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THE PERFORMER

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The Editor
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Farewell to a New Beginning

I am compelled, within my inner essence to write this brief but important editorial note. I cannot close the border or halt the space of my emotion because I will be lying to think that the job of editing *The Performer: Ilorin Journal of the Performing Arts*, the official journal of the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria fifteen years ago is easy. I learnt the trade of editing from the best egg-heads that we have in the Nigerian theatre, and I have also used the assessments received on my major studies from critical scholars abroad to hone my editorial assignment. Thus, from 2007 to 2021, I have devoted part of any academic career helping others to grow when indeed, I equally remained the major beneficiary of the various intellectual contestations. I have learnt to accommodate scholars whose simplicity of ideas drive the intellectual space while I have learnt to accept scholars whose passion for garbage, courting in the process, the abstractionist-banality-complexity philosophy. I have also learnt little things about all Arts of the Theatre, their adjunct literariness, existential cants and all, leading to my own cultural, intellectual and artistic enlightenments. As an Editor, I play no role of an opposition to the works of contributors rather, I have been skillful and gifted at making supposedly ‘weak’ papers to be published by writing and researching together with my contributors. Indeed, I dedicate the papers under my editions to the service of humanity.

Scholarship is now in a special institution whose frequent dynamism and newness make it a confluence of man in perpetual harmony or disharmony with himself and fellows, searching to interpret and re-interpret, create and re-create conditions around him. Fortuitously, scholars are wandering animals and in their kingdom, absolute sovereignty has no place. The dialectics of my submission is simple: re-writing, researching, re-evaluating, reworking and revisioning are common stereotypes that have made my editorial journey rewarding but I am sending a signal: it is a farewell to a new beginning. Before my declarative pronouncement, something is in the offering and you need not wait too much to know it! Volume 23 of 2021 of *The Performer* is out with fifteen papers.

This Volume has four papers in Dramatic Theory and Criticism with Dr. Bode Ojoniyi’s brilliant work on race and class reconstruction leading. Three papers are in Music and the Musicological with Mrs. Victoria O. Ikibe and Professor Solomon O. Ikibe setting the tone for an art, whose universality cannot be overemphasised. We have two papers in Film and its relationship with social change, and the place of Active Light Theory on Sarah Hassan’s *Plan B* and Mo Abudu’s *The Royal Hibiscus*. Two papers are on Play Directing, while the remaining four papers are on Theatre-for-Development, Pragmatics, Teaching Pedagogy through Theatre and Drama, and Festival

Arts, making fifteen papers in all. These scholarly works are original and they indeed, reinvent the wheel of our humanity.

I cannot conclude this farewell without expressing my profound gratitude to all the members of the Editorial Board: Professor Solomon O. Ikibe, Dr. Taiye S. Adeola and Mr. Felix A. Akinsipe. I am grateful. I also appreciate Late Professor Ayo Akinwale whom I served as Assistant Editor. Importantly as well, I am grateful to all the contributors to *The Performer* in the last fifteen years. I am hopeful that we will collaborate in the future to promote scholarship. Editing *The Performer* in 2007 was a new beginning for me because I hit the ground running when I started. Although I wanted to bow out in 2015, the Departmental Board insisted that I should continue and, now, I say farewell to a new beginning. For I am moving on to new things and *The Performer* will also have a new Editor who will develop our Journal and take it to higher heights.

Prof. AbdulRasheed A. Adeoye
Editor

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A Comparison of Musicological and Linguistic Usage of Punctuation Marks

By

Victoria O. Ikibe*

and

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Abstract

Music has commonly and generally been referred to as a universal language. This paper examines the linguistic tools and icons that make the relationship of music and language so close. Musical punctuations, musical phrases and musical sentences, musical paragraphing, poetic and performance forms/styles are some of such iconographic tools considered in this discourse. Spurious reading and literature review were used as research tools for data gathering for the paper. The theoretical framework of Interdisciplinary symbiotic relationship was used to foreground this discourse. The paper concludes that the dynamics of language in music can be synergised for more scholarly works between linguists and musicologists for better academic profitability.

Keywords: Tonic Sol-fa, linguistic tools, full-stop, coma, colon, hyphen, semicolon and apostrophe.

Introduction

Music, to some people is a universal language while to others, it is a universal phenomenon. In the context of this presentation, we consider music as a language and not just a phenomenon because of its regular use of linguistic tools and relationship with language. Composition is used in music – that is, conception and creation of Musical ideas – just as composition is used in language. In putting such ideas, linguistic tools and icons such as punctuations, phrases, sentences, paragraphs, pause and poetic and performance forms are all common features in music and language.

Some linguists who are good poets have written some good poems for some music composers to compose tunes to such words. In fact there are cases of songwriters who only write the text or lyrics while the music

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specialist composes the tunes. For instance, some of William Shakespeare's plays have been set to music by some music composers. In some other cases, a poet (or linguist) and a musicologist collaborate for operatic compositions. The poet writes the text while the music composer sets the texts to music. For instance, Arthur Sullivan (1842 – 1900), English music composer, is known for his comic operas written in collaboration with the English playwright W. S. Gilbert (1836 – 1911). One of their very exciting operas being *Trial by Jury*. Moreover, the very famous *Messiah* is an oratorio with lyrics (words or texts) written by Charles Jennens (1700 – 1773) who was a wealthy English land owner and a lover of the Arts while George Fredrick Handel composed the music on the lyrics. Similarly, the lyrics of the *Nigerian National Anthem* was composed by five eminent people, namely John Ilechukwu, Etim Akpan, B.A. Ogunaiké, Sootu Omoigui and P. O. Aderibigbe but the Nigerian National Anthem is popularly known to have been composed by Ben Odiase because he, Ben Odiase, composed the music for the words. This paper therefore highlights some of the tools and icons which are commonly used in music and language.

Theoretical Framework

The theoretical framework for this paper is the Interdisciplinary Symbiotic Relationship which is a theory that has to do with signs or icons that are used by different disciplines in different ways. The relationship between music and language, whereby music uses linguistic icons is a mutual one. There are two types of mutualistic symbiosis – the obligate and the facultative symbiosis. The obligate symbiosis is such that both parties cannot do without each other whereas the facultative symbiosis is such that both parties can exist with or without the other. Thus, the facultative mutualistic symbiosis is preferably used in this paper as both Language and Musicology are two independent entities or disciplines that can stand on their own but still can mutually depend on each other for the purpose of satisfying some essential needs.

Poets can compose texts or lyrics for musicologists to complement with tune compositions. This is mutualistic. For instance and as mentioned above, the lyrics of the Nigerian National Anthem according to Joel (2015, p.27) were composed by five linguists namely: John Ilechukwu, Etim Akpan, B.A. Ogunaiké, Sootu Omoigui and P.O. Aderibigbe whereas the *Music* or *tune* were composed by Ben Odiase. In this case, the mutualistic symbiosis is applied. However, Ben Odiase in composing the tune uses various phrases, musical sentences, cadential points, and of course punctuation marks when transcribed into tonic sol-fa. This aspect of the tune of the Nigerian National Anthem which is purely musicological, is symbiotic commensality. This means that the linguistic icons so used cause no harm to language and are, at the same instance, beneficial to musicological discipline.

Application of the Theory

In all the cases of the punctuation marks used in musicology and as applied herein, we see that none of their usages affect the linguistic usage. Therefore, we can see that commensalism symbiosis is applied and works consistently with the transcriptions from staff to tonic sol-fa notation without disrupting the linguistic application of the lyrics. However, in the aspect of songs composition where the linguistic or the poet composes the lyrics and the musicologist composes the tune, the mutualistic symbiosis is also in place.

Punctuations

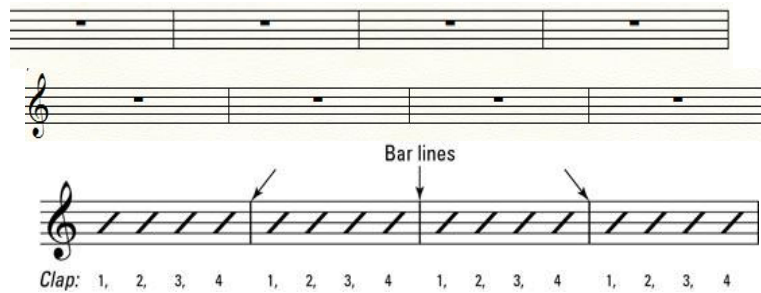
In language, punctuations are employed to distinguish types of sentences, thoughts or ideas. In fact a sentence can read different meanings depending on the punctuation where and how punctuation marks are placed. Some sentences are considered as questions while others are considered as clauses or phrases while others are considered as complete sentences.

Similarly in music, some musical thoughts are considered as half or incomplete musical sentences or phrases. Cadences are used to designate different forms of musical statements. For instance, a perfect cadence is considered as a final complete musical sentence. An imperfect cadence is considered as an incomplete musical statement, hence it is a phrase that needs another phrase to complete it. Another kind of cadence in music is the interrupted cadence. This may not need another musical phrase to complete it but it remains incomplete like ellipses in language.

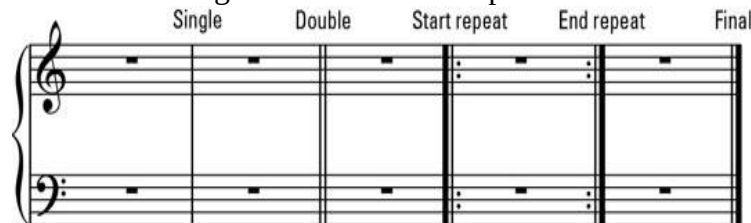
Musical Punctuation using Bar Lines

We would want to start by considering the use of bar lines and measures in punctuating musical ideas. A bar line is a vertical line drawn across the staff to mark out the various smallest units of a musical sentence or phrase. In between the bar lines are the bars containing the tones. For instance:

Just above is a staff without any bar line; no measures and no bars, no clef, no key and no tone or notes to show anything that it is musical. The same set of horizontal five lines below has four vertical lines drawn in between them. These vertical lines are bar lines indicating the bars or units of music that can be used for the composition of the entire musical phrase or thought. Of course, below it is a staff with the treble clef to show that the music to be written is in treble staff.



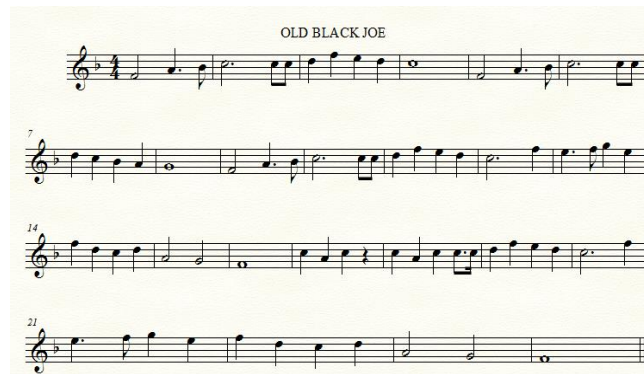
There are different types of bar lines. For instance, we have the single bar lines which separate the bars. There are double bar lines which separate complete musical thoughts/movements as paragraphs and of course, there are the final bar lines at the end of the entire musical piece to show that the entire musical composition of different movements (paragraphs) has come to a final end. The very last final bar lines are made thicker than the other bar lines. There could also be occasions to repeat some segments or sections of the musical piece. Such moments of repeats can also be accounted for by thick double bar lines with double dots to indicate where the repeat should start and end. See the diagram below for example.



Musical Punctuation using Linguistic Punctuation Marks

Linguistic punctuation marks that are commonly used in music are the **full-stop** or **period** (.), the **comma** (,), the **colon** (:), the **semicolon** (;) the **apostrophe** (') and the **hyphen** (-). These punctuation marks are used to indicate horizontal intervals between tonic sol-fa notes.

The tonic sol-fa notes (*d:r:m:f:s:l:t:d'*) consisting of seven syllabic consonants (and a repetition of the first note with an apostrophe, to make it an octave higher) were devised by Sarah Ann Glover (1785 – 1867) a native of Norwich, England, in the 18th century but popularized by John Curwen (1816 – 1880) to simplify the sight-singing ability of choristers. The correct enunciation of the tonic sol-fa notes is **doh, ray, me, fah, sol (soh), lah, tedoh'**. The fifth note, **sol (soh)**, had always been wrongly sung as **saw** instead of **sol**. I have kept correcting this at various fora – conferences, workshops, classroom teaching and in publications. {See Ikibe (2003, p. 120; 2012, p.1; 2013, p.34; and 2014, pp.4-5)}. We shall use a song, *Old Black Joe*, notated here as a sample for this exercise and discourse.



We can see from the song above that there are twenty-four (24) **bars** in the song. The bars are separated by twenty-three (23) **bar lines**.

Furthermore, the basic rhythmic punctuation marks should be translated alongside the tonic sol-fa notes. A full beat is marked with a colon (:), a half beat is marked with full-stop (.) a quarter beat is marked with a comma (,); a three-quarter beat is marked with a semi-colon (;); a double beat is marked with a colon and a hyphen (-) etc. The tonic sol-fa notation of the first phrase for the *Old Black Joe* song above should therefore be: **d:-m:.f/s:-:s.s/l:d':t:l/s:-:-:/** etc. The slash (/) is used as bar line. Where there is a bar line, there is no need for the punctuation mark again. The bar line automatically acts as punctuation mark of colon to end the beat. The song in staff notation above is transcribed into tonic sol-fa thus: **d:-m:.f / s:-:s.s / l:d':t:l / s:-:-: / d:-m:.f / s:-:s.s / l:s:f:m / r:-:-: / d:-m:.f / s:-:s.s / l:d':t:l / s:-:-:d' / t:-.d':r':t / d':l:sl / m:-r:- / d:-:- / s:m:s / s:m:s;s / l:d':t:l / s:-:-:d' / t:-.d':r':t / d':l:sl / m:-r:- / d:-:-//**

British-German School Tonic Sol-fa Rhythmic Pattern

The British-German School tonic sol-fa rhythmic pattern is the most commonly used style of transcription from staff notation into tonic sol-fa notation. This style uses the colon to mark out every full beat of the notes. It is done in such a way that if a note is having more than two beats, the colon is used to demarcate the extended beat. For instance a note with the value of three beats is **d: - : - //** and that of four value beats is **d: - : - : - //** The *Old Black Joe* transcribed into tonic sol-fa is actually in the British-German style. Other examples in the same style are given herein.

