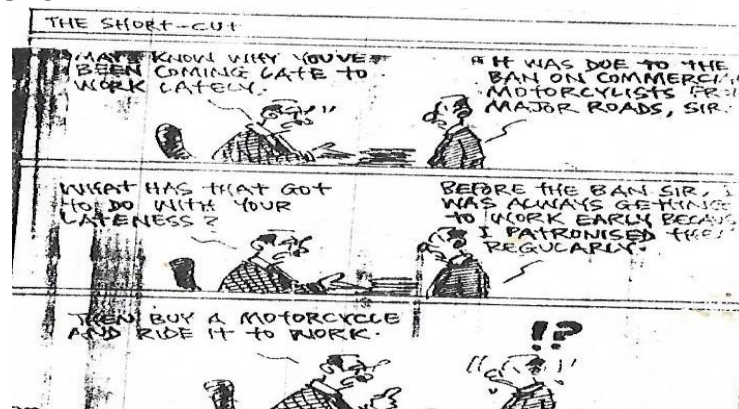
Methodology

The data for this study are cartoons selected from a Nigerian newspaper which is *The Guardian*. The data were taken from publications from the first week of month of September, 2019. With a total of five (5) cartoons from each newspaper, five cartoons are drawn from every second week of the month from the newspaper for the analysis. The utterances of the cartoons will be analysed using Searle's (1977) illocutionary acts' classification, Lawal's (1997) context and competences and Kecskes' (2014) notion on Common Ground.

Data Analysis

The Guardian Newspaper

Datum One



Description: the title of the cartoon is 'the short-cut'. The cartoon features an interaction between two people, a boss and his staff, in an office. The boss is seen interrogating his staff.

Contexts/Competencies

The topic of discourse is lateness, while the physical context reflects an official setting, these are portrayed through the words: 'late', 'lately', 'lateness', 'early' and 'work'. Psychologically, Speaker A is infuriated by the subordinate's (Speaker B) art of lateness. He therefore reprimands Speaker B but lessens the impact on the hearer using a form of mitigation— "May I know...." and also an interrogative pattern. On the other hand, Speaker B is humorous, he gives flimsy excuses for his lateness to work. The subordinate's witty remarks make his superior suggest he gets a personal motorcycle—"Then buy a motorcycle and ride it to work".

A formal relationship exists between the interlocutors, there is a reflection of class distinction in their exchanges, the polite address by

Speaker A, who is the superior, indicates his level of educational exposure, especially, his use of hedges. Contrarily, Speaker B consciously repeated 'Sir' in the exchanges and give excuses which Speaker A does not find genuine enough to back up his claim for lateness. Pragmatically, Speaker B seeks to challenge Speaker A indirectly and in a witty manner. Speaker A represents the bourgeois while Speaker B represents the masses whose major means of transportation and livelihoods in the motorcycle business, if not boarded, it is ridden. The issue of commercial motorcycle and motorcyclist's ban on the major road will affect the socioeconomic status of a large fraction of the society. Among the disadvantages of the ban of motorcycle are social miscreants, lateness to work, etc. The advantages of the ban include minimal rate of crime and road accidents, etc.

Panel 1:

Speaker A: May I know why you 've been coming to work lately?

Speaker B: It was due to the ban on commercial motorcyclists from the major roads, Sir.

Illocutionary acts:

Direct illocutionary act: Directive act (requesting).

Indirect illocutionary act: Directive act (reprimanding).

Panel 2:

Speaker A: What has that got to do with your lateness?

Speaker B: Before the ban sir, I was always getting to work early because I patronized them regularly.

Illocutionary acts:

Direct illocutionary act: Directive act (questioning).

Panel 3:

Speaker A: Then buy a motorcycle and ride it to work

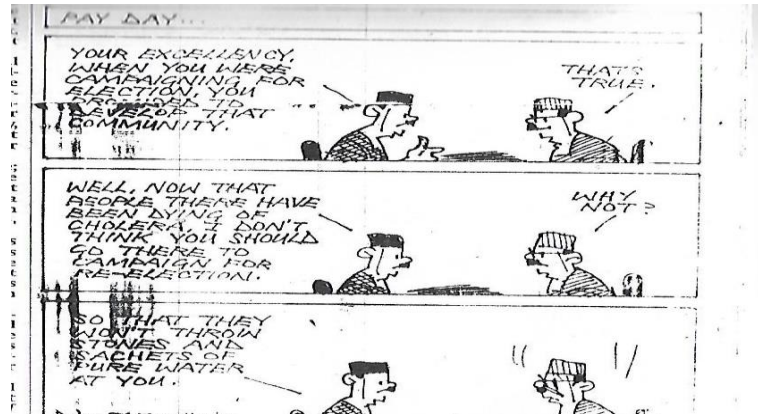
Speaker B: ! ?

Illocutionary acts:

Direct illocutionary act: Directive act (commanding).

Indirect illocutionary act: Assertive act (suggesting).

Common Ground: there is a shared knowledge between the interlocutors that there is a ban on the commercial motorcyclists because of the high accident and crime rate on major. Also, motorcycles eases transportation on the traffic congested cities of Lagos.

Datum Two:

Description: the title of the discourse is ‘Pay Day’ for politicians who renege on their electoral promises. The cartoon features an interaction between two people. The interpersonal relationship that exists between the interlocutors is cordial.

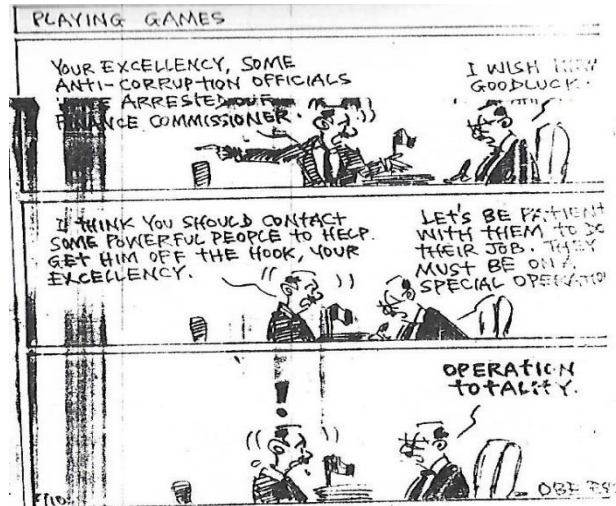
Contexts/ Competencies:

The utterance takes place in an office, however, there exists a cordial relationship between the interlocutors, Political Aspirant-Subordinate relationship. Apart from this, the social stratification between the interlocutors influences the subordinate’s (Speaker A) linguistic choices such as, “Your Excellency”, ‘you’, etc. Also, Speaker A makes use of hedges “I don’t think you” and analogy “so that they won’t throw stones and sachets of pure water....”. Relatively, the length of turns of the participants also justifies the class differences between the interlocutors, the subordinate is verbose while the superior talks less. Psychologically, Speaker A is sober, his word choices are reflection of this fact, the speaker seeks to persuade his superior, Speaker B to reason along with him, he could not use a direct statement which can easily infuriate the co-interlocutor. Contrarily, Speaker B is in a calm state, he gently admits to the claim of his co-interactant.

Contextually, Speaker B typically epitomises the African politicians who renege in their campaign vows, after a tenure, they want more without fulfilling their promises. Speaker A however represents the philanthropists who care about the well-being of the electorates. He systematically reprimands and blames Speaker B for the misfortune (cholera outbreak) of the electorates. Therefore, he advises the aspirant not to campaign for re-election in the said community to avoid public aggression such as booing and stoning. The implication of this is that there is an increase in public awareness regarding their individual fundamental and political rights which give the electorates to dictate their fortune by voting out whoever denies them of their well-being.

Common Ground: there is a shared knowledge between the interlocutors that there were electoral promises during campaigns that were not fulfilled.

Datum Three:



Description: the title of the caption is ‘playing Games’. The cartoon features two participants in three strips. The discourse interaction is between a Governor who is referred to as ‘Your Excellency’ and a civil servant. The relationship between the interactants is formal.

Context/ Competencies

The exchange physically takes place in an office. The interaction exists between a political don, and his subordinate. The linguistic choices of the interlocutors identify a genre of political discourse and also reflects the disparities in the social status of the interlocutors. The term, “Your Excellency” depicts the political status of the superior in the conversation. Apart from this, the first speaker, who is the subordinate is verbose while the superior gives short responses. The superior is covertly in his linguistic choices while the subordinate is overtly explicit. Even though the subordinate is explicit in his choices, he uses the expression, “powerful people” (influential ones in the society) which further solidifies the genre of discourse. This also indicates the variation in their educational status and exposure. The superior is more exposed to the extent that he has the access to the influential minds in the society, who can help to influence the “Anti-corruption” squad over the Finance Commissioner’s arrest. Psychologically, the subordinate is openminded and he displays anxiety, however, his superior is cunning, he does not show concern or fear over the situation at hand.

Panel 1: Speaker A: Your Excellency, some anti-corruption officials have arrested our finance commissioner.

Speaker B: I wish them goodluck.

Illocutionary acts:

Direct illocutionary act: assertive act (informing).

Panel 2:

Speaker A: I think you should contact some powerful

People to help get him off the hook. Your Excellency.

Speaker B: Let's be patients with them to do their job.

They must

Be on a special duty.

Illocutionary acts:

Direct illocutionary act: Directive act (suggesting).

Indirect illocutionary act: Directive act (requesting).

Panel 3:

Speaker A: Operation totality.

Speaker B: !

Illocutionary acts:

Direct Illocutionary act: Assertive act (informing).

Indirect illocutionary act: Directive act (condemning).

'Operation totality' as used by speaker B means a complete purging of social anomalies

Speaker B: Operation totality.

Speaker A: !

Illocutionary acts:

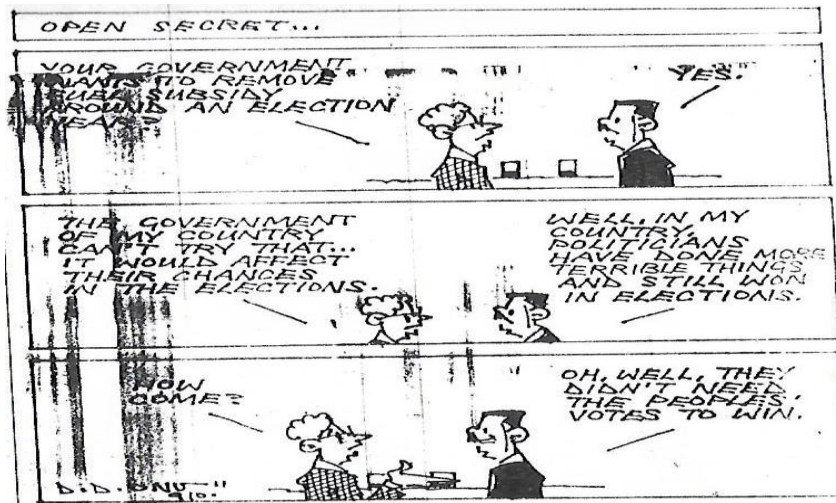
Direct Illocutionary act: Assertive act (informing).

Indirect illocutionary act: Directive act (condemning).

Perlocutionary act: the initiator of the discourse (speaker B) is surprised at his boss's attitude towards his request.

Common Ground: there is a shared belief that corruption exists in the civil service. Corruption is a free game among government officials. However, speaker A, appears to be unaware of the presence of the anti-corruption agent's officials.

Datum Four:



Description: The title of the caption is ‘Open Secret’. The discourse features two participants in three strips. The conversation takes place in an open space, between a Nigerian and a foreigner.

Context/ Competencies

The physical context of this exchange is an informal setting, the exchange is a form of chat between two interlocutors, a national and a foreigner. The social context reflects a high level of exposure on the part of the interlocutors in current affairs even though the national is more exposed than the foreigner. The social context also reflects a less serious atmosphere, which accommodates a sense of humour, especially on the part of the national. While the foreigner frowns at the attitude of the Nigerian government, the national makes joke out of it, claiming that what is applicable in “developing countries” is not obtainable in the Nigerian context. The national has condemned his co-nationals in a less serious manner, he tries to lessen the impact of the claim that his people are not aware of their rights before the foreigner. Psychologically, the foreigner is surprised at the abnormality of the political situation in Nigerian context as against the practice in developed nations like America, United Kingdom, etc. An informal relationship exists between the interlocutors. The calmness of the national does not indicate submission to the practice of the Nigerian government, but he quietly condemns this act.

Panel 1:

Speaker A: Your government wants to remove fuel subsidy around an election year?

Speaker B: Yes.

Illocutionary acts:

Direct Illocutionary act: this is a directive act of questioning.

Panel 2:

Speaker A: The government of my country can't try that...
It would affect their chances in the elections.

Speaker B: Well, in my country, politicians have done more terrible things and still won in election.

Illocutionary acts:

Direct Illocutionary act: this is an assertive act of stating.

Panel 3:

Speaker A: How come?

Speaker B: Oh, well, they didn't need the peoples' votes to win.

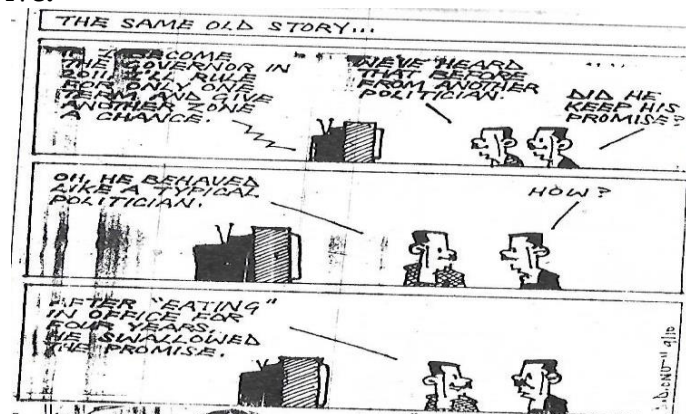
Illocutionary acts:

Direct Illocutionary act: this is a directive act of questioning.

Perlocutionary act: the illocutionary effect of the conversation on speaker A is surprise. She is surprised at the political dissimilarity between her country and Nigeria.

Common Ground: the shared knowledge between the discourse interlocutors is that the governmental policies should be in favour of the masses.

Datum Five:



Description: The title of the caption is 'The Same Old Story'. The cartoon features two participants watching television. Their discussion is a reaction to the campaign of a gubernatorial aspirant.

Context/ Competencies

The physical setting is a domestic context. The interlocutors are having a conversation over a political manifesto on the television programme. A cordial relationship exists between the interlocutors. The social context reflects a political atmosphere as the topic of discourse revolves around politicians and their dubious arts. However, the first speaker is more political-oriented than the second because the second speaker displays a high level of curiosity. Psychologically, the two

interlocutors are humourous. They condemn the Nigerian politicians in a jovial manner.

News Caption:

If I become the governor in 2011, I will rule for only one term and give another zone a chance.

Panel 1: Speaker A: We' ve heard that before from another politician.

Illocutionary acts:

Direct Illocutionary act: this is an assertive act of stating.

Indirect illocutionary act: this is a directive act of rebuking.

Panel 2: Speaker A: Oh, he behaved like a typical politician.

Speaker B: How?

Illocutionary acts:

Direct Illocutionary act: this is an assertive act of stating.

Panel 3: Speaker A: After 'Eating' in office for four years he swallowed the promise.

Illocutionary acts:

Direct Illocutionary act: this is an assertive act of stating.

Perlocutionary act: Speaker B in panel 3 is speechless.

Common Ground: The shared knowledge between the participants is that public elected officers renege on electoral promises and always look forward to a second term in office.

Discussion of Findings

The findings of the work are presented in tables as follows:

Table 1: Frequency Distribution of the Direct Illocutionary Acts in The Guardian Newspaper.

Illocutionary Act	Frequency	Percentage
Assertives	8	50
Directives	8	50
Total	16	100

From the above frequency distribution table of the direct illocutionary act it was discovered that the assertive act and directive act has 50% each. The implication of this is that the cartoonist use language to perform different illocutionary acts such as informing, requesting, reprimanding, questioning, rebuking, stating, condemning, etc.

Table 2: Frequency Distribution of the Indirect Illocutionary Acts in The Guardian Newspaper

Illocutionary Act	Frequency	Percentage
Assertives	3	30
Directives	7	70
Total	10	100

The frequency distribution table of the indirect illocutionary acts shows that the cartoonist uses more of the indirect directive acts more than the indirect assertive acts. The indirect directive acts have 70% while the indirect assertive act has the remaining 30%. This shows that language and context are interwoven; that a piece of language can create its own context and conversely certain contexts of social interaction tend to select their own language forms.