28		29		30		31	
Chorus		31		32		33	
S	d : - / - d : r.f	m, r : d / - : t, r	d : s, / - : f, l	S : - / - : -			
A	S : - / - S : S, S	S, S : S : S / - : S, S	S : m / - : f, f	m : - / - : -			
T	Off in- to the	World we go, planning	fu- tures Shap- ing	years.			
B	d : - / - m : t, t	m, m : m / - : r, t	m : d / - : d, d	d : - / - : -			
Off	d : - / - d : S, S	d, d : d / - : S, S	d : d / - : f, f	di : - / - : -			
	in- to the	world we go, planning	fu- tures Shap- ing	years.			
34		35		36		37	
d : - / - d : r.f		m, r : d / - : t, r	d : s, / - : f, l	S : - / - : -			
S : - / - S : S, S		S, S : S : S / - : S, S	S : m / - : f, f	m : - / - : -			
Love burst in and		Sud- den- ly all our	wis- dom dis- ap-	pears.			
m : - / - m : t, t		m, m : m / - : r, t	m : d / - : d, d	d : - / - : -			
d : - / - d : S, S		d, d : d / - : S, S	d : d / - : f, f	di : - / - : -			
Love burst in and		Sud- den- ly all our	wis- dom dis- ap-	pears.			
a tempo 38		39		40		41	
r : - / - r : m, f		m, r : d / - : m, f	S : - S / l : - f	m : r / - : S			
S : - / - S : S, S		S, S : m / - : S, S	d : - d / d : - l	S : S / - : f			
Love makes fools of		ev- ery- one all the	rules we make are	bro- ken.			
t : - / - t : t, t		d, d : d / - : d, d	m : - f / f : - f	d : t / - : t			
S : - / - S : S, S		d, d : d / - : d, d	d : - d / f : - f	S : S / - : S			
Love makes fools of		ev- ery- one all the	rules we make are	bro- ken.			
42		43		44		45	
d : - / - d : r.f		m, r : d / - : t, r	d : s, / - : m, r	S : - / - : -			
S : - / - S : S, S		S, S : S : S / - : S, S	S : m / - : S, S	d : - / - : -			
Love, love changes		ev- ery- thing Live or	pe- rish in its	flame.			
m : - / - m : t, f		m, m : m / - : t, f	m : m / - : t, f	m : m / - : t, f			

Doh A^b

BLAEN-WERN

{	m, i- : s,	l, i- : i,	s, i- : d	m, i- : x	d : - : t,	l, i- : s,	
{	m, i- : m,	f, i- : f,	m, i- : s,	s, i- : s,	m, i- : l,	s, i- : s,	
{	d, i- : d,	d, i- : d,	d, i- : m,	d, i- : t,	d, i- : m,	x, d : - : d,	
{	d, i- : d,	d, i- : s,	d, i- : d,	s, i- : s,	l, i- : m,	f, i- : d,	
{	s, i- : t,	l, i- : s,	s, i- : s,	l, i- : l,	s, i- : d	m, i- : x	
{	x, i- : s,	f, i- : s,	s, i- : s,	m, i- : m,	f, i- : f,	m, i- : s,	
{	t, i- : x,	d, i- : t,	d, i- : d,	d, i- : d,	d, i- : m,	d, i- : t,	
{	x, i- : x,	s, i- : s,	s, i- : s,	d, i- : d,	f, i- : s,	s, i- : s,	
{	d : - : x,	m, i- : f, x,	d : - : t,	d : - : s,	m, i- : m,	m, i- : d, m,	
{	m, i- : s,	s, i- : l,	l, i- : s,	s, i- : s,	l, i- : d,	d, i- : t,	
{	d : - : t,	d : - : f,	m, i- : x, f,	m, i- : s,	m, i- : x,	d, i- : m, s,	
{	l, i- : s,	d, i- : f,	s, i- : s,	d, i- : s,	d : - : t,	l, i- : s,	
{	s, i- : m,	s, i- : s,	s, i- : m, s,	l, i- : s, f, s,	s, i- : t,	l, i- : f, s,	
{	d : - : d,	d : - : t,	d : - : x,	d : - : t,	d : - : t,	d : - : d,	
{	s, i- : s,	s, i- : f,	m, i- : s, x,	x, i- : s,	f, i- : f,	m, i- : s,	
{	d : - : d,	m, i- : x,	d : - : t,	l, i- : x,	s, i- : s,	f, i- : x,	
{	s, i- : f,	m, i- : x,	d : - : x,	m, i- : f, x,	d : - : t,	d : - : s,	
{	x, i- : d,	d : - : t,	d : - : t,	d : - : l,	s, i- : s,	s, i- : s,	
{	s, i- : s,	s, i- : s,	s, i- : l, f,	s, i- : d, f,	m, i- : x, f,	m, i- : s,	
{	t, i- : d,	s, i- : s,	m, i- : f, x,	d : - : l,	f, i- : s,	d, i- : s,	

The American School Tonic Sol-fa Rhythmic Pattern

Aside the British-German style of tonic sol-fa notation, there is another version which I tag the American version. The American style differs from the British-German style in the usage of the colon as a mark off beat. While the British-German style uses a colon after every beat, the American style does not use the colon especially when the beats are more than two beats. For instance, the value of three beats in British-German style is: $d : - : - /$ while the same value of three beats in the American style is: $d : - - /$. Similarly, the value of four beats in the British-German style is: $d : - - - - /$ while the American style is $d : - - - - /$. We can observe the differences in the two transcriptions. The colon is used consistently to demarcate the beats in

the British-American style while the colon is not used in the American style after the first beat. Every transcriber is at liberty to use any of the styles but to maintain consistency. The American style of the *Old Black Joe* song transcribed above is given here to support our claim.

d:-m.:f/s:- - s.s /l:d':t:l/s:- - - / d:-m.:f/s:- - s.s/l:s:f:m/r:- - -/ d:-
m.:f/s:- -s.s/l:d':t:l/s:- - d'/t:-.d':r':t/d':l:sl/m:-r:-/d:--s:m:s:s / s:m:s;s/s /
l:d':t:l/s:- - d'/t:-.d':r':t/d':l:sl/m:-r:-/d:--//



Where a rest is needed, the space is left blank with only the colon sign being used to demarcate the cut off beat as shown above.

How Linguistic Punctuation Marks as used in Music

The colon (:)

Linguistically, the **colon** most often stands between an introductory statement and an immediate amplification. It also follows the salutation of a formal letter and divides hours from minutes in statements of time. Musicologically however, the colon is used to mark out a complete **full** or **whole** beat of the tonic sol-fa note within a bar. For instance, the third bar of the song above when translated into tonic sol-fa is “/l:d’:t:l/” with the colon separating each of the tonic sol-fa notes from each other. This system is popularly used by the German Music School of thought. However, the British school of tonic sol-fa translation is slightly different. The British style does not use the colon to demarcate every full beat when it is longer than a single beat. Thus, beats that are more than a single beat are only indicated by the use of the hyphen. For instance, “s:-:-:-” is the four beat count in the German School. The British school would rather be transcribed thus: “s:- - -”

The Full-Stop or Period (.)

In Language, most sentences end with a period, which signals a strong pause. The mark is also used in decimals and after abbreviations that do not contain apostrophes. However, the full-Stop or period (.) is used as a half-beat on the tonic sol-fa note. For instance, the last note of the first bar and the last two notes of the second bar of the music above are actually half beats. See them as shown here, *d:-m.:f/s:-:s.s/* (the *f* and *s.s*) the dot in between the two *sols* indicate half.

The Semicolon (;)

In Language, the semicolon represents a pause weaker than a period but stronger than a comma. It is used mainly between principal clauses and between components of a series, when the components are lengthy or already contain commas. In musicological usage, the semi-colon indicates a three

quarter ($\frac{3}{4}$) beat on the tonic sol-fa. There is a three quarter beat in bar 18 of *Old Black Joe* song. This is it: s;s/. This means automatically that the last note after the three quarter beat is a quarter ($\frac{1}{4}$) beat.

The Comma (,)

The comma, a versatile and often misused punctuation mark in language. It indicates a light pause and is basically used to separate a structural unit of a sentence. Commas appear most frequently to set off principal clauses, parenthetical material closely related to the main thought, direct quotations, and forms of direct address, coordinate adjectives, and words or numbers that would otherwise be confusing. In musicology, the comma (,) is only a quarter beat as applied on the tonic sol-fa note. As stated above, the last beat after the ($\frac{3}{4}$)beat of bar 18 is actually a quarter beat. However, the comma mark (,) is not shown because it is the last beat before the next bar line.

The Hyphen (-)

Linguistically, a hyphen joins many compound nouns, all compound adjectives, and, when they are spelled out, the elements of two-digit numbers and fractions. In word division (hyphenation) a partial word at the end of a line is followed by a hyphen and completed on the next line. In the tonic sol-fa notation of music, the hyphen is used to add an additional full beat to an existing full beat. Thus the hyphen can only be placed after a colon. For as many times as a hyphen and a colon appear on the tonic sol-fa note, additional beats are added. Thus, a double beat is a colon and a hyphen (: -); three beats would be a colon, a hyphen, another colon and a hyphen (: - : -). The very first beat of the song above is a double beat hence it is **d:-**. Likewise, the first beat of the second bar is three (3) beats, hence it is: **s:-:-** and the last beat of the song is four (4) beats **d:-:-:-**. The first phrase of the song is:

d:-m:.f/s:-:-s.s/l:d':t:l/s:-:-:-. The first note is double beat, the fourth note is triple beat while the last beat is four beats.

The aforementioned are the most commonly used linguistic tools on the tonic sol-fa notation in music. However, let it be noted that whenever a bar line occurs, there is no need to use either the period, comma, semicolon or the colon but when the beat is more than a single beat, then the hyphen can be used as shown above.

Other Linguistic tools used in Music

Apart from the punctuation marks explained above, there are other linguistic tools used by musicologists in tonic sol-fa transcriptions. The **apostrophe (')** is occasionally used to indicate an octave tone of the tonic sol-fa. However, some musicologists prefer to use the upper case (¹) of a number on the tonic sol-fa to indicate the power to which the octave note has been used.

Question mark, parenthesis and ellipses are not used in tonic sol-fa notation of music. In musical composition, there is the consequence and the antecedent. The consequence which is the beginning or opening phrase of a musical piece is at times referred to as the **question** while the antecedent which is the closing phrase is known as the **answer**. There are phrasal marks to indicate the various musical phrases in a particular piece of music. At times, the phrases could be symmetric or asymmetric. They are symmetric, if the number of bars in each of the phrases are equal. They are asymmetric if they are not equal. For instance, there are situations where a piece of music contains 38 bars. The first bar could be 18 bars whereas the answering phrase is 20 bars. This is asymmetric as the number of bars in the opening phrase are fewer than the number of bars in the closing phrase. Where the bars are 19 in the opening phrase and 19 in the closing phrase, then the music is symmetric.

The Contrasts

S/No.	Musicological Usage	Linguistic Usage
1.	Full stop is used as half beat in tonic sol-fa notation	Full stop is used as a mark to end a sentence.
2.	The comma (,) is used to as a quarter beat in tonic sol-fa	The comma (,) is used to mark out a major phrase in a sentence.
3.	The colon (:) is used to mark out a full beat in tonic sol-fa notation	A colon (:) is used to divide a sentence when the second part explains or elaborates on what has gone before.
4.	A semi-colon (;) is used as a three quarter beat in tonic sol-fa notation.	A semi-colon (;) is used to separate two parts of a sentence that have a relationship to each other in terms of meaning when each part could stand alone as a sentence in its own right.
5.	An apostrophe (') is used as an octave higher beat in tonic sol-fa notation.	The apostrophe is used in contractions such as we've, it's, hadn't, 'em, and some literary words such as e'en and ne'er to show that a letter or letters have been omitted. It is also used to show where letters are omitted from a word, to mark the possessive, and sometimes to form the plural of numbers, letters, and symbols.

6.	The hyphen (-) is used to extend a beat to its second, third etc. melodic length after the initial beat is marked out with a colon (e.g. s:-:- this tonic sol-fa note is to be sung for three beats).	Linguistically, the hyphen (-) is used at the end of a line when a word must be divided or to link the parts of a compound word or phrase.
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Music Dramaturgy in Language

In composing music to text already written, one has to look at the rhythmic movement of the texts and ascertain the meter and time signature that the set texts would fit – whether triple time, duple time, simple time or compound time. Moreover, the words so used would also determine the kind of rhythmic notes to use. For instance, the first line of Fountain University Anthem, “*If your goal is to know where pure fitr of Learning flows...*” the last word normally would need a long note; so it was so composed dramaturgically. Similarly, Kwara Polytechnic Anthem has the words “*Entrepreneurial Skills*” which gave the composers of the lyrics tough time to set to music until they got a musicological composer who rightly set the words to music with some appropriate quaver and crotchet beats.

Conclusion

In conclusion, we wish to affirm the relationship between music and language just as we have been able to highlight the various areas where music has made use of linguistic tools in musical icons. We wish to recommend a closer working relationship between linguists and musicologists especially in the aspect of composition. The language experts compose the lyrics while the musicologists compose the tune, melody, and the harmony which is the entire music.

Plays already written by playwrights can be adapted into operas when musicologists compose music for the texts of such plays just as some of the Performing Arts Music major students have done with some plays like Osofisan’s *A Restless Run of Locusts* in 2007 and *Shadows on Arrival* in 2015.

Much of the notated operas and songs should be transcribed into staff and tonic sol-fa notations for easy sight reading and correct singing of the songs. Whatever style of solfege model – whether the British/German style or the American style – being used by any music director should be specified in order to avoid confusion and controversies among younger choristers.

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The Drama of Race and Class Reconstruction in Olu Obafemi's *Ogidi Mandate* and *Suicide Syndrome*

By

'Bode Ojoniyi*

Abstract

Race and Class as demographic parameters for the identification/classification of humanity in hierarchical order of an assumed superiority can be very sensitive and absurd. Consequently, this paper is concerned about how Olu Obafemi carries out the task of race/class reconstruction in *Ogidi Mandate* and *Suicide Syndrome* to foreground the need for race/class explication from the fatalism of race/class supremacists. Our analysis is based on the theory of existential retrieval and explication of Jean-Paul Sartre. We conclude by proposing the theory of racial/class apprehension of 'Self of Selves' against the existing binary of 'Self' against the 'Others.'