Considering the significance of the application of Kecskes' (2014) common ground to the analysis of the data for this study, across the data, it has been found that the shared background knowledge of the context of interaction enables the communication of interlocutors' intentions. However, limited shared knowledge of both or either of the interlocutors may alter the communication process as confusion may set in. This is applicable to panel three of datum three.

Conclusion and Recommendation

This study has reflected the manner of language use in different spheres of human endeavours; domestic, official, political and city center. Even though newspapers' cartoons, the studied data have truly presented the manner of language use in real life situations. Hence, the elements of language, especially those of pragmatic orientation; speech act, and contextual cues among which are the physical, social and psychological settings, as well as common ground which are deployed for the evaluation of the data for this study has proven that language itself is an indispensable tool for interaction and socialisation. So far, this study has examined the role of language in cartoons and has shown that the manner in which language is deployed in the studied data samples vary based on the social situation; and the knowledge of the context and the circumstance surrounding utterances need to be considered in arriving at the intended meaning of the utterances.

This study has examined selected political oriented cartoons from a pragmatic perspective through the application of the pragmatic notions of speech act, context and common ground. From the analysis of the selected data for the study, it can be recommended that studies on cartoons

generally should examine the emotional perspective of the interlocutors rather than the text alone, as it has been found from the present study that the emotional disposition of interlocutors is a key determinant of their linguistic choices. Hence, future researchers can use theories of appraisal, and those of cognitive orientation to examine cartoons.

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Freedom, Good Governance and Nationalism in Fela Anikulapo's Music

By
Mobolaji O. Ogunjimi*

Abstract

This paper examines selected albums of Fela Anikulapo Kuti. It discusses how the songs in his albums have revealed the evil in governance and projected the corrupt practices in government as well as how these have contributed to the downturn of Nigerian's government overtime. Using the Social Critic Theory as modified by Benson (2013), complemented with the content analysis method, the study investigates how music served as medium of communication on freedom and need for good governance in the past and present political administrations using **survey design interpretive hermeneutics approach**. Findings reveal that Fela's music was impactful in the areas of political protest, mobilisation and radicalisation of policy formulation. Fela's music career as observed in this study, evolved through Liberal and the Revolutionary thematic categorisations. This study concludes that, music served as medium of communication on freedom and need for good governance in the past and present political administrations and that Fela's music has served as a clarion call to people who are victims of Nigeria's political maladministration.

Keywords: Music, Communication, Freedom, Good Governance, Nationalism.

Introduction

One of the means of communication in typical African society is music. Describing the essence of music, Cudjoe (1953) notes that music is African heritage considering its important place in the social life of the people. The submissions above infer that, music permeates the entire social structures and cultures of the African people. It touches all human endeavours such as trade, health, business, education, social life, agriculture and politics.

Consequently, one of the major areas of life that music has been profoundly used to communicate effectively and efficiently in Africa is

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politics. Even in the primitive African society, music had been used to send proverbial messages to the kings in a situation of unease in the society. Hence, it is difficult to divorce the place of music in the political activities of a contemporary African society. Therefore, using music to communicate to people in order to obtain freedom and good governance is particularly relevant. Supporting the above, Grundlingh (2004) opine that African politics and political activities are also impacted by music. Furthermore, they are of the view that, music and songs played important role and were used to mobilise people to agitate for political freedom. In the same vein, Fela Anikulapo Kuti used his Afro beat music to agitate against the military government from 1970s until his death in 1997. Significantly, the agitation of these musicians was for the entrenchment of good governance and democratic system of government in Africa continent. Therefore, this paper examines the role of satirical communicative stance of Fela Anikulapo's selected music towards the entrenchment of freedom and good governance in Nigeria.

Theoretical Framework

This study adopts Benson's (2013) Social Critic Theory. Social criticism is a form of academic or journalistic criticism focusing on cultural or sociological issues relating to matters of concern within contemporary society in particular with respect to perceived injustices. It often refers to a mode of criticism that locates the reasons for such conditions in a society considered to be in a flawed social structure. It may also refer to people adhering to a social critic's aims at practical solutions by way of specific measures either for consensual reform or powerful revolution. According to Douglass (1886, p. 121), "Where justice is denied, where poverty is enforced, where ignorance prevails, and where any one class is made to feel that society is an organised conspiracy to oppress, rob and degrade them, neither persons nor property will be safe". Significantly, this theory examines the criticism of social injustice perpetrated by Nigeria's politicians since independence and suggest possible solutions to the oppressed. It also captured the lyrics of Fela Anikulapo Kuti in his song "Surulere" in the ways of addressing political challenges facing Nigeria since independence.

The fact that music is part of the social process in Africa cannot be overemphasised. We can draw palpable examples from Zimbabwe, Uganda, Nigeria and so on. In his view, Sarah (2010) is of the opinion that the role of satire in political affairs has evolved overtime and has continued to attack social vices and also to reveal hidden truths through indignation and laughter. It also has played an essential role in the expansion of free speech rights and the ability to influence the public's view of political issues by encouraging critical thinking and debate. Craig and Mkhize

(2006) opined that the anti-Tutsi lyrics in Simon Bikindi's songs where he called them "cockroaches," "vicious hyenas", and "blood-thirsty murderers" contributed to the 1994 genocide in Rwanda.

Methodological Framework

The study adopted survey design, using interpretive hermeneutics approach. Survey design is a design in which data are collected through selected lyrics of music. **The population of the study was six (6) songs of Fela Anikulapo Kuti between 1960 and 1992. Stratified sampling technique which** is a type of sampling method in which the total population is divided into smaller groups or strata to complete the sampling process. This technique **was adopted to categorise Fela's songs into the two phases; these are the Liberal and the Revolutionary. The analyses were done using content analysis, combined with application of Layman's hermeneutics to analyse and interpret collected data.**

The satirical lyrics of Fela includes: themes regarding religion, politics and sexuality. He was a voice for the downtrodden people. He satirises politicians by speaking on things that concerns the nation and on how the leaders should be responsible for better living of their people. In his selected songs, Fela communicated on varieties of issues regarding bad leadership, corruption, stealing among others.

Authority Stealing

[Chorus]

Authority stealing!

You be thief (I no be thief)

You be rogue (I no be rogue)

You dey steal (I no dey steal)

You be robber (I no be
robber) You be armed robber (No
be armed robber)

I no be thief (You be thief)

I no be rogue (You be rogue)

I no dey steal (You dey steal)

I no be robber (You be robber)

I no be armed robber (You be
armed robber)

[Chorus]

Yes, yes, yes, yes!

"Oh yes, of course, contract, have
some money back in hand, ha ha"

Hear the words them dey take
deceive the people:

Misappropriation

Maladministration

Nepotism

Mitigation

Make I remember another one
wey them dey use

Defraudment

Forgeryization

Embezzlement

Vilification

Mismanagement

Public inquiry

Authority stealing pass armed
robbery

We Africans we must do
something about this nonsense

We say we must do something
about this nonsense

I repeat, we Africans we must do
something about this nonsense

Because now authority stealing

pass armed robbery

Authority man him go dey steal

Public contribute plenty money...

[Chorus]

Authority stealing!

It is worthy of mention that, the basic communication of Fela Anikulapo Kuti in the above song is the words that politicians use to deceive the people words such as; misappropriation, maladministration, nepotism, mitigation and so on. This implies that corruption as associated with the words mentioned in his songs has taken a new form of advancement especially in Nigeria today. Stealing is no longer a thing of shame in our society has Fela revealed. It is now norm and part and parcel of our living and this has put public into a pitiable state.

Beast of Nation

Make you hear this one [sax responses]

War against indiscipline, ee-oh

Na Nigerian government, ee-oh

Dem dey talk ee-oh

“My people are us-e-less, My people are sens-i-less, My people lack discipline”

Na Nigerian government, ee-oh

Dem dey talk be dat

“My people are us-e-less, My people are sens-i-less, My people lack discipline”

I never hear dat before- oh

Make Government talk, ee-oh

“My people are us-e-less, My people are sens-i-less, My people lack discipline”

Na Nigerian government, ee-oh

Dem dey talk be dat

Which kind talk be dat- ee-oh?

Na craze talk be datee-oh

Na animal talk be datee-oh

Na animal talk be datee-oh

[chorus] many leaders as you see dem

[chorus] na different disguise demdey-oh

[chorus] animal in human skin

[chorus] animal-i put-u tie-oh

[chorus] animal-i wear agbada*

*(robe)

[chorus] animal-i put-u suit-u

*(2x- 2nd time with lead voc)s

In this song, Fela refers to our leaders as animal in human skin. Basically, he's trying to make the people understand the fact that, we are not being ruled by humans but by animals in human skin. This captured Douglass's (1886, p. 42) assertion that, **"Where justice is denied, where poverty is enforced, where ignorance prevails, and where any one class is made to feel that society is an organised conspiracy to oppress, rob and degrade them, neither persons nor property will be safe".** Consequently, Fela observes that the leaders enforced poverty on the people and relate to such leaders as animals in human skin.

Coffin for Head of State

Amen, Amen, Amen, Amen,
Amen, Amen, Amen, Amen
Amen, Amen, Amen, Amen,
Amen, Amen, Amen
Amen, Amen, Amen, Amen,
Amen, Amen, Amen
Amen, Amen, Amen, Amen,
Amen, Amen
Woh! AhhhhhCh! Ahhhh! Ch!
Ch!
Through Jesus Christ, our Lord
*[CHORUS] AMEN, AMEN,
AMEN – [AFTER EACH LINE]
By the Grace of Almighty Lord
Through Jesus Christ, our Lord
By the Grace of Almighty Lord
InspiritusChristus, Mass Christus,
Mass Christus, Mass Christus,

Allah, Waku-baru, Hamud, Salem
Elekum, Allah *(Muslim prayers)
Through Jesus Christ, our Lord
By the Grace of Almighty Lord

So I wakawakawaka** *(walk)
*[CHORUS] WAKA
WAKAWAKA- [AFTER EACH
LINE]

I go many places
I see my people
Dem dey cry, cry cry
Amen-i, Amen-i, Amen
Amen-i, Amen-i, Amen
Amen-i, Amen-i, Amen
Amen-i, Amen-i, Amen
I say I wakawakawaka
I go many places
I see my people
Dem dey cry, cry, cry
Amen-i, Amen-i, Amen
Amen-i, Amen-i, Amen
Amen-i, Amen-i, Amen

The above song is a criticism of arbitrary/artificial religious & ethnic boundaries, and religious hypocrisy- people who invoke god, but then commit atrocities. The poor live in squalour while the pastor lives in luxury. Fela walks (waka), & sees the unhappiness of his people, and the corruption and greed of the colonial-influenced Nigerian government. Colonial culture confuses the African people. In 1978, when Fela's mother (a government official & activist) dies from injuries inflicted by the Army during an attack on Fela's compound, Fela and his Movement of the People Carry an effigy of his mother's coffin to the barracks of two noted Fela enemies, Gen. Obasanjo&Lt.Crnl. Y'aradua. As a protest, Fela& MOP put the coffin down, and force the army to take it (Obasanjo&Yaradua eventually help to carry it). "It remains there." This in the right manners of Fela's approach has revealed that democracy is a scam which only invoke people who are pretenders and people who reap where they do not sow. Fela criticize people in power and informs ways and how they impoverish members of the public through corruption and greed.

Black Man's Cry

Nijowo la ma bol'okoeru o (2X)

A o bonjokano,.....l'okoeru o (2X)

REPEAT STANZA

-[VOX FILLS] HEY----- JEH-AH-JEH

Talo so fun
mipeawodudumogbesara mi oda o

Emu wakinri o (4X)

* SAX, KEYS SOLOS

Nijowo la ma bol'okoeru o (2X)

A o bonjokano,.....l'okoeru o (2X)

She-ma Hey, She-ma Hey, She-ma Hey

Talo so fun yin peawodudu m ti e gbes'ara yin oda o

E mu wak'eri o (2x)

Translation:

When will we be free from
plantation slavery (2X)

We'll be free one day from the
plantation (2X)

Who says my black skin is not
beautiful? Show me the person- I
want to see him

When will we be free from
plantation slavery (2X)

We'll be free one day from the
plantation (2X)

SAX, KEYS SOLOS

When will we be free from
plantation slavery (2X)

We'll be free one day from the
plantation (2X)

Who tells you that your skin is
not beautiful

Produce the person so you can
see him

Slavery has been order of the day

The above song is Fela's communication on freedom from the bondage of colonialists. He gave consciousness to the black people who are under slavery and gave them confidence about their skin that is, they are beautiful and adorable. Most importantly, Fela advocated for freedom for people living under snake skin shoe and Mercedes tyres. He is familiar with slavery through act of discrimination and skin condemnation. He therefore, encourages the black people to be strong and admire their skins because it is perfected and made beautiful by God.

International Thief Thief

(CHORUS) WELL WELL –
[AFTER EACH LINE]
Na true I want talk again o
If I dey lie o
Make Osiri punish me
Make Ifadey punish me o
Make Edumare punish me o
Make the land dey punish me o
Make Edumare punish me o
I read 'em for book ee-o
I see so myself ee-o (2x on the
3rd repetition)
Well-ee well-ee o
Hear it! (Horn responses)
One more time
First thing for early morning
Na newspaper dem give us read
First thing for early morning
Na newspaper dem give us read
The Oyinbowehdey inside
Petty trader no fit to know

The Oyinbowehdey inside
Market woman- na fit to read
The Oyinbowehdey inside
Na riddle for- laborer man
Inside dey paper
Lambasticaldey
Inside dey paper
Ipso facto- deydat one na Latin
Inside dey paper,
Jar-gonismdey
Inside dey paper,
Youth delinquency dey
Who be delinquent?
Na dem be delinquent
Who be delinquent?
The Oyinbo talker delinquent
Who be delinquent?
Na be me-oh

The above song ridicules the educational system especially in Africa by conceiving it as a 'poor imitation' of the Western Education system. The man who speaks better English gets paid more. The school's grades are rated (better bread as climb). The English use words against us-- first thing in the morning we are given newspapers, they brainwash us with big words. It's all jargon/nonsense-- irrelevant issues that have no bearing on common men. Then the leaders blame the poor's problems on ignorance & delinquency, but it's the (English speaking) leaders who are delinquent.

Mr. Follow Follow

Mr. Follow Follow

*[CHORUS] FOLLOW,
FOLLOW, FOLLOW,-
FOLLOW, FOLLOW, FOLLOW
(2X)

Some dey follow follow, dem
close dem eye

*[CHORUS] DEM CLOSE EYE,
PIN- PIN- PIN

Some dey follow follow, dem
close dem mouth

*[CHORUS] DEM CLOSE
MOUTH, PAM- PAM- PAM
Some dey follow follow, dem
close dem ear

*[CHORUS] DEM CLOSE EAR,
G'BOING- BOING- BOING
Some dey follow follow, dem
close dem sense

*[CHORUS] DEM CLOSE
SENSE, BIRI- BIRI

I say dem close sense,
Dem close sense
If you deyfollowfollow
Make you open eye, open ear,
open mouth, open sense (2x)

Na dat time

Na dat time you no go fall (2x)

If you deyfollowfollowdem book

*[CHORUS] NA INSIDE
CUPBOARD YOU GO
QUENCHES (2x)

From the above, Fela used his music to communicate to masses on the need to voice out and revolt the ruthless domination of the rulers. He advises the people not just to be misdirected but they should also use their senses and talk when necessary to stop being misled. As part of the advocacy of social criticism which aims at people adhering to a social critic's as practical solutions by way of specific measures either for consensual reform or powerful revolution.

Findings and Recommendations

Findings in this study reveal that Fela Anikulapo's music was impactful in the areas of political protest, mobilisation and radicalisation of policy formulation. Fela's music career as observed in this study, evolved through Liberal and the Revolutionary thematic categorisations. His lyrics and music delivery projected corruption, oppression, intolerance, and brutality from the national government and its security agencies, responsible for radicalising him.

It has also come to the fore that, Fela Anikulapo used his music to project suffering of the people who live in abject poverty and condemns leaders who are responsible for their sufferings. Importantly as well, it is discovered that Fela also discussed how Nigeria as a country has been going down as a result of corruption by our leaders. In view of the above findings, the study recommends that, Fela's music has served as a clarion call to people who are victims of Nigeria's political maladministration. As a result, already existing and indeed, budding musicians should imbibe and cultivate, the habit of producing morally-effective songs that have the potential to checkmate the political maladies that are characteristic of political players.