Introduction

The history of our world appears to have always been the history of survival told from the point of view of the powerful or the privileged to create, maintain and condition perception of certain understanding of cosmic phenomena. As a history of survival, it only echoes Darwinian thesis of the theory of "natural selection" which was borrowed and adapted by Herbert Spencer (1864, p. 444) to mean the "survival of the fittest" in what he called "the preservation of favoured races in the struggle for life". From the foregoing, one can see a link to such history of survival and privileging in the history of nobility as set forth in an earlier work by Aristotle, *The Poetics* (2000, pp. 18-46). In *The Poetics*, Aristotle contends that the only candidate that is capable of a presumed daring and lofty acts that can provoke tragedy in the event of a fall is a noble man, the presumed "fittest" man – for the destiny of the masses, the vulnerable and the weak, seems to have always been common and of no significant value in the scheme of things in the world.

The history of the privileged class and race is a very powerful tool to programming(encoding) the mind of the masses, the underprivileged class and race; it celebrates Western works like Joseph Conrad *Heart of Darkness*

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(1889) that demonises the Blacks and sees Africa as the very heart of darkness. On the contrary, the history of the vulnerable is weak: it often can only speak of how *Things Fall Apart* for them as expressed in Chinua Achebe's novel (1958) of the title. This is how the history of the races has always been cast and told: the higher and noble races versus the low and the common races of salvages that must be civilised through colonisation or against whom it is normal, legal and justifiable to institute a system of segregation, like apartheid in South Africa, in order to avoid contamination of the pure and legitimate race as we have it set out in works like Fugard's *Sizwe Banzi is Dead* (1991, Ojoniyi, 2018, pp. 51-56).

In essence, writers have always been engaged in writing and rewriting to reconstruct this history of race and class as a matter of the survival of the peripheral against the main or the dominant. In fact, it is one of the reasons Bill Ashcroft's empire in *The Empire Writes Back* (1989) indeed writes back to put history in a more universal perspective away from the sentimental supremacists' manifesto of history. It is this same burden, the kind that was borne by Karl Marx for the re-presentation of history within the universal parameter of the reality of the story of economic and political survival behind class and race interactions that underlines Olu Obafemi's ideology (Bodunde, 2000, pp.70-73, Bamikunle, 2000, pp. 103-106, Adeoye, 2010, pp.107-128). Now, let us quickly proceed to put the concepts of race/class retrieval, apprehension and explication in proper perspective of their usage in this paper.

The Concepts of Race/Class Apprehension, Retrieval and Explication

Race/class retrieval and explication have nothing to do with uncritical romanticisation of the past history of a people. Rather, it is something reminiscent of the dialectics of the consciousness of cultural, race and identity reconstruction in the spirit of being and becoming which foregrounds the quests for self and communal actualisation through socio-cultural reengineering as argued by Adeoye. (2010, pp. 107-128). Self and communal actualisation through cultural and identity reconstruction is to be predicated on the concept of self and communal apprehension which is also reflective of what Camus described as a kind of an absurd thinking – a “lucid reason that sees its limits” (Sleasman, 2011, p.2).

Thus, it is akin to realising and accepting with Sartre that all conscious acts have intentionality, and, in this case, the intentionality to reconstruct and explicate one's race and class from fatalistic narratives of myths, cultures and colonial identities (McCulloch, 1994, pp.4-6). Therefore, existential explication consciousness here is to be seen as a type of mental state, a way of perceiving, particularly, the perception of a relationship between self and others as a point of view with the mind, the intentionality, to recreate and reconstruct a positive race and class identity (Ojoniyi, 2012,

p.18). So, an existential explication consciousness of the myths of the narrativity of race and class inferiority is an awareness that provokes such actions and counter actions as to deconstruct and reconstruct such myths of race and class inferiority as may be necessary.

Such existential consciousness is, arguably, capable of prompting a logical and dialectical perception of the relationship between “self” and “others” as it is required for a critical understanding of the materialist history of culture and the totality of the shared human experience, and, it is at the point of this understanding that one initiates a process of self, class or race retrieval and explication from the privileged narratives whose intentionality is to create a history of lord divine over serf terrestrial. It is a point where, as Sartre posits in his theory of existential self-retrieval and explication, Being, that is an individual or a group of people, realises its relationship with the others at three levels: as Being In-Itself, Being For-Itself and Being For-Others, leading to a full apprehension of Self for the intentionality to recreate and reconstruct self or group’s history, culture and identity (McCulloch, 1994, pp. 4-6). The reconstruction is done in order to attain what Heidegger sees as “man’s enormous power to choose the authentic life” (Unah, 1996, p. 7) perhaps through what Sartre again refers to as the “power of reflective intuition and reflective withdrawal” (McCulloch, 1994, pp. 40-41).

Thus, a drama of race and class retrieval and explication is such that is set to liberate the human consciousness from forms, the myths and the cultures, they have been conditioned to seeing as representing the prima narration of their historical essence. It is a drama of mental simulation and transition that closes the gulf between a cosmic location and mental location.

No doubt, the two plays of Olu Obafemi that are under review in this paper are perhaps based on this kind of projection of ideological revolutionary rite of race/class retrieval and explication. It is in the confirmation of this supposition that we will now proceed to look at Olu Obafemi’s *Ogidi Mandate* and *Suicide Syndrome* within the dialectics of race/class re-narration and reconstruction based on the idioms of race/class retrieval and explication.

Race and Class Re-narration or Reconstruction in *Ogidi Mandate* and *Suicide Syndrome*

Ogidi Mandate, the first play we want to focus on in this section of the paper is a play that exemplifies the issues of race recreation and reconstruction. It is a play that seeks to unburden years of the yoke of negative historical narration that helps to sustain a perception: an identity that is essentially detrimental to a wholesome self-image of the Okun people of the present day Kwara and Kogi States in Nigeria. Olu Obafemi foregrounds this burden in his playwright’s note on the play as he writes:

The essential point here is to offer a dramatization of a protracted inter-ethnic conflict about which there was much narrative inaccuracies about the character, nature and dispositions of the people – especially the Okun people, largely misconstrued as disunited, fiercely individualistic and lay-back people – in contradistinction to the aggressiveness and combativeness of their other neighbours, like the Nupes and the Igbirras. What transpires here – at least what I set out to do – is to positively reconstruct that history lending greater weight to creativity than to sheer factuality, yet ensuring that fact remain sacred, if re-interpreted (Obafemi, 2010, pp.5-6)

We can clearly see that the conflict is in the “narrative inaccuracies” that is to be “positively reconstruct”(ed). This reconstruction is needed to correct the perception that has made it possible for many people to “largely misconstrue...” Okun people as a group of “disunited, fiercely individualistic and lay-back people”. Obafemi seems to have accepted the responsibility to set the narrative record straight by allowing history to divest itself, perhaps, of its pseudo claims to factuality. After all, there seems to be, with all sincerity, a level of creativity in history or, better put; it appears history equally has the capacity to lend itself to greater weight of creativity in its mode. It is simply reflective of the fact that every narrative can be re-narrated, that is, every narrative, every historical myth, can be reconstructed.

Ogidi Mandate therefore presents a re-narration with the opening of the play foregrounding the polemics of the myth of nobility, royalty and the right of authority based on two major nebulous premises: first, of a religious superiority and, second, of a bloodline supremacy. The two warring brothers in the play are laying claims to the throne of their father based on an acclaimed purity of bloodline ties to the father’s presumed tribe.

Zaki: (*Muscles flexed with violent display of anger. His eyes roam wide.*) The royal blood flows in my veins. My mother is Fulfude and I am destined to rule since our father will not.

Masaba: (*Laughs scornfully, speaking from grated teeth.*) Precisely. That is the point. Blood is the point. You are only a half-Nupe from our father. (*Pumps his chest.*) I am a full-blooded Nupe. My mother is Nupe and the Etsu’s throne is therefore mine. I shall be installed the Etsu of Nupeland.

Zaki: Then, the battle field decides. The guns and cavalries determine who rules the land. An empty mouth does not make watery sound.

Masaba: (*Happy, dances round.*) Yes! War! War is my favourite game. Whoever commands the hearts of the people

rules them. Whoever possesses the might rule the heart, ascends the throne...

Zaki: From now on, keep away from me. I go now to Raba to build my force. May the better warrior win.

Masaba: Save your prayers for yourself alone. Let each of us seek political power from the barrel of his gun. Let each count his blessings from the number of heads we cut down from the enemy forces... (Obafemi, 2010, pp. 14-15).

According to Masaba, the blood of Zaki is not a “pure” Nupe blood. Zaki’s mother is not a Nupe but a Fulfude, and that is the crime – the main reason it is abnormal for Zaki to want to be Etsu of Nupeland. The narration has begun: to be qualified for the throne of Etsu Nupe, your blood must be of the purest Nupe origin with no contamination of any other tribe. What this already suggests is simple: the blood of a Fulfude or any other tribe or race other than Nupe’s is inferior and therefore of less value, making such a person a less human and of no equal right or opportunity like that of a full blooded Nupe. So, on the one hand, the absurd narration of the nobility or royalty’s claim to leadership and the throne is often built around the myth of bloodline which is one of the major bases of the nebulous arguments for race/tribe superiority.

On the other hand, we have the myth of religion. The two of them descended from Mallam Dendo, who was obviously a stranger in Nupe land, perhaps, and most likely, an Arab Jihadist. Obviously, he became the ruler of the people as a result of Islamic Jihad in the quest for the spread of Islam:

Mallam Dendo: ...When I took the flag of the Jihad, after the Islamic faith, from the reverent hands of the Sultan (*Genuflects pietistically.*), may Allah bless his great soul in Aljana, it was not to seek political power. I came to this land, in the service of Allah, to spread his faith and save the soul of the people. The popularity of Islam among these people was massive. We were focussed intently on the service of Almighty Allah, the most benevolent and the most merciful... (Obafemi, 2010, p.14).

Of course, the popularity of Islam is dependent on the Jihad against the infidels who were probably brutally and ruthlessly suppressed to accept the faith of Allah in the face of extinction by the Arabs. Consequently, the Mallam, the teacher and the custodian of the knowledge of the faith of Allah became the new ruler of the people. By the power of his faith in the religion of Allah, he became Nupe, and not just Nupe, but the noblest Nupe with the purest bloodline! Now, he is old and dying, his children, the inheritors of the estate of the faith of Allah and the royal bloodline have to recreate the narration with technical variation of pure Nupe bloodline as against a contaminated Nupe bloodline. By the religion of Allah, the most important

factor, the two of them have been “born” Nupe by a father who became Nupe through Jihad.

The original Nupes have been conquered and subdued through the Jihad in the course of spreading the faith of Allah. They can no longer be Etsu Nupe. The leadership of the tribe, the throne has been submitted to Mallam Dendo, the Jihadist messenger of Allah. Now, his sons are not just going to fight in the course of Allah, they are going to fight because the blood of Mallam Dendo flows in them. The expansionist quest has gone beyond the mere spread of Islam; it is now about the establishment of a perpetual political dynasty. Each one of the two will now “count his blessings from the number of heads we cut down from the enemy forces” (Obafemi, 2010, p.15). This is the point where we come to the creation of the narrative of “the enemy forces”. Unfortunately, the Okun people of Olu Obafemi fall within the category of the enemy forces and are, therefore, to be eliminated for the survival of the Nupe nobility.

So, the wars unfold and they are fought using the “enemies” as soldiers and their lands as the battle field. Their farm produce and properties become the spoilt of wars:

Narrator: ...You know the Okun people on the lower side of the great river, the Niger River? Hmm? Those Yoruba speaking people, who settled on a land richly endowed with human and natural resources; those peaceful and prosperous, fiercely republican people? The me je la bere people and their pride of individualism?

Audience: (*Various voices in no arranged order.*) Yes, we know the Okun people. The North-Eastern Yoruba people. We know...

Narrator: Well, they will bear the painful brunt of the power-lust among these Nupe warriors. They will supply part of the army to fight the wars of two Nupe brothers. More, they will supply the battle-ground.

Audience: (*Various voices.*) E yaa! O ma se o. What a pity. Why now? Why will they let themselves become the victim of power-mongering between two brothers from another land? (Obafemi, 2010, pp16-17)

Through the play, Olu Obafemi presents the Okun people as “those peaceful and prosperous, fiercely republican people”, with essential “pride of individualism” who are caught up in the irrational supremacists battle of bloodline nobility of these foreign “Nupe” brothers. And, that these war mongers are “foreign Nupe” brothers is also very instructive in this reconstruction story. For it means that the original Nupe people and Okun people are lovers of peace and would perhaps not have gone to war against each other if not for these two brothers who are seeking to establish political

dynasties. The Okun people are lovers of fundamental human rights as expressed in their being republican. This is seen in the numbers of their independent states and towns.

In fact, Obafemi impresses it on our consciousness that the Nupe warriors were able to easily overrun the Okun people because Okun people are republican and have a number of independent states and town and also, because the people essentially promote individualism. They also did not have access to necessary ammunition to fight their wars against the invading armies.

Baba: ... It is a sad story of bitter struggle against mightier forces. It was like tying a dog down and tying the tiger up and then handing over the tail of the tiger to the dog to play with. An impossible scenario you'll say. The Okun people fought almost with bare hands. But it was fight against a people armed to the teeth with weapons and amulets. It was like single broom trying to sweep the village square clear and fair... (Obafemi, 2010, p.37)

Clearly, Obafemi's sympathy is with the Okun people, these people who are equally presented as being democratic in decision making as all are given opportunities to air their views. We especially see this characteristic in them when they discuss the need to seek the help of Britain through the then Royal Niger Company in the procurement of necessary ammunition to prosecute their war against the Nupe warriors and to also form a united army under a single commander to confront the enemy (Obafemi, 2010, pp.52-60).

However, in their seeking the help of Britain, two unfortunate things happened: first, they played a counter useless game of religion against the Nupe who have been forced to become Muslims as they readily accepted the Christianity of the White in the place of their traditional religion (Obafemi, 2010, pp. 55-59). And, two, they fell into the hands of another terrible race supremacists, the White. In fact, the British used the opportunity to finally ultimately colonise them without fighting a war against them. They then set up their colonial administrative office in Kabba, and as noted by Obafemi himself (2010, p. 61), "That produced its own set of troubles, envy, hostility as other villages felt cowed and intimidated by the British under Kabba. It was a beginning of a new war of bad blood" as the people failed to ultimately understand themselves through a necessary dialectics of race-apprehension and explication to ensure a desired consciousness of a racial turn, a racial retrieval.

In the second play, *Suicide Syndrome*, the main focus is that of class retrieval and reconstruction. In his author's note on the play, Obafemi suggests that the play is the "proposition of the options available to the working people, the peasantry, and the unemployed but employable majority in these neo-colonies". We know that the word "neo-colonies" is suggestive

and provocative. It is underlined with the understanding that the people are still under an alien rule or system of governance that is essentially antithetical to their well-being and survival. Of course, arguably, most African nations are yet to be truly free from the control of the West who still dictates most of the economic and social policies being implemented in Africa to date.