Conclusion

This study has been able to identify the problems with leadership in Nigeria and our leaders' level of mismanagement and bad leadership. Also, the study implores the masses not to remain insensitive to such misrule and bad leadership. Fela's prophetic music lives on and it is more relevant now than in the past. His communication about freedom and need for good governance is delivered in a clear and concise language telling us to be conscious of those leaders whose intention is to plunder the nation's resources. This study concludes that, music served as medium of communication on freedom and need for good governance in the past and present political administrations and that Fela's music has served as a clarion call to people who are victims of Nigeria's political maladministration.

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African-American Drama of the Harlem Renaissance

By

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Abstract

African American drama first emerged during the Harlem Renaissance of the early twentieth century. Looking at plays by Willis Richardson, Garland Anderson and Langston Hughes, the paper traces the rise of African American drama, examines its major thematic preoccupations and dramaturgy, and the manner in which it evolved in response to changing circumstances, especially institutionalised racism, increasing cultural assertiveness and the peculiar demands of the theatre.

Keywords: Harlem Renaissance, Drama, Folk Tragedy, Slavery.

Introduction

When he established the Krigwa Theatre in 1926, the eminent African American Civil Rights activist, scholar and writer W.E.B. Du Bois clearly articulated his philosophy of African American drama: “The Negro Art Theatre should be (1) a theatre about us, (2) a theatre by us, (3) a theatre for us and (4) a theatre near us.”¹ In a similar fashion Douglas Turner Ward, the influential head of the Negro Ensemble Company, concluded that black theatre is “by, about, with, for and related to blacks” but need not simultaneously incorporate all of these qualities.² This paper sets out to examine the ways in which African American theatre came to acquire the qualities of relevance, ownership and proximity sought for it by these visionary leaders.

In carrying out this task, this paper looks at a specific period of African American literary development in the United States – the Harlem Renaissance – as a critical phase which significantly influenced the growth of African American drama theatre. It outlines the ethnic background of African American theatre, especially its vibrant ritual performative context, and then it assesses some of the features responsible for the relatively slow development

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of African American theatre as a specific subset of African American literature. Finally, the paper examines the ways in which actors, playwrights and the African American community sought to overcome the deep-rooted obstacles to the development of theatre and set the foundations for the emergence of a flourishing contemporary theatre. In undertaking these tasks, it offers brief examinations of some of the theatrical and dramatic pieces that may be considered to be most representative of the drama of the Harlem renaissance era.

In the opinion of Wintz (1988, p. 1), the Harlem Renaissance was “primarily a literary and intellectual movement, the precise chronological limits of which are somewhat difficult to define.” Also known as the “Negro Renaissance” and as the “New Negro movement,” the Harlem Renaissance is often described as referring generally to the artistic and sociocultural awakening that spread among African Americans in the 1920s and early 1930s. The terms “Harlem” and “Renaissance” have been questioned by literary scholars with some justification: some of the movement’s major figures, such as Georgia Douglas Johnson, did not live in New York’s Harlem; as a literary era, it was not the rebirth implied in the word “renaissance” because it marked the first occurrence of continual literary and academic output in African American society; even so, issues identified with the period had been manifested in the work of preceding African American writers. The generally accepted dates of the movement are also debatable. The period between 1923 and 1929 is often considered to be the height of the movement, but at its widest extent, the Harlem Renaissance is believed to have begun around 1910 and ended in 1937-94.

Several considerations have shaped the selection of the Harlem Renaissance as an appropriate literary period within which to trace and analyse some of the main features of African American theatre. Firstly, it signals the first sustained development of African American literary and other writing in the United States. It was an era characterized by the emergence of nationally-known writers such as James Weldon Johnson, Alain Locke, Langston Hughes, Wallace Thurman, Benjamin Brawley, Charles S. Johnson and Zora Neale Hurston. Such a collection of eminent literary personalities in turn led to a new focus upon the nature and extent of African American culture in a way that have never before been considered possible. Many of the writers mentioned above were greatly interested in projecting African Americans as a culturally unique segment of American society that had made very significant

contributions to the growth of the United States. Of critical importance during this era was the firm belief that “racial self-assertion in the arts would provide the race with a cultural foundation derived from its own historical and cultural roots.” The Harlem Renaissance was crucial to what Errol Hill (1980, p. 2) calls “the programmatic use of Black Drama as an instrument for social reform.”

The movement’s concentration within the Harlem district of New York made possible the accumulation of a critical mass of African American dramatic talent because it became the place towards which actors, musicians and playwrights gravitated in their search for employment, wealth and fame. Indeed, as Theodore Kornweibel describes it, “[w]hat passed for a national black stage (which played a circuit of New York, Philadelphia, Washington and sometimes Chicago) had its inspiration and headquarters in Harlem.”⁷ It was during the Renaissance era that the first attempt to encourage sustained African American patronage began, with the development of theatres in Harlem itself, as opposed to merely staging African American plays in white-dominated areas. Among the more prominent theatres established during the early twentieth century were the Lafayette, the Alhambra, the Crescent and the Lincoln theatres. These theatres were surrounded by nationally-famous bars and nightclubs, and were able to contribute to the cultural vitality of the era.

Whitlow (1973, pp. 88 - 89) testifies to the crucial nature of the Harlem renaissance in the development of African American drama when he points out “[I]t was not until the climactic years of the Harlem Renaissance that two full-length black plays reached Broadway.” The plays in question are Garland Anderson’s *Appearances* (1925) and *Harlem* (1929), written by William J. Rapp and Wallace Thurman. African American achievement was to reach its peak in the 1935 Broadway production of Langston Hughes’s *Mulatto*.

The roots of what was to become African American theatre are to be found in the forms of religious ritual and secular entertainment which enslaved blacks brought with them from their original ethnic groups in Africa. Craig (1980, p. 8) says that African American drama “has been around the American continent as long as there have been blacks to practice the African arts and rituals in religion, in storytelling, in song, and in oratory.” When they first came to the United States, enslaved Africans were denied access to the culture of their masters. However, this was to give them the opportunity to develop a uniquely African American culture, comprising the material and non-material

aspects of the traditions of their homelands in Africa, combined with the cultural practices they developed in the United States.

Forms such as “juba dancing, the cakewalk, tap dancing, rhythm and blues as well as the verbal play of toasting, dozens, storytelling, topping, and rap,”¹⁰ performed by slaves for their own amusement and for the entertainment of others, constitute the foundation of African American drama and theatre. These elements of cultural and artistic expression clearly demonstrate the enslaved African American’s capacity to display a wide range of simulated behavior and role adoption, a trait made all the more remarkable because it was being developed in the harsh circumstances of servitude. Indeed, it has been argued that the very conditions of American chattel slavery made the African American a natural actor because survival depended upon the instinctive ability to don a variety of protective masks at will. As a popular African American folksong states:

Got one mind for white folks to see,
'Nother for what I know is me;
He don't know, he don't know my mind. (Lawrence,
1977, p. xiii).

Although African American literary development was generally restricted during the antebellum era and long after, it appears that theatre was particularly slow to emerge. In spite of the fact that various kinds of dramatic entertainment were prominent in African American life (during festivals, particularly), it was only in 1821 that William Wells Brown, an eminent African American abolitionist and writer, co-founded the African Grove Theatre in New York’s Manhattan where William Henry Brown’s *The Drama of King Shotaway*, the first play written by an African American, was performed. The African Grove theatre performed several Shakespearean plays, in the process helping to produce two of the earliest African American classical actors, James Hewlett and Ira Aldridge. Aldridge later went on to garner an international reputation as a Shakespearean actor. However, the existence of the AGT was short-lived, as it was shut down in 1823, mainly because of the unwelcome attentions of whites who often sought to disrupt its performances. Such displays of racism were to plague the development of African American theatre, as shall be seen later in this paper.

Greater consistency in the emergence of African American-authored drama came in 1855. In that year, Brown published *Miralda; or the Beautiful Quadroon. Experience, or How to Give the White Man a Backbone* appeared a

year later, and he published *The Escape, or A Leap for Freedom* in 1858. All three plays were vigorous anti-slavery tracts, but they were all designed as abolitionist readings rather than as dramatic performances. Over the next few decades, what followed was a variety of dramatic pieces of very uneven quality. Victor Séjour wrote *The Brown Overcoat* (1883); also in 1883, John Patterson Sampson published *The Disappointed Bridge, or Love at First Sight*; William Edgar Easton published *Dessalines* (1893) and *Christophe* (1911); *Robert Herrick* and *Winter Roses* were published by Paul Lawrence Dunbar in 1899; Joseph Seamon Cotter's *Caleb*, *The Degenerate* came out in 1903; W. E. B. Du Bois published *The Star of Ethiopia* in 1913.

In addition to these works of "serious drama," there was a strong African American presence in the tributary theatre of the nineteenth century. The black presence in lighter types of drama such as minstrel shows, musicals, vaudeville, librettos and comic operettas was very significant. A prominent example is Pauline E. Hopkins's historical musical, *Peculiar Sam, or The Underground Railroad*, which was published in 1879. The most famous musical comedy was Will Marion Cook's *Clorindy, the Origin of the Cakewalk* (1898).

These plays and dramatic pieces had several aims. Some of them sought to use the medium of drama to shed light on pressing social issues of concern to black people. Others offered dramatic biographies of prominent African Americans and blacks, usually with the intention of publicising the hitherto-unknown lives of important individuals and thereby boosting African American confidence and self-respect in an era of Jim Crow law, lynching and segregation.

This relative paucity of African American drama is to be contrasted with the stronger output in poetry, fiction and non-fictional prose. Starting from the eighteenth century, African Americans had been writing, and by the mid-nineteenth century had achieved renown in non-fictional forms such as the slave narrative, of which Frederick Douglass, William Wells Brown and Henry Bibb were the best-known practitioners.

Why was theatre and drama so lacking in vitality during the pre-Harlem Renaissance era, and, indeed, well after? Many reasons have been adduced for this state of affairs, and they represent a significant commentary on the nature of race relations in the United States, and the way in which those relations affected literary production.

One of the greatest obstacles to the quick emergence of African American theatre was what William (1969, p. xiv) refers to as “the whole sociology of the theater world.” This “sociology” was, in fact, an amalgam of theatre-specific restrictions and unwritten social rules which conspired to ensure that African Americans did not get the exposure and training in key aspects of theatre they needed and were denied the opportunity to act in the roles they preferred.

Racism had indeed been a prominent feature of the American stage. For nearly two centuries, African Americans were not permitted to act in productions featuring white actors, even when the roles in question were meant to portray black people. During the same period, they were not allowed admission to white-owned theatre establishments, even if they could afford the high ticket prices. The best they could hope for was to accept segregated seats, a humiliating option which was enforced even when African American dramas with black actors and actresses were being featured. And when individual African Americans were able to fight their way into theatrical productions, they had to endure all sorts of racist treatment, dishonest producers, jeers from the audience, denial of hotel accommodation when on tour, jaundiced reviews from white drama critics, and threats from white supremacist organizations.

The emergence of the minstrel tradition in the United States helped to entrench prejudiced attitudes to African Americans as subjects of dramatic treatment, as actors and as an audience. Created by enslaved African Americans as a form of entertainment, minstrelsy involved comic and sentimental songs, skits, jigs and shuffle dances. Its popularity was soon noticed by whites who subsequently began to imitate the form by applying burnt cork to darken their skins. Appearing thus in “blackface,” these white actors presented degrading portraits of African American which were based on negative stereotypes of them as lazy, immoral and filthy creatures who could barely be considered human. Even white Americans who had had no close contacts with blacks as a people came to see them in the light of such white minstrel shows, which came to exercise a tenacious hold on the popular imagination. As George E. Kent claims, “[t]he American Public had seen black life as worthy of literary consideration mainly in terms of buffoonery, pathos, or malicious stupidity. The lens was that of minstrel tradition.”¹⁵

With such “demeaning racial stereotypes” (Barksdale and Kinnamon, 1972, p. 638) prevailing in the American theatre from very early in its existence, it is little wonder that many African American literary artists were

not particularly attracted to careers in the theatre. Some of the earliest practitioners were in fact forced to take on roles as actors in minstrel shows because those were the only ones available to them at the time. Wintz observes that by the first decade of the twentieth century, “black casts [had] replaced black-faced ones and performed the minstrel show songs and dances to delighted white audiences.”¹⁷ Such African American minstrel companies included the Congo Melodists, the Ethiopian Serenaders and the Original Georgia Minstrels. Bob Cole’s *A Trip to Coontown* (1898) is one of the earliest and most popular of such shows. However, its radically new techniques of presentation helped to move African American dramatic entertainment away from the minstrel tradition.

An intrinsic part of the sociology of the theatre which hampered the development of African American theatre related to the very nature of the form. Unlike poetry and fiction, theatre was a more overtly technical genre, requiring the skilled input of directors, costumiers, lighting experts, set designers and make-up people in addition to playwrights and actors. This meant that it needed continuous financial backing, space (often in form of a permanent location), the establishment and maintenance of networks and contacts, as well as the commitment of those involved in the various elements of theatrical production. Raw talent was simply not enough to sustain a vibrant theatre, and this fact became painfully clear during the Harlem Renaissance in the United States.¹⁸

Thus, African Americans in theatre found themselves in a situation in which white people who owned the theatre houses, constituted the bulk of the patrons and the arbiters of good taste, dominated American theatre. Inundated as they were with the negative images of blacks as generally portrayed in drama, many theatre owners, producers and theatre-goers were not prepared to have their comfortable assumptions about African Americans disrupted by plays or actors and actresses which sought to show them in a more sympathetic light. This meant that plays with serious artistic intent written by African Americans had to be self-financed or depend upon the generosity of wealthy patrons to reach the stage. Those plays that did make the mainstream stage often had to take the beliefs of the mainly white audience into consideration and accede to their bigoted expectations. One such example is Garland Anderson’s *Appearances*, which will be examined in greater detail later.

In spite of the difficulties that confronted them, African Americans working in the theatre made the best of what they had to achieve their aims,

and in doing this, they drew upon the strengths of their cultural heritage. As identified by Locke (1969, p. 21), some of the advantages enjoyed by African American theatre include:

Dramatic spontaneity, the free use of the body and the voice as direct instruments of feeling, a control of body plastique that opens up the narrow diaphragm of fashionable acting and enlarges the conventional mannerisms of the stage – these are indisputably strong points of Negro acting.

Added to these qualities was a rich tradition of music and dance, strongly influenced by the culture of their ancestral continent. It was upon these advantages that African American actors, producers and playwrights built in their attempts to create a viable theatre tradition. It is not surprising, therefore, that many of the earliest successes came in musical comedies where individuals like Cole, Ernest Hogan, Bert Williams, Noble Sissle, Eubie Blake, George Walker and J. Rosamund Johnson attained legendary status in shows like *Shuffle Along*, *Raisin' Cain* and *Chocolate Dandies*. The tremendous impact of these shows in turn spurred the growth of “serious” theatre by stimulating the development of African American stock companies like Worth’s Museum All-Star Stock Company (1906) established by Robert T. Motts. These companies subsequently boosted theatre activities by blacks in major cities of the northern United States.

Thus, starting from 1910, a number of little-theatre groups began to emerge in various African American neighbourhoods with the aim of catering to the theatre needs of their local communities. Apart from the Krigwa Players, they include the Tri-Arts Club, the Sekondi Players, the Aldridge Players and the National Ethiopian Arts Theatre. Although they were often short-lived, their impact on the growth of African American theatre is significant, and can be most clearly seen in the fact that one such group, the Lafayette Players of Harlem, helped launch the distinguished career of Charles Gilpin. Gilpin and Paul Robeson were to attain critical acclaim for their interpretations of the lead roles in Eugene O’Neil’s *The Emperor Jones* (1920) and *All God’s Chillun Got Wings* (1924) respectively. As pioneers, both Gilpin and Robeson spent much of their acting careers fighting the racism of some white citizens. In spite of his virtuoso performance in *The Emperor Jones*, Gilpin was unable to find enough work and was a target of petty racism from his own theatre community. Robeson accepted the lead role in O’Neal’s play in defiance of threats from the white supremacist organization, the Ku Klux Klan. May C.