Clearly, as things stand today, it is either the masses accept their forgone technical socio-economic “suicide” under an excessively capitalist system or they rise to demand equal opportunity and the establishment of an egalitarian society. The play opens with the struggle to present a counter narrative to what the Director and his artists have presented to the audience. The argument is simple: the narrative of “the lovers are now reconciled” is not representative of the reality of the masses whose lives are far from being reconciled with the reality of the materialism of the capitalists (Obafemi, 2015, p.1). The capitalists have enjoyed the performance as it appeals to their ego and helps to sweep or hide the real issue of the socio-economic struggle of the generality of the people under the carpet. However, the workers rise to demand for the performance of a new play, a new narration that deals directly with the reality of the lives of the peasants:

3rd Worker: Give us a new play. A real play. Not this mock show; this lie.

Director: (*Obviously taken back*). But the play is over. Besides, it’s about mid-night. Are you out of your minds?

1st Worker: Never mind. Just give us a real play. About us, about now, we don’t want a dream play, a fantasy. A rich man’s dope.

2nd Worker: We don’t want an escape. We want a play about hunger, about overcoming austerity, finding jobs, paying rents and levies.

3rd Worker: Not a millionaire’s lullaby. We want a play about overcoming hunger, about overcoming starvation, about food, about finding rice and essential commodities.

Director: In that case we clear the stage?

Professor: Yes, clear the place for the touts. They can sleep here anyway, vagrants with no fixed abode or known domestic integrity.

Workers: Well then, we’ll take over the place. And stage our own Play (Obafemi, 2015, pp.2-3).

The issue is in the taking over of the space, the stage, in order to stage their play. It is about the power to tell their story; the power to do a narration that is different from the bourgeoisie’s; the freedom to challenge and overthrow the status quo of the neo-colonial regime of oppressors. It is the power to construct “a play about workers, ‘the dispossessed peasant and the unemployed’” (Obafemi, 2015, p.8). When the peasants realise that they have been dispossessed like Kiguunda and Wangeci in the classic, *I will*

Marry When I Want (Ngugi, 1977) they may not just take to the singing of a presumed drunk; they will mobilise for the repossession of their dispossession!

The workers' director with his artists, having taken over the stage then proceeds to present a new play showing the contrasting life of the affluent and the poor, tracing the history of the poor to the appropriation of their landed properties by the ruling class with no or adequate compensations:

Son: Father wanted to go back to the land but he is told his land has been officially acquired by government.

Daughter: No compensation is given.

Director: The privileged class who control the cities' urban plot also own large areas of farmland which they 'leave' to multinationals for what they call mechanized farming.

A Worker: We groan from urban taxes that make our paltry salary more valueless.

2nd Worker: Huge profits go to factory owners while we who move the machines go hungry (Obafemi, 2015, p.38).

The lives of this class of people have become precarious as their only means of livelihood is taken away from them. So, when they plan to return to the land to farm, there is no land to return to again. It has been taken over by government and handed over to the multinationals who most of the governments work with and for. It is clear that the oppressed have been clearly robbed by the ruling class working for or with the West to continue the neo-colonisation of the people.

The play equally presents the indulgent lifestyle of the rich in pure contrast to the hard and harsh condition under which the poor live. The ruling class continue to steal and embezzle the money that is meant for developmental projects and other social programmes. They divert such monies to private projects and spend the remaining on the likes of Ngozi and Alhaja (Prostitutes) in the play. It is clear from the play that being poor is a creation; it is not a destiny ordained by any divinity. The play is a re-narration and a pure reconstruction of the history of the poor.

Findings and Recommendations: Seeing 'Selves in Self' and 'Self of Selves' against the Binary of Self against the Others in Existential Explication Consciousness

It is arguably clear from the analysis above that race and class narrativity has always been done essentially for the privileging of the racial and the class Selves against the racial and the class Others. Race and class apprehensions are therefore often based on the ideological projections that are essentially designed to privilege and protect the interest of those who create them as myths, as a body of knowledge, that is, the history makers and

writers, the so called nobility, the main, the dominant, the West, and, they are always for the programming and the conditioning of the minds, the consciousness of the peripheral, the marginal, the Others, to accept a destiny of enslavement.

As argued above therefore, race or class superiority against race and class inferiority is a myth, a creation to dominate the unreflective and the uncritical. It is nothing more than a tool of perpetual neo-colonisation of the human consciousness by the seduction of the minds of the marginal through the myths of intransitive cultures, religious dogmas and traditional identities. For us therefore, there is a need for race and class explication from such myths and false existing body of knowledge about race and class superiority that are based merely on physical factor such as the geographical location of a people and the colours of their skins. Thus, we opine that true humanity, that is, true race or class, is not a question of a geographical location, a skin colour or anything relating to ordinary material wealth; rather, it is a question of such lucid idea that is capable of transcending the limitations of the consciousness of the binary of Self against that of the Others to seeing the possibility of the 'Others' Selves in our Self as of our Self in the Selves of the Others' in a collective shared-experience of living.

This seeing of the Selves of the Others in our Self and our Self in the Selves of the Others is the ability to attain and live at the affective level of existential intentionality to deliberately retrieve and explicate ourselves from every negative racial and class conditioning of the past. It is equally a process of a knowing inculcation of a new consciousness to protect the interests of the Others as that of our Self as representing legitimate rights of humanity in colour and geographical diversities. It is seeing the Others as Selves like our Self with fundamental inalienable equal human rights to life-opportunities that should be mutually protected. In essence, it is the cultivation of a deliberate consciousness of a new culture, a new identity that accepts the pluralities of the Others' Selves as of our Self. In essence, the future of affective racial and class 'free-play' lies in an existential intentionality turn that explicates [it]Self from its prison, its apprehensions and fears of denying the Others' Selves the rights to the opportunities we seek for our race or class.

Conclusion

Ogidi mandate and *Suicide Syndrome* are, certainly, plays that are clearly written from a very passionate heart that is committed to race and class explication from privileged narratives of culture, class and race supremacists. The plays are, without any doubt, a challenge on the status quo, the dominant, by an ideological writer and one who feels, carries and identifies with the pains of the marginal or the peripheral. Of course, the playwright, Olu Obafemi, has been known for his materialist ideology, an ideology that seeks to deconstruct and reconstruct the history of the socio-

political and economic equation and balance of the society. It is therefore understandable that he continues to identify and sympathise with the subalterns by helping them to challenge the received narratives that seek to condition them to socio-political and economic stereotypes. And, as long as the dominants are always also seeking ways to continue to reinvent their sense of race/class exclusivity through different forms of narrations, committed and radical playwrights in the mode of Olu Obafemi will remain in the business of race and class retrieval and explication through historical reconstruction of the essential existential materialist value and ideology of every of such narratives. This is what he has done in *Ogidi Mandate* and *Suicide Syndrome*.

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Symbols in Falz's "This is Nigeria" Hip hop Music Video

By

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Abstract

The inclusion of symbols as creative device deploy to create a mental image of lyric is noticeable in most contemporary Hip hop music videos. The symbols further support other elements that form the content of the music video. A relevant example of such video whose symbols narrate various contemporary vices in Nigeria is "This is Nigeria". This paper, therefore, examines symbols in "This is Nigeria" by Folarin Falana known with the stage name as Falz. It relies on Peirce's theory of signs complemented with content analysis method. Findings reveal that symbols in "This is Nigeria" reflect vices such as; deception, sexual harassment, brutality, internet fraud and killing which are rampant in the country. The paper posits that symbols are innovative and prospective device for commenting on societal vices in the music video.

Keywords: Symbol, Hip-hop, Music Video, Abnormality, Artist, Falz.

Introduction

Symbols carry messages that are beyond the visual reflection. The function of complementing lyrics is noticeable with symbols in most music videos. Contemporary Nigerian Hip hop artists deploy symbols as an additional medium and innovative device to communicate the content of music. However, most content of Hip hop music videos fail to disseminate realistic messages due to misuse of symbols. This is why Ayakoroma (2017) posits that "Music needs to convey a message to the listener. The current craze where artists compose songs that are all noise and no meaning is not in the best interest of the creative enterprise" (p.138). This assertion captures the trend of most contemporary Hip hop artists' style of music. Therefore, only few contemporary Hip hop artists deploy symbols to buttress music contents which address present realities. One of such artist is Folarin Falana (Falz) who uses symbols in his music video to reflect present realities in Nigeria.

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Symbols are part of the device that creatively supports other component to convey the central idea of the music. Though, the neglect of other functions of music aside entertainment has raised concern among scholars. Majority of Hip hop musicians have been criticized for making music to strictly serve entertainment purpose. Ayakoroma (2017) suggest that “There is need for artists to ensure that apart from entertaining listeners, musical compositions should convey messages that point the way forward to the citizenry, the political leadership and the society” (p.122). Few musicians have gained fame and recognition for using the Hip hop platform not only to entertain listeners but also using their music videos complemented with appropriate symbols to genuinely depict and address contemporary realities. It is on this note, that this paper examines symbols in Falz’s “This is Nigeria” music video.

The Emergence of Hip Hop Music in Nigeria

Records show that Hip hop music in Nigeria took its roots from the Bronx in New York where its emergence as a cultural form attempted to negotiate the experiences of marginalization, brutality, truncated opportunity, and oppression within cultural imperatives of African-American and Caribbean history, identity and community. As an expressive art its influence has been intense and global becoming a rallying point and a medium of expression among youths across the globe. Furthermore, Hip hop culture started spreading in Nigeria during the 1980s, but did not grow in popularity until the 1990s when the country witnessed increased availability of computers and cheap music editing software. This is further located in Ojoawo (2016) assertion which states that “Nigerian Hip-hop began to gain popularity in the late 1990s with the advent of groups such as Remedies, Maintain, Trybesmen, and single artistes like Rasqie Mono...”(p.105).

The Nigerian version of Hip hop music was popularised by a number of artists including Ruggedman, 2face Idibia, Eedris Abdulkareem, Dare Art Alade, Tony Tetula, Eddy Remedy, Dbanj and host of others. The general rapid growth of the entertainment industry and support from the media helped the popularization of Hip hop music in Nigeria. Television Programmes like the MTN’s Y’ello show, Music Africa, and Soundcity played a major role in this respect. Similarly, the popularity of Hip hop music also won the attention of multinational companies that spend millions of naira promoting Hiphop artists for open air shows. Contemporary Nigerian artistes like Falz, Wizkid, Davido, Lil Kesh, Phyno, Sean Tizzle, Seyi Shay, Brymo, Omawumi, Olamide, and Tiwa Savage, to list a few, have demonstrated musical talents which create a form of musical identity for the style of Hip hop music videos.

Symbols in Nigeria Hip hop Music Video

Symbols in music videos convey ideas which give meaning to lyrics. Few musicians deploy symbols to state clearly their position on certain issue in their Hip hop music videos. Therefore, the role of symbols cannot be downplayed in some selected contemporary music videos. On this note, it is pertinent to consider various conceptions of symbols states by scholars. According to Jung (1988) symbol is "What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning" (p.20). From this description, it is clear that symbol carries both connotative and denotative meanings in line with acceptable conventions.

The symbols in "This is Nigeria" music video are relevant examples. The symbols convey certain ideas which are filled with meanings beyond the visual representation. Another notion of symbol is located in Perrine (1974) submission on symbol as "... something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well" (p.211). This view is more explanatory compared to Jung's (1988) submission. The writer clearly affirms that symbol can occur in any form and its meaning is beyond the physical representation. This is why Ofuafo (2013) opines that "Symbols could be defined as "objects, acts, relationship or linguistic formations that stand for a multiplicity of meaning" (p.393). Symbols are encoded with various ideas meant to be decoded from different perspectives in order to comprehend the hidden meanings.

Furthermore, Dukor (2010) asserts that "the evolution of human mind was accompanied simultaneously with the evolution of symbols and concepts" and that "Man's understanding of the world, himself and the environment is characterised and associated with symbols" (p.200). The importance of symbol is viewed from this assertion. It depiction of man as the main user of symbol is correct because man communicate and comprehend the world through symbols. This is the reason why few contemporary Hip hop artists deploy symbols to convey their messages. George (2005) explains that "Symbols could be used to communicate things at one end, also be effective in communicating abstractions, emotions, feelings or even beliefs and philosophies on its extreme" (p.156). The music video "This is Nigeria" conveys emotion through symbols which depict the level of vices such as; deception, killing, internet fraud, sexual harassment and brutality in Nigeria.

Symbols in music videos can be viewed from different perspectives. Goodwin cited in Keyes (2004) establishes three parameters in which music video can be viewed by postulating three relationships that exist between a music and the visual text of video as:

Illustration in which the video is telling the story of the song lyrics, Amplification in which it introduces new meanings to the song without conflicting with the lyrics, and Disjuncture where the image and interpretation of the video has nothing to do with the lyrics or even contradicts the lyrics in their entirety (p.211).

Two of the parameters are appropriate in this study. The symbols in “This is Nigeria” perform illustrative and amplification roles in the portrayal of contemporary realities in Nigeria. Yusuf (2019, p. 36) opines that a music video is “a form of audio-visual communication in which the meaning is created through carriers of information such as lyrics and images.

The themes in “This is Nigeria” music video are conveyed through constructive symbols which reflect present realities in Nigeria. Omojola (2006) also argues that “themes that border on; self-praise, sex, drugs, hooliganism, violence, obscenity, vulgarism, and deviance from societal norms are more frequent in the Nigerian Hip hop music” (p.77). From the assertion, it is important to note that most contemporary artists have projected various forms of vices using symbols and scholars have regarded such music to be immoral and filled with empty messages. Therefore, symbols in “This is Nigeria” music video reflect contemporary realities in Nigeria. Hence, it is pertinent to engage in critical analysis of these symbols which visually address contemporary happenings in Nigeria.

Analysis of Symbols in Falz’s “This is Nigeria” Music Video

The music video “This is Nigeria” was released 2018. It is a Nigerian version of “This is America” by Childish Gambino. From the title of the music, one can easily deduce that the music focuses on Nigeria. The subject matters in the content of the video are conveyed through illustrative symbols carrying hidden and multiple meanings. The symbols are logically represented to state Falz distaste and position on the various vices Nigerians are perpetrating in the bid to earn a living. This music video has further affirmed that symbols are devices deploy to portray present happenings in contemporary music video. Through the application of Peirce’s theory of signs the following symbols in Falz’s “This is Nigeria” music video are discussed.

The Symbol of Deception: The music video depicts one of the most common behaviour in contemporary Nigeria. The bent posture of a woman packing some cash in front of a snake in a local calabash is an illustrative symbol. Through Peirce’s theory of signs, the illustrative symbol connotes an action of deception. The woman’s action represents the crooked style of stealing public funds. The position of the snake in the calabash shows snake as elongated legless carnivorous reptile which crawls but does not have the capacity to pack the lifeless cash.



**Plate 1: A woman parking money in front of a snake in a calabash:
Source: “This is Nigeria” official music video**

This to some extent shows how Nigerians engage in all sorts of fowl plays in their desperation of getting rich. The music video depicts this scenario because it is detrimental to the growth of Nigeria. The snake can also be regarded as the masses that are struggling to survive and the woman represent the rich people that have access to public fund. The most prominent symbol is money because it is what binds both the woman and the snake together. It is clearly observed that the support the money has is the woman while the support the snake has is the calabash. The calabash symbolises the little resources provided for the masses in Nigeria.

The Symbol of Sexual Harassment: The music video depicts symbols that we make sense of as meaning sexual harassment. It is an abnormal behaviour which can be located specifically at religious centers. It further portrays what most Nigerian religious leaders have turned religious centers to. However, the spiritual leaders whom are meant to shun all forms of vices are the ones promoting them because of selfish interest. Their various atrocities appear normal to followers. The symbol of a lady who knelt down surrounded by three other females and a pastor depict a state of deliverance. The most prominent symbol in this aspect is the hand of the pastor that is on the breast of the lady being delivered. The lustful desire of the pastor is clearly portrayed. We interpret this symbol to be sexual harassment which is a prominent behaviour in Nigeria and the postures of the three other members show that they are in support.



Plate 2: Pastor's hand on the breast of a female member: Source: "This is Nigeria" official music video

The church is mainly to be a sacred place for communicating with God, but in contemporary times, one can see clearly that most men of God are evil and their craving for recognition make them give false prophecies to members. This is a problem that the music video depicts through symbols to call attention to those atrocities some Nigerian pastors perpetrate with innocent followers that serve as preys.

The Symbol of Internet Fraud: This is also another contemporary reality in Nigeria. The throwing of money into the air by a boy with a laptop on his laps seated on a chair surrounded by two ladies is interpreted as a celebration of an internet fraud. This action clearly depicts the expensive life styles of those who engage in this illicit act. It further signifies the extent to which most Nigerians crave for wealth and how they are supported. Similarly, we deduce that majority of Nigerians who engage in internet fraud end up spending the money to satisfy their lustful desires. This is seen in the manner by which the boy throws up the money into the air and the way ladies caress and body guard him shows how women associate with men that appear rich because of what they will gain from such relationship. The laptop serves as a form of identity which reveals the boy's unlawful profession in the music video.



Fig.3: Life style of an internet fraudster: Source: “This is Nigeria” official music video

In contemporary times, internet frauds have spoilt the reputation of Nigeria as a country. This has changed the way other countries relate with Nigerians. However, it is an abnormal behaviour because it has to do with all sorts of deceptions. Nigeria as a country is blessed with talented people and it is essential to channel the talents to build the nation instead of using it to break the nation apart. The usage of technology especially laptops have been used in a negative way in the bid of making money.

The Symbol of Brutality: The deployment of symbol to project the prevalent level of brutality clearly reflects present reality. The video state precisely the culprits of such irrational and unacceptable behaviour which Special Anti-Robbery Squads (SARS) exhibit in the bid of pretending to execute their duties. The illustrative symbol of two SARS harassing some boys with guns convey how Sars relate with innocent people in Nigeria. It further connotes the level of maltreatment the citizens are exposed to. Their major responsibility is to combat crimes but they treat every citizen as criminals. The boys represent the youth which are the targets of most SARS in Nigeria. However, the gun is meant for curbing violence but it has been turned to instrument for causing and promoting violence. The depiction of this in the music video is appropriate because it reflects the unlawful engagement of some SARS.



Fig.4: SARS brutalising some youths: Source: “This is Nigeria” official music video

This behaviour violates human right. Citizens are not free to move about because of fear of brutality. This is the situation in Nigeria which requires urgent attention. Allowing this type of treatment from SARS can lead to further violence which will affect the development of Nigeria as a country.

The Symbol of Killing: The rampant killing of both young and old is alarming. Human life is no longer respected and cherished because people derive satisfaction in killing one another for unreasonable things. The symbol of a cutlass in this picture symbolizes cheap weapon which most people use to commit the abnormal act. The symbol of a man whose face is covered with nylon and hands tied to the back in his kneeling position illustrates the type of torture that a man subjects another man to. There are two prominent objects in this aspect namely, cutlass and black nylon. These objects have their various normal usages but the music video depict the abnormal use of the objects by man in order to show the extent to which it is being used for violent acts.



Fig 6:A man about to behead another man: “This is Nigeria” official music video

The inability to settle disagreement amicably and hatred in the mind of most Nigerians have led them into committing abnormal acts. Most often, the perpetrators are not duly punished. In the quest of making a living, most Nigerians engage in all sorts of abnormal act which on the long run affect the growth of Nigeria.

Conclusion

Symbols in contemporary Nigerian Hip hop music videos are visual representation of lyrics which complement the content to convey subject matter of most music. While other contemporary Hip hop artists promote unrealistic messages using symbols, Falz deployed illustrative symbols in his music video titled “This is Nigeria” to expresses his views on recent happenings in the country. The symbols in “This is Nigeria” depict various vices such as; deception, sexual harassment, internet fraud, brutality and killing. The study concludes that symbols are effective devices for reflecting societal realities in Hip hop music videos and should be deployed continuously to project and address all forms of societal vices.

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Videography

- Falz 2018, "This is Nigeria" official music video, available at www.youtube.com

Film for Social Change: An Exploration of Stephanie Linus' *Dry*

By

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Abstract

This paper focuses on the deployment of film as a tool for social change by African filmmakers. It pays particular attention to a Nigerian female filmmaker, Stephanie Linus, whose film *Dry* (2014) is utilised as a medium to articulate the plight of young girls and women in Nigeria, with specific focus on child marriage. African feminist theory, which is crystallised as Motherism, propounded by Catherine Acholonui is used to examine the ways in which cultural complexities of the African woman is addressed through the character of Zara.

Keywords: Film, Social Change, Filmmakers, Motherism, Stephanie Linus

Stephanie Linus: An Actress and Filmmaker

Script writer, director, actress and producer, Stephanie Linus is not new to the Nigerian film industry. She is a Nollywood veteran who started as an actress back in 1997 when Nollywood was just finding its feet. Noah Tsika (2015), whose book, *Nollywood Stars* is a comprehensive examination of Nollywood stardom, accurately describes her, alongside Genevieve Nnaji and Ebbe Bassey, as a Nollywood icon. She is indeed an icon of the film industry having appeared in over seventy films and found her own voice as a filmmaker.

Synopsis of *Dry*

Dry tells the story of a mother and her daughter's journey for survival. Shot in present-day Wales and Nigeria, it explores the extreme variation in the lives of Zara—a once helpless orphan who, through the help of her adopted mother, transforms into an accomplished medical doctor—and her daughter, Halima, who still lives in a rural village in Nigeria. The locations of the film (Wales and Nigeria) provide an unconventional, transnational dimension to view events and character development. Zara develops from a girl whose life was once riddled with pain, betrayal, shame and uncertainty, to a woman who audaciously speaks, works and stands up for other women and young girls. These developments are the result of her

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modern (and Western) education, a supportive family (her adopted mother) and an enabling environment, none of which she was privileged to have growing up in Nigeria. The real action starts when she decides to return to Nigeria, a decision spurred by the possibility that the daughter, Halima, to whom she gave birth as a teenager, and whom she assumed dead, might still be alive. Her daughter, it emerges, was sold to Hadiza (Halima's supposed mother), who was desperate, but unable to bear children. In her desperation, she connived with Madam Kojo who stole Zara's baby at birth and sold her to Hadiza. The circumstances that surround Zara's pregnancy and childbirth are so horrible that she tries to suppress them until circumstances force her to confront them. Halima is Zara's thirteen-year-old daughter who lives in a remote area in Northern Nigeria. She is robbed of her childhood when she is married off to a man old enough to be her father, against her will. This singular act changes the course of her life and ultimately leads to her death. On returning to Nigeria, Zara desperately searches for Halima, but in spite of her efforts, she meets her daughter for the first time only on the latter's death-bed. Though shattered by the death of her daughter, Zara champions the cause of other children who are in, or will potentially be in, the same circumstances as her daughter if nothing is done.

Motherism and the Representation of Women in *Dry*

Like other African feminists, the position of Catherine Acholonu, who propounded Motherism, is that African women must solve their problems in their own way. However, identity formation is a product of many factors, including education and exposures. We see the impact of Zara's western exposures in the formation of her identity and her approach to surmounting challenges. Acholonu is right in her argument, articulated over twenty years ago, that "the presence of men, their roles, their gender, often receive greater projection in the society's eye" (1995, p. 16). This continues to be the current reality in many African societies where, by being male, they have greater privileges than women and this imbalance is especially evident in *Dry*, where we see injustices imposed on women because of their sex, the expectations forced on them and the negligence accorded them. African feminists pay attention to the role of women in the society in terms of their strength and how they wield their power for the growth and development of their homes and the larger society. Zara is an embodiment of strength, in spite of her weaknesses such as some episodes of self-doubt; she is a woman determined to change the lives of a generation of women in the midst of patriarchy. Some of the characters such as Zara, her adopted mother and Fatima project strong Motherist attributes. Zara attempts to eliminate social injustices against women at their roots. She takes practical approaches and mobilises people around her, she is very assertive and condemns men when

she has to. While she seeks the cooperation of men where necessary, she does not totally rely on their cooperation to emancipate women.

Cultural, socio-economic and class factors impede the advancement of women and make them reliant on men. To lessen this, women are obliged to equip themselves to be self-reliant so as to be recognised and appreciated in a society that privileges men. The privileging of men over women is clearly highlighted in various ways in *Dry*, as the females are subjected to a wide range of hazards and unrealistic expectations. When Zara returns from Wales to Nigeria, it takes her expertise, experience gained from Wales, as well as her Motherist inclinations to do all she does to assuage the declining state of women in her country home.

Film: A Tool for Social Change

Dry challenges long-held traditional practices that have shackled its victims— who are mostly young girls. Child marriage, availability of, and access to, proper health care facilities are some of the areas tackled in the film. In *Dry*, some local practices like child marriage, unprofessional home delivery and fistula continuously have adverse effects on the health and lives of young girls, until Zara (Stephanie Linus) becomes a voice for the affected.

Linus's commitment to bringing awareness to these harmful practices transcends the use of film as a tool; she is also actively involved in humanitarian works off-screen. Just recently, she was appointed as a United Nations Fund for Population Activities (UNFPA) regional ambassador for West and Central Africa. *Dry* is largely about creating awareness of the conditions of women, specifically their reproductive health. Women are increasingly bringing more to the table with socially committed films like Stephanie Linus's *Dry*, so rich in historical, social and cultural relevance.

The Role of Zara: From Voicelessness to Heroism

As the protagonist, viewers are quickly introduced to Zara's struggles in the prologue of the film in which she is running, in slow motion, through a maze of burning huts wherein her parents are killed. The tragic images are accompanied by a non-diegetic dirge, that reinforces the images of calamity and agony. Everything about the scene spells doom; the setting is a small village covered in darkness. With the exception of the flames from the burning huts, there is no other source of light in the commotion that everyone, mostly children, scuffle to run away from. The darkness effectively introduces us to Zara's dark past that we will come to know. At this point, however, Zara is an orphan with an uncertain future. We don't know exactly how the commotion of the prologue ends; however, the next time we see Zara, she is grown-up and accomplished. She has become a full-grown woman with hybridised cross-cultural experiences which shape her negotiations through the unfolding of the narrative. She is re-introduced in a

way that emphasises her current status and the radical differences between past and present. At the beginning of the scene, an aerial shot provides a view of the peaceful historic town of Aberystwyth (where Zara now lives), a sharp contrast with the chaos of the previous scene. The film, thus, takes us from where and how Zara used to live, to what her life is currently like. The voice of a male speaker concurrently lauds the town and the University where an award ceremony is taking place. In this scene, Zara is introduced as a doctor and philanthropist as she receives a humanitarian award. She receives accolades from the speaker who talks about her past humanitarian works which include working “tirelessly to raise funds for cancer research and treatment”, as well as providing “support for teenage pregnancies”. Very clearly, we see how Zara has developed from a helpless orphaned teenager, to a benevolent adult who spends her time helping others. Linus systematically reveals various aspects of Zara’s life through the progression of the scenes— from her philanthropic side, to her love life and then her professional life. Her passion for her job and care for her patients are also established. These features are not only hinted at during the award ceremony; the entire film largely revolves around her zeal to make a difference in peoples’ lives—especially women. It is not a coincidence that she is a doctor who specialises in gynaecology / obstetrics, which deals with issues relating to women’s reproductive health. The first time she is shown engaging with a patient at the hospital is when she walks into the hospital building and is met by one of her patients who welcomes her with a complaint about wanting to go home to her family to celebrate Mother’s Day. Zara gently explains the need to run some more tests on her and if she is alright, she’ll be free to go home. The patient who had been upset, relaxes after those words. It is indeed not just the words that relax her (a nurse had attempted to persuade her), as we are made to see, but the patient is reassured because of Zara’s calm assurance. It is this passion and commitment that she takes back to Nigeria to save the lives of people who are otherwise left for dead. Not only does her profession represent heroism (a doctor who saves lives), her personality reflects it.

Zara is portrayed as a heroic woman with vulnerabilities. Her otherwise well-managed life is impaired by her personal struggles. However, despite these battles, she is bound by duty and committed to saving lives. She is still emotionally tied to her roots, and reluctant to confront her past. In a key scene during a session with her therapist, her inner battles begin to reveal themselves. We learn, for the first time, that Zara was saved from her predicament as a helpless orphan by her adopted mother, while the latter was in Nigeria on a medical mission. Zara did not return to Nigeria because of the troubled memories she has. Even as an adult, she adamantly refuses to consider going back despite the opportunity presenting itself to her at work.