Henderson says of Robeson, “to him belongs the credit for opening the path to acceptance of the black actor in serious roles on the American stage.”²⁰

Towards the ends of the Harlem Renaissance, African American theatre received a boost through the Federal Theatre Project, a U.S. federal government initiative created in 1935 as part of its comprehensive poverty-alleviation programme during the Great Depression. In its efforts to ensure that its impact was as widespread as possible, the FTP set up production units across the United States, encouraged the development of community theatre, staged minority-language plays and consciously sought to highlight all aspects of the performing arts.

These measures made the FTP the direct antithesis of commercial theatre, and its more accommodating and experimental stance made it possible for emerging and established African American playwrights to make significant contributions to the growth of African American theatre. The artistic freedom provided by the Federal theatre Project enabled them to present plays that would never have made the commercial stage. Relatively low ticket prices made their production accessible to African American audiences. African American theatre personnel were able to receive training in modern stagecraft.²¹ Some of the plays which emerged as a result of this opportunity include Hughes Allison’s *The Trial of Dr. Beck*, *Saint Louis Woman* by Countee Cullen and Arna Bontemps, and *Blue Eyed Black Boy* and *A Sunday Morning in the South* by Georgia Douglas Johnson.

The positive influence of the FTP was to continue even after its abrupt termination by the U. S. Congress in 1939. One of its major effects was to help in establishing the American Negro Theatre in 1944. The ANT, in turn, helped to promote playwrights, actors and productions, thereby ensuring the growth of African American drama in the post-Second World War era. The tremendous expansion in the quality and quantity of plays during the period is perhaps best symbolised by the achievement of Lorraine Hansberry’s *A Raisin in the Sun* which was first staged in 1959. Hansberry’s triumph has been replicated down the years with plays by authors such as Amiri Baraka, August Wilson, Ed Bullins and Ntozake Shange.

What follows next is an examination of a representative set of African American dramas written and staged during the Harlem Renaissance. It is intended to show how the beginnings of a tradition of theatre were built upon, often slowly and in the face of great adversity, but with the drive and talent of

individuals who were determined to make a place for themselves where none had been set aside for them.

Rachel – Angelina Weld Grimké

First staged in 1916, *Rachel* is possibly “the oldest extant play by a black woman,” (McKay, 1987, p. 133) and the first to be performed by African-American actors for a white audience. Coming at the very start of the Harlem Renaissance, this three-act melodrama represents the first attempt by the influential civil rights organisation, the National Association for the Advancement of Colored People (NAACP) to “use the stage for race propaganda in order to enlighten the American people relative to the lamentable condition of ten millions of Colored citizens in this free republic.

Rachel is also significant in other respects. As a play dealing with the traumatic after-effects of lynching upon a sensitive African American woman, its debut in Washington, D.C. on March 3 and 4, 1916 met with a variety of responses from the Drama Committee of the NAACP. Some members thought that its propagandistic intent was too obvious, while others (a majority) felt that the play adequately expressed its central concern. *Rachel* thus inaugurated in African America letters the age-old debate as to whether theatre had an essentially didactic or aesthetic provenance. It also initiated debate over how the African American was to relate to the larger society, and here the choices were between maintaining racial exclusivity and actively seeking to integrate into the mainstream.

It is certainly obvious that *Rachel* is a play with a message. Grimké hailed from a distinguished family famous for its advancement of pro-black causes, including the abolition of slavery, women’s rights and ending segregation. The play is in many ways a continuation of these never-ending struggles.

Rachel opens in the living room of a middle-class African-American home. The audience is introduced to the Loving family, mother, son and daughter whose affectionate relationship show that they are well named. However, amid the general picture of happy family life, there is an undercurrent of distress, especially in the mother, Mrs. Loving. This is later revealed when she tells her children, Tom and Rachel, that her husband and son were lynched by a white mob. The news is profoundly distressing to both. For Tom, the enormity of the injustice is almost impossible to bear; for Rachel, however, the impact is even more devastating because it strikes at her most cherished feelings – her love for children.

Act Two begins in the same location, four years later. A young orphan named Jimmy has come to stay with them. He is especially attached to Rachel, who is virtually a mother to him. As he begins to go to school, the harsh world of American racism impinges negatively upon his developing consciousness as older boys insult him. Rachel, who had been living in dread of this, has her forebodings confirmed by the pathetic tale of a little African American girl who has been traumatized by the racial slurs of white schoolmates. She comes to believe that the grim reality of racial humiliation is the inevitable lot of every African American child:

... suddenly, some day, from out of the black, the blight shall descend, and shall still forever – the laughter on those little lips, and in those little hearts.²⁴

She then swears a solemn oath never to have children.

Act Three starts in the same location a week later. Although Rachel's love for Jimmy and other children is undiminished, it is clear that she has lost the spontaneity that had been characteristic of her. She constantly vacillates between her love for Jimmy and her awareness that she can do nothing to save him from the pain of being black in America. A man who has been courting her makes an offer of marriage, but Rachel declines, claiming that racism had aged all African Americans prematurely. The play ends with Rachel trying to comfort a crying Jimmy.

Grimké's play is written in the genteel sentimental style common to plays of her day. Her thoroughly bourgeois characters speak good English, are always courteous and display great self-control even at the most stressful moments. The huge role assigned to Jimmy underscores its sentimental nature, as do its very long speeches. Beyond this somewhat maudlin style, however, *Rachel* does examine real concerns, particularly the emotional and psychological trauma wrought by lynching as a manifestation of American racism. Rachel's agonized questioning of the mercy of a God who apparently permits lynching to happen shows how the play comes to grips with serious issues.

The play is striking for its implicit contrast between the solid middle-class comfort of its setting, and the physical and psychological insecurity that bedevil African American life. Nelly Y. McKay asserts, "*Rachel* is an angry play, revealing Grimké's enormous outrage at the impact of racism on the individual and collective lives of black people."²⁶ In its very controversy, the play was to inspire other African American women like Marita Bonner, Mary

Burrill and Georgia Douglas Johnson to write similar plays that touched on important social issues.

***The Broken Banjo: A Folk Tragedy* – Willis Richardson**

Willis Richardson came to literary prominence in 1925 as the winner of the Spingarn Prize for drama sponsored by *Crisis*, the magazine of the National Association for the Advancement of Colored People (NAACP), then under the editorship of W.E.B. Du Bois. The drama-writing contest had the aim of encouraging talented black authors to write plays which reflected authentic African American experience in America.

Richardson is a pioneer of African American drama. He was the first African American to have a non-musical play produced on Broadway, the one-act folk drama, *The Chip Woman's Fortune* (1923), and his prolific output of 48 individual plays. Richardson's dramas helped bring about the end of the strange phenomenon of white authorship of plays dealing with African American life. Although such plays, which included those of Ridgely Torrence, Eugene O'Neill and Paul Green, were often sympathetic portrayals and were among the first to dignify the black presence on the American stage, they simply did not have the perspective of African Americans themselves.

The Broken Banjo was first performed by the Krigwa Players in New York on August 1, 1925. It is a one-act play examining the disintegration of the life of an African American man, Matt Turner. Much of its interest comes from the depiction of the internal tensions within Turner's marriage and his extended family, particularly as those tensions are manifested in competing notions of responsibility, manliness and honour.

The play begins with Matt trying to play his banjo. His wife's objection to his playing leads to the quarrel in which the play's main source of conflict emerges, namely Matt's relationship with his in-laws, specifically Emma's brother, Sam, and her cousin, Adam. Responding to his wife's request for new shoes, Mat goes out to buy them. Sam and Adam enter and complain to Emma about the behavior of her husband. While attempting to play Matt's banjo, they break it. Sam prevents the infuriated Matt from beating them up by threatening to tell the police about the murder Matt had previously committed. Matt forces Sam and Adam to swear not to reveal the killing, but realizes that this is a forlorn hope. He attempts to flee, but is caught by the police officer brought by Sam.

The *Broken Banjo's* structure as a one-act play focusing upon "discussion and social analysis,"²⁸ its setting in an urban ghetto and its

familiar, recognizable characters make it typical of the Harlem Renaissance era. It looks at the ways in which African American family life is beset with difficulties that are not merely economic in nature, but also stem from the very structure of African American relationships themselves. The marital tensions between Matt and Emma over the issues of money, employment and sociability are replicated in his hostility between Matt and his in-laws. Matt's individualistic streak is demonstrated in his single-minded focus upon his banjo, but he has some justification in dismissing Sam and Adam as "nothing 'but loafin' jailbirds."²⁹ Besides, his musical interests are indicative of an artistic temperament which transcends the socio-economic restrictions of black life in the United States. However, the play also reveals the more sinister side of Matt's character in Sam's narration of the murder: his penchant for resorting to violence as a means of resolving problems. He realises this negative trait too late, and the play's tragedy lies in the ruin of a fairly decent man and the destruction of his potential goodness, symbolised in the broken banjo.