In one scene, while trying to get Zara to confront her past, her therapist asks her if she would go to Nigeria with her mother on her next medical mission and she responds, “I’ve told you before, my life is here”. The therapist again asks, “When do we break this wall?” She is beclouded by the memories of her past, of being betrayed, oppressed and taken advantage of. She often has flashbacks to her life as a teenager— the fire, being raped, being prostituted and her childbirth experience. (Linus uses flashbacks as an important narrative tool to convey important information about Zara’s past. On several occasions, she employs flashbacks and music as key elements of melodrama to drive home the point). Zara, however, declines when the people that surround her, for different reasons, urge her to go to Nigeria. Her colleagues try to convince her to represent the hospital in partnership with a pharmaceutical company, since she is from Africa. Her immediate response is, “Just because I’m from there doesn’t mean I know about it more than anyone else”. She speaks to Alex about it and he also thinks it’s a great idea and offers his support to go with her. Unaware of her story, he doesn’t see any reason why she should decline such an opportunity. However, in a twist of events, resulting from her mother’s health challenge, coupled with the realisation that the daughter she assumed dead at birth is possibly alive, Zara finally embarks on the much-dreaded journey.

Before she embarks on her trip however, certain events occur which help to shape our understanding of her past in connection to the present. We see how her experiences as a pregnant teenager in a remote village in Nigeria are radically different from the experience of one of her teenage patients in Wales who doesn’t know how privileged she is to have access to good medical facilities. This brings back for Zara memories of her own experience of giving birth. The meeting ruffles her more than usual as she narrates it to the therapist on her next visit. She tells him about her encounter with the white pregnant teenager, who, after being told that natural birth poses risks to her health because of her narrow pelvis, insists on going ahead. The encounter highlights fundamental differences between rural life and modernity; the power of choice and being helpless. The teenager, though young, has the advantage of choice, whereas Zara did not when she was in a similar situation. She didn’t have a chance to choose how she wanted her delivery, neither was her health considered. She was poor, helpless and alone and the hospital was dingy and ill-equipped. Her experience with the teenager also boosts her drive to make local hospitals operational and properly equipped in her town in Nigeria.

The comparison serves as a political message for Nigerian leaders and decision makers to ponder on the need to improve basic social amenities such as providing well-equipped hospitals in the rural areas. Narrating her experience many years later, the memories are still fresh and the emotional

and psychological pain endure. In that same scene, Zara reveals that she can't let go of the pain and shame that come with rape, improper child-bearing procedures, losing her baby and the disease, fistula. Here is part of the dialogue between her and her therapist:

Zara: I couldn't believe those two, acting as if I suggested the worst option to them. Therapist: We advise and the patient decides.

Zara: Yeah, they're very lucky to even have a choice, some people don't. I didn't have a choice... It was very painful.

Those words are followed by a quick flashback to her delivery, which shows teenage Zara, sweating and screaming in anguish on the delivery bed. The pain she went through demonstrates that given a choice, she would have gladly taken it.

When her daughter dies as a result of negligence and lack of proper medical care, it is both tragic and also the start of a new chapter. It is the most heart-rending scene of the film, because Halima dies when she is about to get a chance to live a good life. Halima's death awakens in Zara a firmer resolve to do all in her power to end the cycle. Also noteworthy is the inherent humaneness Zara exhibits which is not bound by location, established at the onset of the film. Her involvement in charity work in Wales is a preparation for what she will eventually do in Nigeria. Her personal experiences and the influence of her mother, whose life is committed to her mission, shape her into the woman she becomes.

Her arrival in Nigeria marks the beginning of unforeseen events which propel her into full-blown activism. Zara's role as a mother is not fully explored with her biological child, Halima, because of the latter's death, but she, nevertheless, nurtures the people around her—from her patients in Wales, to the sick and helpless women in Nigeria. Zara's position is foregrounded by Acholonu (1995, p.111) who asserts that "the African Motherist must embrace the whole gamut of the human struggle". Zara makes this her personal cause and takes drastic steps to solving the endemic problems. She puts aside her personal pain and makes herself responsible for the destiny of thousands of other girls who could end up like her daughter. Therefore, as much as she is consumed by the death of her daughter, she is undeterred in her resolve to speak for the voiceless. She goes as far as addressing the National Assembly, even when her uncle who raped her as a teenage girl is one of the lawmakers. She states her case clearly and boldly before the House, using her personal experience as a reference point. At the end of her emotional speech, she exposes her uncle publicly, asking that the law should take its course against him for raping her as an innocent girl many years ago.

In this way, Acholonu's Motherist approach applies. Zara uses the law and non-violent confrontation to get justice. Given the way the society works where men, especially those in power, have more privileges, she knows quite well that she can't make headway on her own and so she does the reasonable thing to do, by turning to justice to take its course. As a female filmmaker, Linus represents women in the way she wants women to be seen: their struggles, achievements and especially the heights they are capable of attaining.

Halima: The Representation of a Silenced Girl

Young and promising, Halima is first viewed in the film as she playfully saunters into her father's compound in the company of her friends. At this point she is free and carefree. The scene establishes what being a child growing up in the village is like; no television, no internet, just her playing in front of their tiny mud house, contented with spending time with her friends. This innocent moment is significant for her. It is the moment her father is concurrently negotiating marriage plans with Sani, her soon-to-be husband, in the company of another member of Sani's family referred to as Alhaji. In typical Hausa fashion, they squat on a mat outside the huts and the men query her father's reluctance to pick a wedding date. Sani steals glances at Halima who is oblivious of him as she continues to play games with her friend. As he looks at her, he smiles to himself in satisfaction.

Halima's child-like look is emphasised as she innocently plays with her friends. As a thirteen-year-old, she is a child who is just entering adolescence. She is yet to develop into a woman and her budding physical features serve as a reminder of how underdeveloped a thirteen-year-old still is. Whilst playing with her friends, she is unaware of the plans her father makes to marry her off in the week that will follow. These are her last few days to enjoy her childhood. This film is very strategic, as it was released while the dust of a major nationwide campaign of protest against a controversial story of child brides had not yet properly settled in Nigeria. The campaign was against a Nigerian senator, Senator Yerima, who divorced his seventeen-year-old wife to marry a thirteen-year-old girl. It drew immense attention, especially on social media, with the hashtag '#child not bride' used to draw awareness to the unacceptability of child marriage.

The scene described above testifies to how Halima is treated by her parents and her husband. Firstly, we are made aware of the commodification of Halima. She becomes an object of bargaining and, when the right amount is paid, she can be taken away. Her father complains about the material things he needs to put in place in order to fix a wedding date and Sani promises to take care of the expenses. With that, the deal is sealed and, like an item of exchange, she is set to be handed over. Secondly, Halima is an object of the male gaze for Sani. Despite the fact that Halima looks like a child and makes

no deliberate effort to appear sexual, Sani still regards her as a sexual object, “to be looked at,” in Mulvey’s words rather than being active agent (1975, p.809). The most distinctive characteristic of Halima is that, even when she speaks of her feelings, her voice is not heard. She represents under aged girls who are forced into marriage, taking with them their unfulfilled dreams. Her life is controlled by forces beyond her. She is young but not too young to know that she is not ready to get married. She tells her mother this, but her opinion is irrelevant in the circumstances in which she finds herself. She has no authority over either the choice of her life partner or her readiness to get married. Her plea to her mother, who doesn’t see past the immediate material gratification the groom-to-be offers, falls on deaf ears. This is indeed a real problem many families face, especially in Northern Nigeria where poverty, tradition and lack of access to education play a big role in early marriages.

Hadiza – Halima’s supposed mother –is conditioned by tradition and does not try to challenge her husband. So, she chooses the easy way out and tries to persuade Halima to see the bright side of it: “Halima, you’re too young to understand these things. You are young and this is the right time”, she says. In other words, Halima is not expected to understand the situation she is getting into but has to accept it regardless. The fact that the mother says Halima is too young to understand a decision as important as marriage, demonstrates that her daughter is indeed too young to get married, but the mother fails to appreciate the awful irony of her words. Halima has no understanding of what it means to get married and she is not offered any explanation. However, she understands that she will be taken away from her parents to live with a man she barely knows—and his other wives.

Halima’s mother doesn’t make any effort to understand or empathise with her daughter. We may assume that she was also married off at an early age. She believes her duty is to persuade her daughter and so she says, “...when you are old and worn out, who will marry you? And Sani has been so generous, see all the gifts he showers on us every now and then. It seems he is the right man for you”. Halima keeps a straight face, even as her mother places her hand on her shoulder to reassure her. Again, the question of commodification arises. Halima’s worth is measured by the number of gifts Sani offers. Her mother’s tone suggests that she’s privileged to be offered such gifts. Furthermore, the statement reminds us of the relationship between poverty and the pursuance of material wealth. Halima’s parents are highly enticed by Sani’s wealth, while marrying many wives supposedly proves that Sani is wealthy enough to take care of them all.

Halima’s parents never try to hide their pleasure in receiving his money and gifts. In fact, they’re proud that a rich man is highly desirous of their daughter to marry her. All these matters, however, seem inconsequential to Halima at this point. Her next question, “Why me?”,

which she asks in childlike innocence, is a burdened plea for answers. More shocking, however, is her mother's revelation that her younger sister, who has also been betrothed in the past year, will get married next and is only waiting for Halima to get married because she is the first child. The statement is a reminder that Halima's situation is not a one-time occurrence, but a pattern. "Mother, please!" Halima begs. Her hopes to win her mother's empathy fails. Her mother's attempt to get her excited doesn't work either, even as she says, "...see my Halima, getting married to a very rich man. Your friends and their mothers will be so jealous of you". Halima does not smile. She remains sad and there is fear, disappointment and misery in her eyes.

The scene is shot at night, and the stark darkness that hovers is symbolic of the darkness that beclouds Halima's mind. It also enhances the sombre mood of the scene. She appears lost and alone, uncertain about what is to come. She also wears a black Hijab which covers her head and most parts of her body, closely blending with the night. The setting and costume suggest a transition to an unknown world for her, complete with sorrow, pain, abandonment and eventual death. A very important event in the film is Halima's wedding to Sani because it serves as a mid point between an end to the innocence of girlhood and the beginning of the travails that womanhood inflicts on her. It marks the beginning of a drastic change from the familiar to the unknown. There is a striking juxtaposition of celebration and sadness in the scene as it begins with a close shot of her face with tears trickling down her cheeks. Her misery is crosscut with images of her family members and friends eating and making merry in celebration of their union. We also see Halima's father who, very satisfied, is counting the money Sani brings as bride price, ensuring that the full amount is there and giving his blessings to their marriage. However, Halima remains rigid and unresponsive to the festivities around her. There is a glitter of hope when Zara comes to the village market square (to raise awareness with her mobile hospital team) and we see, in another part of the same village, how Halima is the butt of laughter and abuse, with objects and insults being hurled at her, suffering humiliation in an inhumane way. Zara makes an attempt to go and help her, despite being unaware that she is her daughter, but she is dissuaded by the clinic Matron who insinuates that it is unsafe. The sequence further leaves viewers at the edge of their seats as this critical coincidence of events does not bring mother and daughter together. Zara is close, only few metres away from seeing the daughter she returns to Nigeria to find, but they are both unaware. Linus uses parallel editing very effectively to heighten the existing tension and stir up the emotions of the viewers. The day Halima gets thrown out of Sani's house is a dramatic one that shows just how terribly she is treated, as the pouring rain intensifies the drama-filled action. Amidst the sound of rain and Sani's angry voice, is the sound of a flung basket that hits the wet, muddy ground,

followed by a metal suitcase and then a folded mat, all belonging to Halima. And so, before Sani forcefully pushes Halima out, viewers are already aware of what is about to happen. Sani says angry, hateful words in Hausa (subtitled in English) to Halima such as: “Go and die there!”, “Not in this house, I’m done with you!” He finally succumbs to pressures, mostly from his mother, to get rid of her. In his uncontained outbursts, he pushes her into the rain and she falls to the ground. He instructs her to go back to her parents, so they too can share in the embarrassment. For the first time, he verbalises his distrust of her, saying “You are the one who knows who you slept with that gave you this terrible disease”. For the first time as well, Halima begs to stay with him, calling him her husband—which she rarely does—and pleading her innocence. She lets him know her parents will reject her, and they do.

The manner in which Halima is treated by her husband and her own family expresses the lack of value given to a girl-child. She is as good as being left for dead after being humiliated repeatedly. In this scene, the way she is treated is comparable to being treated as less than human and the worst thing is that her own family also rejects her. Sani sending Halima away Her situation is a reminder of what Neale (1986, p.6) describes as one of the most important aspects of melodrama, the “ability to move its spectators and in particular to make them cry”. However, Linus turns Halima’s death into a rebirth: a new chapter of hope for many other women who may be waiting in line to die. The film does end on a positive note, leaving with the viewers a sense of hope and victory.

Conclusion and Recommendation

Stephanie Linus employs a humanitarian approach to tackling cultural and social constraints in the film. This is in line with Thackway’s argument which Utaka (2010, p.40) cites that, “African women face a lot of cultural constraints which could be reversed through sensitization programmes”. Zara, through awareness and sensitization, consciously elects to become the voice of numerous voiceless teenage girls who daily struggle to stay alive, to be healthy and have meaningful lives. Linus uses her expertise as a director and her voice as a woman to address gender-based inequality and the plight of young girls. Her portrayal of female characters is varied. She creates characters who manifest great strength and those who exhibit complete weakness in the face of tradition. Her characters are complex and the film is unflinching as it explicitly confronts issues, seen in the way it climaxes with a speech at the National Assembly, with a call for lawmakers to abolish child marriage. The ovation is loudest at the very end of Zara’s speech when she publicly exposes a current lawmaker, her uncle, who raped her as a little girl and asks for him to be brought to justice.

In spite of the mass churning out of films each year, only a handful of women in Nigeria are making a significant effort to chart a different course in terms of representations that desist from stereotyping, and their efforts are not yet having sufficient impact. It is recommended that more female filmmakers should use their platform as filmmakers to address societal issues that affect them, while still making commercially viable films.

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Between the Use of Force and Negotiation: Theatre-for-Development as a Participatory Communication Tool for Inclusion and Peace-building

By

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Abstract

This paper examines the use of Theatre for Development () as a viable approach in addressing the issues of conflict and violence, diversity and pluralism as well as peace and inclusiveness in Barkin Ladi and Riyom LGAs in Plateau State of Nigeria. The paper adopts the Participatory Communication Theory as proposed by Paulo Friere (1970). The study also adopts Focus Group Discussions, In-depth Interviews, as well as participant-observation to gather data from respondents which include: State and Local Government personnel, religious and traditional leaders, youth leaders and community based organizations (CBOs), Farmers and Herders, NGO and media actors and carried out a experiment with 40 participants in November 2018 at the Barkin Ladi Local Government Secretariat. The paper reveals that, is a viable tool in conflict management and peace building, and concludes that the use of force is not an exhaustive approach towards peace building. The paper recommends that there is a need to dedicate more attention to approaches that encourage human relations and in doing so, all stakeholders need to share in decision making towards peace building and development.

Keywords: Conflict, Inclusiveness, Participation, Peace-building,

Introduction

The political and socio-economic development in Nigeria has largely been dampened by corruption, mismanagement of public funds, unemployment, increased poverty, and so on. Consequently, this essay is premised on the fact that, issues of peaceful existence and positive development are tendencies that erupt from societies that are multicultural or multiethnic in nature. The research focuses on Barkin Ladi and Riyom Local Government Areas in Plateau State, Nigeria. Barkin Ladi 's headquarters is in the town of

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Barkin Ladi at 9°32'00"N 8°54'00"E. It has an area of 1,032 km² and a population of 175,267 as at the 2006 census, while Riyom Local government area (www.plateaustate.gov, 2016, para. 3). Both local government areas are significantly at conflict risks, with frequent communal violence between pastoralists and farmers. Riyom was also one of the four LGAs clustered around the city of Jos that were under a state of emergency from December 2011 to June 2012 (The Fund for Peace, 2013). "Meanwhile, violence in Barkin Ladi spiked considerably after the state of emergency was lifted in June 2012" (Fund for Peace, 2013, p. 2). These conflicts are largely instigated by a number of factors that range from the multiethnic and multi-religious configurations of these Local Government Areas to the social and political decadence that characterise the Nigerian social, political and economic landscape.

This study therefore, adopts the participatory communication theory as a relational and associative approach to peace building because of its potential to bring people together in a conflict situation and promote inclusiveness. To begin with, it is imperative to provide a theoretical explanation for this study.

The Engendering of Participatory Communication and Peace Building

The focus of participatory communication has been on dialogical communication rather than on linear communication with a strong emphasis on participatory and collective processes in problem identification, decision making, implementation and evaluation of change. The search for integration and stronger community ties cannot be limited to systems of coercion.

Paulo Freire (1970) is the most influential scholar to apply liberation theology to education and communication practice in development contexts. Melkote and Steeves (2002, p. 297) affirm that Freire's ideas drew mostly from Christian liberation theology of Latin America and from the teachings of liberation leaders from other traditions such as Gandhi. Freire's literacy work in Brazil which empowered landless peasants to formulate their demands for a better life and liberate themselves from oppressive conditions grew into participatory communication theory and practice (Tufte and Mephalopulos, 2009, p.56). Indeed, Freire (2005, p.81) writes about problem posing education, "a constant unveiling of reality, the emergence of consciousness and critical intervention... through dialogic relations."

Closely tied to the Freirian methodology is the conflict management style described as the problem-solving technique. The problem solving technique in conflict management is "a situation in which the parties to a conflict, either by themselves or through the assistance of a third party, find solutions to their problems in a cordial environment" (Agbu et al, 2006 p. 11). It is upon these very principles that the Participatory Communication Theory is premised. Friere (2005, p. 17) writes that: "I engage in dialogue

because I recognise the social and not merely the individualist character in the process of knowing.” Fundamentally, the goal of the dialogic teaching is to create a process of learning and knowing that invariably theorise into shared experiences. Slachmuislder (2009, p. 7) asserts that the process of learning and knowing is “central to the Freirian methodology, setting all parties on an equal playing field and encouraging collaboration and the development of critical skills of analysis, interpretation and articulation.” Drawing from Friere’s work, Tufte and Mephalopolus (2009, p.11) aver that there are “fundamental principles to participatory communication, to lead practitioners and stakeholders”, invariably, towards a critical perception of the world. These include: Voice, Dialogue, Liberating pedagogy and Action-Reflection-Action.

Liberating pedagogy for Freire can be interpreted as the psychological process of liberating self from negativity to positivity, from disempowerment to empowerment, from being objects to being subjects. Sometimes, communities are tied down by negative tendencies which can be transformed through participatory learning and sharing processes where collective problem identification and solution takes place. This is one thing Nigeria appears to lack in the effort to work collectively to identify common problems and proffer solutions to such problems. Hitherto, the focus has been on tribes and/or ethnic groups and the problems associated with them.

The study adopted both qualitative and quantitative methodology to gather data from respondents and participants in these categories: State and Local Government personnel, religious and traditional leaders, youth leaders and community based organizations (CBOs), Farmers and Herders, NGO and media actors. This paper however, is specific to the experiment carried out with 40 participants from the listed categories at the Barkin Ladi Local Government Secretariat in November 2018.

Theatre for Development as a Participatory Communication Tool for Inclusiveness and Peace-building in Plateau State

Voice

is basically about people encountering people to improve oneself and the other. Day 1 of the workshop started at 11:00am on 29th November, 2018 with the signing of attendance followed by an introductory game where participants walked round to welcome one another to the gathering in a bid to break the ice and lay a good background for the commencement of the workshop.

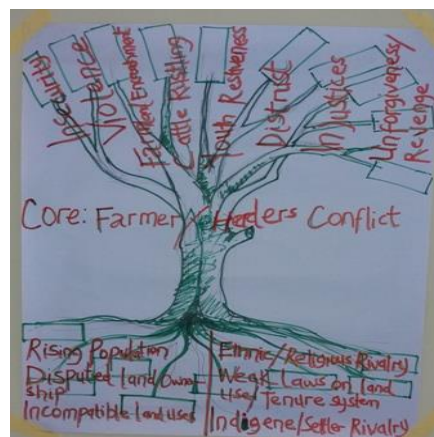
The Legislative Chamber at the Barkin Ladi LG Secretariat offered participants a round table setting where they could sit side-by-side or look each other in the face not minding if they were farmers or herders at the moment. Some of the advantages of a round table or arena setting are that it

places people in a close knitted face-to-face encounter while it also establishes a sense of brotherhood, unity-an unbroken circle.

A plenary session was facilitated where participants were encouraged to speak generally about the conflict situation in their locality that might be responsible for the lack of peace. This was done to motivate thought and expression and by so doing, stimulating voice which Friere (2005) points to as essential for people to be able to 'name their world.' In naming their world, participants noted the following as common problems they shared:

1. Encroachment into farmlands and destruction of crops on the part of the herders;
2. Blockage of cattle routes/planting poison on cattle routes on the part of the farmers;
3. Persistent violence and revenge attacks fostered by improper investigation on both sides;
4. Cattle rustling;
5. Lack of trust and understanding between farmers and herders;
6. Lack of forgiveness;
7. Injustices, failure to expose and prosecute offenders on the part of the community, security agents and Government;
8. Youth restiveness and willingness to be employed for ulterior purposes;
9. Lack of brotherly love and fear of God; and
10. Division in social institutions e.g. schools and recreation centres.

To unpack these problems, the researcher employed the problem tree analysis to get to the root of these problems and to enable the participants to take a deeper look at the underlying problems and their effects.



Picture 1: Problem Tree Analysis: Researcher's Workshop, Legislative Chambers Barkin Ladi LGA, Plateau State. November 29, 2018

Dialogue

Having discussed these issues at length, the facilitators shared the participants into two groups in no particular order to brainstorm on the issues raised and to come up with drama skits in this regard. The participants came up with two storylines as follows:

Group 1:

It is the farming season. A group of farmers are seen sowing seeds. They have also made deliberate efforts to demarcate the farms from the cattle route so that the herders can have some land to graze their animals. The plants have germinated and some have begun to bear fruits. The farmers are seen weeding and re-doing their ridges. While they are at it, a young herder boy comes with his cattle which eat up some of the crops, destroying some in the process. The farmers go to accost him but he escapes with his animals. The farmers are furious. They go to report to their community leader who in turn goes to the Aardo. The Aardo does some investigation and the culprit is fished out. After much denial, he admits his offences and apologises to the farmers while his family pays an equivalent sum for the destruction caused.



Pictures 2 and 3: Researcher's workshop, Barkin Ladi LG Secretariat. November, 2018.



Picture 4: Researcher's workshop, Barkin Ladi Secretariat. November, 2018.

The first image shows the herder boy who has been accused of destroying some farm produce, he is given the opportunity to tell his side of the story. He is found guilty and asked to apologise but he refuses as seen in picture 2 and 3. Picture 4 shows the herder boy in the company of his parents,

he apologises while his parents pay for damages incurred. (Researcher's workshop, Barkin Ladi LG Secretariat. November, 2018.)

Group 2:

A couple of herders are grazing their cattle in the bushes when they are suddenly attacked by 'unknown gun men'. Two of the herders escape while one is badly injured and left for dead, their cattle rustled too. The brothers who escape run back home to their father to report the ordeal. The father is not sure what to worry about first; the badly injured son or the rustled cattle. He goes to the Aardo who invites the other community leader. One of the herders is sure he recognised one of Baba Dalyop's children during the attack. The village head summons Baba Dalyop who insists that his children are upright and well brought up. His children are presented for identification except one, Bot. The herder swears he saw both of them, Chuwang and Pam but they both deny their involvement in any attack. Their father insists that they are not the criminals, besides the herders have no proof. Their mother worries because she suspects her children might have carried out the attack and raises this with her husband but he is adamant. Bot returns home and testifies that his brothers own guns and might have carried out the attack. They are taken to the police station for questioning and there they admit that they rustled the cattle and had sold them off. After much negotiation, their parents pay some amount for the rustled cattle as well as the hospital bills of the badly injured herder. Bot is rewarded for his honesty and courage.

These drama skits ended on a note of cheers, laughter, hoots, handshakes, claps and embraces by the spect-actors and it was indeed an infectious atmosphere. For a moment, participants had forgotten that they were either farmers or herders. The play creating process offered participants the opportunity to task their creative abilities, to think and determine the kind of community they wanted: a war-torn community or a harmonious one.



Picture 5: Researcher's workshop, Barkin Ladi LG Secretariat. November, 2018.

Picture 5 is a cross section of participants at the workshop, congratulating one another for their performance in the drama skits. (Researcher's workshop, Barkin Ladi LG Secretariat. November, 2018). Worthy of note are the salient messages embedded in these performances and the problem-solving nature with which the participants approached the

performances. In both performances, what reflects strongly is that peace and its sustenance relies on constructive dialoguing and negotiations. Therefore, dialogue is not just about the uttering of words, but the conviction to translate words into action. These performances addressed items 1 to 10 outlined above. For example, as captured in the performances, when there were cases of crop destruction or cattle rustling, proper investigations were carried out without people taking laws into their hands. There was a deliberate attempt in one of the performances to address the blockage of cattle routes and offenders were duly prosecuted. These points to the fact that when people dialogue, there is hope of new beginnings and peaceful co-existence fostered by justice and equity. The cattle and crops are the “ATMs” for both the farmers and the herders. This is because if they are both destroyed, both parties would have used their hands to destroy their sources of livelihood.

In the performance, the spect-actors also reflected the importance of traditional and religious leaders who are often the first points of justice and peace. However, in present day, people either execute justice by themselves or rely on the security agents. Perhaps faith in traditional institutions is on the decline or communities are in search of immediate justice. This also means that if resolution to community issues come from within and are organic to the people’s practices, there will be no room for violent confrontations and/or escalations. Furthermore, this shows that when decision making is democratised, the more the chances of inclusiveness and when some level of inclusiveness is attained, the less the chances of conflict and/or violence. If this happens, there will be no need for the security agents as seen within the communities, there will be no need for curfews and resources will be channeled towards welfare and development not warfare: procurement of arms, maintenance of security agents on the field etc. Therefore, dialogue humanises the situation and foster first hand encounters where the people themselves, with their own voices, words and action, say how they feel which leads to sharing, healing of deep seated grudges and empowerment.

Action-Reflection-Action

Participating in the plenary sessions, play creation/drama presentation process, and suggesting solutions and recommendations leading to the Community Action Plan (CAP), provided the spect-actors with the consciousness that situations are alterable. Thus, being a practical experience, human behaviour is shown and engendered as alterable. Man himself, though dependent on certain political and economic factors, is capable of altering them. At this time, having the herders and farmers tell their stories and role play in the process of the workshop places them in a position to experience what the other feels, to make comparisons about the

things that influence the ways in which humans behave thereby awakening their consciousness to have a rethink.

In fact, during the CAP, volunteers from the farmers and herders group in Jol and Ropp offered to serve as investigation officials in their respective communities in the event of destroyed farmland or missing cattle. These volunteers exchanged phone numbers and addresses. This initiative shows that some level of thought is being operationalised. This effort might not only forestall a break down in law and order, it can also serve as an Early Warning System (EWS) supposing both sides hold up their end of the bargain.

Liberating Pedagogy

The experiment suggests in concrete terms what the impact of this engagement might be in future, it is pertinent to note that the conflicting parties have come to some level of consciousness fostered by purgation. Purgation not just in terms of emotions as Aristotle puts it but one where ill feelings are replaced with critical thought and doubt replaced with empowerment for collaboration and team work. Since is a collective process of teaching, learning and sharing, participants have emerged as transformed people, conscious of their realities and empowered by the process to take action. To buttress this point, here are excerpts from the engagement:

I have been to a number of meetings but this is different for me... To be able to sit with our counterparts, to discuss and act out our realities is a very good experience. I feel some sense of relief and happiness and I hope that from now, things will get better between the herders and farmers... (Herder: Jol community, Post Workshop Discussion 2018).

Another participant notes:

I am very glad I was invited to participate and I am even happier that I came. You see, sometimes, your eyes are closed to certain things because you are used to them but today, I can tell you that my eyes have been opened. Many things I saw here today, I will replicate with my congregation especially among the youths... (*Religious Leader: Heipang, Post Workshop Discussion 2018*)

While the above statements attest to the influence of in bringing diverse groups together to dialogue, it goes to show people-centric quintessence of the especially at revealing community problems which community people may not ordinarily see and also facilitating them to generate grassroots solutions to the identified problems. One of the farmers asserted that:

This workshop really touched me... I don't even know how to express myself. In 2011, my father (who had just retired as a clergy and returned to our village), my mother and my younger brother were

killed in cold blood in our house...my younger sister barely escaped by hiding behind a bag of maize... Since then, I have been angry and vengeful... but by God, I have been touched today. I feel better today...I feel like a brand new person...(Farmer: Ropp District, Post Workshop Discussion, 2018).

For the fact that people have been able to find their voices through dialogue, and unburden themselves, shows significant prospects of psychological liberation essential for addressing deep seated grudges. All the respondents here were randomly selected and spoken to individually on their personal encounters and yet, their responses are almost similar showing that indeed, there was some level of liberation. Given that encourages local solutions to local problems, the process facilitated a locally generated community action plan (CAP).