Appearances – Garland Anderson

Of Garland Anderson, it has been said that his life story "is nearly as dramatic as the plot [*Appearances*]," and it is certainly true that the dignified self-assurance which typifies the central character in *Appearances* was clearly manifest in Anderson's own life. In getting the play to the stage, he went to extraordinary lengths, including obtaining assistance from the famous actor, Al Jolson, holding an unsuccessful backers' audition at New York's exclusive Waldorf hotel and attempting to seek audience with the then U.S. President, Calvin Coolidge.

Like his main character Carl, Garland Anderson was a hotel bellhop with big dreams. His inspiration to write the play came after watching a moralistic drama, and he completed it in three weeks, writing during his spare time. *Appearances* is the first full-length non-musical African American play to appear on Broadway. It is a three-act courtroom melodrama about the travails of a black bellhop falsely accused of assaulting a white woman. The play opened at the Frolic Theatre on October 13, 1925, and had a run of twenty-five performances. Between 1927 and 1929, it toured Los Angeles, Seattle, Chicago and San Francisco, and later went to England.

The play begins with a prologue which serves to frame the action and put its themes in context. The prologue informs the audience that the play is in fact a black bellhop's dream. The first act is set in the lobby of the Hotel Mount Shasta, and its main purpose is to establish the moral attitudes of the play's

main characters, especially Carl, and two white men, Fred Kellard and Jack Wilson. Kellard himself is depicted as an open, honest Westerner incapable of tolerating injustice. Wilson is the play's antagonist, and his portrait is less flattering: he is, in turn, unctuous, bullying and patronizing. His stature is further diminished by the increasing admiration his fiancée, Louise, has for Kellard. As Wilson tries to resolve his difficulties with Louise, Carl is accused of assaulting a white woman, Elsie.

Act Two opens in a courtroom with Carl as defendant, Elsie as plaintiff, and Wilson as prosecuting attorney. The plaintiff narrates her story, and two white men who were among the mob that had attempted to lynch Carl give supporting evidence. Having refused the services of a lawyer, Carl is confident that a truthful rendition of events as they occurred will be enough to acquit him. As the trial is about to end, new evidence emerges about Elsie, and it is revealed that she had conspired with Wilson to incriminate Carl.

Act Three takes place back in the hotel lobby. Most of the play's loose ends have been tied. Wilson's depravity is exposed, Louise and Kellard are engaged, Carl and his fiancée make plans to serve their black community, and the unfaithful hotel manager is reconciled with his wife. The play ends by recalling its prologue, as Carl announces the completion of the play as both the enactment and fulfillment of a dream.

Although it is often concluded that Anderson had little real impact on the development of African American drama,³³ *Appearances* is remarkable for its reflexivity, that is, its consciousness of its own status as a dramatic construct produced by a socially-disadvantaged individual. More than that, perhaps, is the fact that the play makes very courageous statements concerning African American dignity, especially given the times. In an era when even the use of racially integrated casts on stage was a very risky enterprise, the significance of the central thesis of the play cannot be overstressed. Anderson himself makes very limited claims for his play:

I was not seeking to write a wonderful play, a technically perfect play, but merely a play that would be sufficiently interesting and entertaining ... plus, an inspiration to many.³⁵

In spite of this, however, the social realities of the time do impinge negatively on *Appearances*. The playwright retains the courage of his convictions, but he is unable to pursue them to a logical conclusion. Carl is set free, not because his innocence has been proven beyond reasonable doubt, but because his supposed victim is "exposed" as an African American, and is therefore

implicitly unworthy of the status of victim. It is her desperate confession that exonerates Carl. Roger Whitlow believes that while Anderson was “determined that his protagonist should have his faith confirmed, apparently was not as sure that his Broadway audience would share this view.”³⁶ Self-censorship of this kind is a reflection of the ways in which racial prejudice inhibited the full flowering of African American drama during the Harlem Renaissance.

Don't You Want To Be Free? – Langston Hughes

No survey of the literature of the Harlem Renaissance can be complete without mention of the era's best-known literary artist. Langston Hughes epitomises the very essence of the period, and the poetry and fiction for which he is justly famous are representative of those ideals of black dignity, freedom from oppression and cultural uniqueness that the era stressed. *Don't You Want To Be Free?* is one of the several dramas which this versatile and prolific writer produced during his long career, and was the major production of Hughes's New York-based Suitcase Theatre. It is a one-act historical survey of African American life in the United States. Written and produced in 1937, the play appears at the very end of the Harlem Renaissance, and its elements reveal an agglomeration of those features which simultaneously show the progress recorded by African American drama, as well as the new directions it was to take in the post-renaissance future. The play opened in February 1937 and ran for more than 135 performances establishing, in Darwin T. Turner's words, “a record for a long run of consecutive performances in a Harlem theatre.” (Turner, 1971, p. xxiii).

The play begins with an actor directly addressing the audience. He informs them about the play's goals, admitting that although they were poor, they had faith in themselves. The play then proceeds to trace the various acts of dispossession and injustice suffered by African Americans, as well as their resistance to such oppression. These acts include the traumatic removal from Africa, humiliating slave auctions, the anti-slavery movement, the Civil War; reconstruction, northern migration; Harlem; the Civil Rights Movement. Each of these epochs is interspersed with Hughes's own poetry, the spirituals, popular song and the blues. The climax is a riot in Harlem in which all the strands of racial discrimination, exploitation and oppression are woven together. A member of the audience demands to know the way forward at this point, and is told by one of the actors that the only solution lies in organizing “with the others who suffer like me and you.”³⁸ Significantly, what is being

advocated is solidarity along the lines of social class rather than race or ethnicity:

Who wants to say, no more black or white?
Then let's get together, folks
And fight, fight, fight!³⁹

Written in one night in response to a suggestion, *Don't You Want To Be Free?* Is a clear example of the ideology-driven literature that came into vogue among African American writers soon after the Harlem Renaissance, and which was to attain its highest form in Richard Wright's *Native Son* (1940). Panoramic in scope and ambitious in intent, the play's indebtedness to its predecessors in African American theatre is evident: its comprehensiveness draws upon Du Bois's successful formula for his pageant *The Star of Ethiopia*, the music, dance and songs reveal the influence of the African American folk tradition and the musicals, its unambiguous depiction of injustice harks back to the urban dramas popularized by the little-theatre groups.

In addition to this, however, the play contains some of the distinctive characteristics of later Renaissance drama. By 1937, African American playwrights like Hughes had become confident enough in their own skills to dispense with the elaborate trappings, ostentatious setting and non-ideological posture of commercial theatre, choosing instead to write and produce plays for their own communities. As Turner puts it, the playwright's "obvious aiming at a Negro audience made it unsuitable for commercial production on Broadway."⁴⁰ In this play, few of the difficulties that plagued African American playwrights working in white-owned theatres were in evidence. Audience participation is built into the script, actors play multiple parts, and the play's social purpose and political message is clear and easily accessible to an approving audience. It was as if Hughes was determined to ensure that the sociology of the theatre did not negatively affect his play. Fully exploiting theatre's capacity as an instrument of propaganda and enlightenment, he puts his didactic intent within the acceptable context of popular song and relevant issues. The play's location in Harlem and its cheap admission fee ensured that it was well-attended.

Don't you Want To Be Free? suffers from the flaws that have been identified in Hughes's other dramatic pieces. In spite of this, the clarity of its concerns, its social relevance, its appeal to the higher instincts of its audience and the sheer spectacle of inspiring song and dance give it a unique place in the drama of the Harlem Renaissance.

The plays briefly enumerated above offer an insight into the tremendous vitality and sense of purpose of the plays of the Harlem Renaissance era. Along with the other dramatic pieces of the period, they provided a viable alternative to the minstrel tradition and begin the struggle for racial equality on stage, backstage and in the audience. The brilliance of contemporary African American theatre is a fitting legacy to the consistency and courage of the actors, playwrights and stage personnel of the Harlem Renaissance.

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