With the CAP, different tasks are assigned to different people with clear terms of reference of 'who is doing what?', 'at what time and where?' as well as measurable evaluation of in/actions within a stated time. In the light of this, this study finds that while land and its usage form part of the core of conflict and violence in the study locations, deep seated grudges remain the cause of relapses in conflict and violence. Thus, facilitating a human relational approach such as the Theatre for Development frame work in conflict assists in mending relationships between herders and farmers both physically and psychologically. This provides a context for the application of the framework as a post conflict peace building mechanism as well as a preventive measure that can be built into early warning systems in terms of community mobilisation and consultation.

Furthermore, the presence of military personnel at the borders and within the community was prompted by repeated cases of violence, loss of lives and property in the study locations. While these personnel may at one point or the other help to maintain law and order, they might have as well outlived their stay. Sometimes, what people in conflict situations need is a platform to be heard and understood. When this is not available, people tend to resort to violence: guerilla attacks, revenge and reprisals. What this study has done is to provide a platform for people to express themselves through non-violent ways towards peace building.

Consequently, the issues of conquests, marginalisation, indigene/settler divide have been orchestrated by the lack of inclusiveness between farmers and herders. While farmers feel that there is a grand plan underway to conquer them and use their farmlands for grazing purposes, herders feel that they too should benefit from the dividends of democracy since they have equally participated in the development of their communities. Herein lay the failure of shared decision making and insightful agreement between the both groups responsible for the diversity.

Conclusion

Participatory approaches such as and peace building go hand in hand because its frame work ensures the human encounter and offers every individual the opportunity to be heard which is key for dependable and sustainable peace efforts. While the clamour for peace grows thicker every day, they is the need to consider more participatory approaches to support existing efforts and strategies in Plateau State.

More so, the Theatre-for-Development framework promotes the sense of belonging and ownership, giving everyone the opportunity to participate and be heard for the actualisation of sustainable peace. Therefore, inclusiveness is important for engendering conflict management and peace building. The Theatre for Development process has been dialogic, thought provoking and inclusive where the community spect-actors talked, 'wrote', and acted their realities in bid to reach solutions. This implies that dealing with farmer-herder conflicts require the opinions, efforts and cooperation of all stakeholders involved.

Recommendations

For durable and significant peace building efforts in Plateau State, this paper therefore, recommends that:

1. In addressing deep seated grudges which remains the major cause of relapses in conflict and violence among farmers and herders in Plateau State, there is the need to dedicate more attention to approaches that encourage human relations such as the Theatre for Development frame work to assists in mending relationships between herders and farmers both physically and psychologically.
2. To address issues of conquests, marginalization, indigene/settler rivalry, there is the need for shared decision making among the various stakeholders from the State to the community level. The opinions, efforts and cooperation of all stakeholders are basic requirements. Thus, there is the need to conduct proper stakeholders' engagements such as town hall meetings, conferences and other free and fair approaches to ensure people's participation in the decision making process.
3. A people centred democracy needs to be operational to harness the various voices of people in the multi-cultural set up of Plateau State. There is the need to expand the frontiers of participation of people and communities beyond partisan divide for true and durable peace to be achieved in Plateau State.
4. There is the need for capacity building within government agencies to improve their fundamental understanding of conflict related issues and enhance their ability to contribute to just and lasting solutions. One way to go about this is to work closely with or consider hiring experts with

specific social skills including artists, development communicators and ethnographers.

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Theatre and Drama Approaches in the Teaching of Igbo as a Second Language

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Abstract

This paper examines the need to teach Igbo as a second language using theatre and drama approach. Using the 'methodological principles' the paper examines the pedagogical shift from conventional teaching method to drama teaching method. To achieve this, survey design was adopted. Three hundred students were purposively selected from ten schools in Ilorin; thirty students were selected in each of the schools. Questionnaires were administered; while chi-square was used for data analysis. The study concluded that there is significant difference in the performance of students taught using theatre and drama approach and those using other method; there is also significant effect on both teachers and students interest on drama method of teaching as L2. The paper recommended that Igbo second language teachers should adopt theatre and drama as one of their teaching methods so as to motivate second language learners of Igbo.

Keywords: Theatre, Drama, Communication Methods, Teaching Methodology, Learning Motivation.

Introduction

When we talk of instructional materials, what usually comes to mind are the common chalk, duster, textbooks, and other things shown by teachers to the learners in the classroom to clarify some difficult concepts. A resourceful teacher should be able to use anything including drama activities to aid learners in the learning of language (Owolabi, 2005, p. 45). However, drama in second language teaching offers students a wide range of opportunities to arouse their motivation, speaking skill, confidence and retentive ability. Again, students involvement in drama activities helps put the second language (L2) in constant use. This is in line with Olagoke's (1980) assertion as seen in Owolabi (2005, p.45) the psychological theory that second language retention is enhanced through its use and that forgetting it is as a result of the law of disuse. Drama is the experimenting stage of learning. It provides the second language learner with scope for making

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errors when consequences are not serious and for finding out by practical experience those activities that are satisfying and fruitful. In teaching Igbo Language as a second language, there are three important factors one has to bear in mind thus: readiness, motivation and activity. This may be achieved through the application of drama activities. This work therefore, tends to show how drama could be veritable tools for teaching Igbo as a second language.

Theoretical Framework

The theoretical framework used is the methodological theory otherwise known as behaviourist theory. It is a psychological theory by J.B. Watson, propounded in 1913. This theory assumes a learner is essentially passive, responding to environmental stimuli. The learner starts off as a clean slate and behavior shaped through positive or negative reinforcement. Both positive and negative reinforcement increase the probability that the antecedent will happen again. This theory allows the learner to imitate the teacher. In this regards, certain principles were adopted. Methodological principle of education is always double-edged. It refers to the children who are learning and to the teacher who is teaching. Principles are general and universal, but methods are particular and personal.

Some of the important principles are:

1. Children learning through activities that derive their motive power from instinctive tendencies.
2. Children learn by grasping regularly complex wholes.
3. The method and the rate of learning depend upon the mental qualities of each individual.
4. Children can only learn to develop their full power in a social atmosphere.

Method on the other hand, is the procedure by which a goal is reached. In whatever way the teacher causes change in his children or pupils, whether for the better or for worse the method is going on. In choosing a method, the following points has to be put in to consideration:

1. Type of lesson
2. The teachers' aim of the lesson and expected result.
3. The subject
4. Class, age or maturity of pupils
5. The individuality of pupils
6. Books and other teaching aids available.

With respect to this, drama and theatre approach is based on dramatic approach. The goal of this is to make students communicate in the target language (Igbo) fluently. The Igbo language produced is employed in the classroom within a social context and it is appropriate to the specific participants. As a consequence, the communication has purpose and is

meaningful as it is sociolinguistic ally appropriate (Trabajo, 2014, p. 6) quoting Larsen-Freeman, 1990). Students are involved in pair and group activities; they have opportunity to dedicate more time to speaking interaction with their peers and negotiate meaning in order to be understood. The teacher acts as a facilitator of the learning process, since the students are the true protagonist and the lesson is learner centered. In this approach, students are given the opportunity to express their feelings and opinions. Grammar mistakes are tolerated, since communication and fluency are given a man role.

Why Theatre and Drama Approach should be used in Teaching Igbo as a Second Language

It is beyond doubt that using theatre and drama activities has natural advantages for language learning and acquisition. In fact, it encourages students to communicate and give them the opportunity to interact even with restricted language using non-verbal expressions, such as body movements and facial expression. There are also a number of other responsible factors which make theatre a very essential tool in the language classroom: To expose learners to an experience (dry-run) of using the language for genuine interaction and real life purposes; and by generating a need to interact. Dialogue is an ideal way to persuade learners to guess the meaning of unknown language in a specific 'context'. Learners will need to use a mixture of language structures and functions if they genuinely wish to interact successfully.

There are many reasons supporting the employment of theatre and drama in second language teaching classroom. The first is its ability to foster speaking skill. However, drama allows the student to show his or her own feeling, personality and creativity. Theatre and drama approach in second language teaching fosters students' socialization, critical thinking, problem solving, and improves oral communication skill. Phillips (2003, p.5) is of the view that the use of drama brings shy students to participate actively. In this regard, if students experience the topics personally, these will be assimilated and not forgotten. According to Dougill (1987, p.145), drama activities manage to bridge the gap between the carefully controlled classroom work and the complexity of the second language, since they include the intellectual and the rational sphere on the one hand, and the emotional and the imaginative domain on the other hand. Desialove (2009) lists some of the reasons why drama approach should be introduced in learning Igbo as a second language below:

- (i) Drama is an ideal way to encourage learners to communicate.
- (ii) Learning Igbo as a second language an active motivating experience.

- (iii) Learners gain the confidence and self esteem needed to use the language spontaneously.
- (iv) To stimulate learners' intellect, imagination, and creativity.
- (v) Develop students' ability to empathize with others and thus become a communicator.

For all these reasons, theatre and drama approach in second language teaching and learning enhances students' motivation and creates a pleasant environment, both for students and teacher (Trabajo, 2014, p. 8 quoting Desiatova, 2009).

Benefits of Theatre and Drama Approach

Desiatova (2009) as seen in Trabajo (2014, p. 11) confirms that students can learn a second language through drama by constantly interpreting meaning from a context, using their knowledge in a creative way, interacting with each other and working with imagination and fantasy. Another important benefit stated by Ashton- Hay (2005, p.3) is that drama is able to employ all the learning styles, thus: cognitive, affective and psychomotor domain. Trabajo (2014, p. 8) lists seven main advantages of drama when used in a second language teaching and learning as seen in Dougill (1987, p.8) below: -

- (i) They provide framework for communication
- (ii) They allow for unpredictability in language use
- (iii) They provide a bridge between classroom and the real world
- (iv) They allow for creativity and involve the whole person
- (v) They provide physical involvement
- (vi) They develop confidence
- (vii) They help to cater for mixed ability classes and large members.

Drama is the appropriate method for teaching people with different learning styles and at different levels of understanding. No one learns in exactly the same way, we all have different methods of processing information. By actively involving one into learning process, dramatization allows each student to absorb the language in his/her own way. Similarly, children whose language skills are still very limited are given the opportunity to communicate using nonverbal cues such as body movement and facial expression. This implies that the success of drama within the language class lies upon a radical change in the relationship between the teacher and student (Maley and Duff, 1983, p. 220). Also, the use of drama enables students to explore their imagination, creativity as well as to express themselves through language and other forms of communicative activities. Drama activities are beneficial to second learners of Igbo in the following ways.

- (i) Positive motivation and interest
- (ii) Proper pronunciation
- (iii) Authentic language use
- (iv) Accuracy and fluency of expression.

Positive Motivation and Interest: partaking in dramatic activities arouse the interest of a second language learner of Igbo hence, boosts motivation.

Proper Pronunciation: this is achieved through dramatic activities. Children learn by imitation. However, a second learner of Igbo is like a child learning how to speak, as a result, mimicking or imitating the teaching enhance proper pronunciation.

Authentic Language Use: here a real- life language is practised in the classroom. However, drama puts language into context and gives second language learners of Igbo experience in real life situation.

Accuracy and Fluency of Expression: this gives opportunity for fluent speech hence drama is the imitation of life. For instance, during teaching and learning, the teacher allows the students to repeat after him or her the moment he or she speaks. By so doing, the second language learner may become accurate and at the same time fluent in expression.

Statement of the Problem

Many primary and secondary schools exhibit unpleasant deficiency in learning Igbo as a second language in Ilorin, Kwara State, Nigeria. This situation can be attributed to certain factors on the part the teachers and students/ pupils. However, this researcher tends to analyze the teachers' method of teaching second language learners of Igbo using drama approach.

Methodology

This paper adopts hypothesis theory as a major research method for its analysis and discussion of subject matter under consideration. A method of analyzing the hypothesis was developed.

Research Questions

- (i) Is there any significant effect on the student interest on the drama method of learning Igbo as a second language?
- (ii) Is there any significant difference in the performance between the students taught using dramatic method and those taught using other methods?
- (iii) Will there be improvement on the students if they adopt the drama method of learning Igbo as a second language?

Hypothesis:

Ho1- There is no significant difference between the performance of students taught with drama method and those taught with other methods

Ho2- There is no significant difference in the teacher's interest on the drama method of teaching Igbo language

Ho3- There is no significant difference in the student's interest on the drama method of learning Igbo as a second language.

Population: 300 students were used out of 10 schools and 30 students each were selected from each of the selected schools.

Sampling Technique: The research was carried out in 10 schools in Ilorin, North Central Nigeria. This is because the researcher wants to use none Igbo speakers from that part of the country, bearing in mind the number of students in each primary school. Random sampling approach was used to select three hundred primary school students.

Procedure: Permission was sought from the head teachers of the schools to administer the questionnaire to the respondents. The guidance counselor, the teachers and each school were of great help including the research in the administration and distribution of the questionnaire which was achieved within the space of two weeks. Two hundred and fifty copies of the questionnaire were all collected and found useful for the research.

Data Analysis and Results

The Researcher chose the Chi-Square for the data analysis. This enabled the researcher to find out the relationship between the variables H_01 (hypothesis1): There is no significant difference between the performance of students taught with dramatic method and those taught with other methods.

Table 1: Response of sampled teachers on the use of drama method in teaching Igbo Language as a second Language.

	SA	A	D	SD	TOTAL
Teaching second language with dramatic method helps to achieve the stated objective	182(182)	20(48)	35(52)	10(18)	300
Dramatizing the lesson makes the students get involved	194(182)	25(48)	10(52)	21(18)	300
Students taught using dramatic method internalized what they learnt	171(182)	131(48)	26(52)	22(18)	300
The learning environment would be active drama for the students	181(182)	19(48)	31(52)	19(18)	300
TOTAL	728	295	105	72	1200

The calculated value of $X^2 = 26.07$ is used to be greater than the value of 7.815 hence the hypothesis is rejected. This is a significant difference in performance between students taught using other methods

Hypothesis (II) H_02 :

There is no significant relative effect in teachers' interest on drama method of teachers Igbo language.

Table 2: Response of sampled students on the use of drama method in teaching and learning Igbo as second language

	SA	A	D	SD	TOTAL
Teachers of dramatic method are more productive than teachers of other methods	181(171)	32(54)	17(48)	20(27)	300
Teachers with good knowledge of the subject matter Igbo will motivate the students to learn the language	78(171)	10(54)	31(48)	26(27)	300
Dramatized class is more active and interesting	191(171)	121(54)	22(48)	122(27)	300
Igbo as a language is best taught using dramatic method	152(171)	127(54)	24(48)	47(27)	300
TOTAL	602	290	93	215	1200

The calculated value $X^2=16.78$ the table below revealed that the calculated X^2 value of 16.78

is greater than the X^2 table of 7.815 hence the hypothesis is rejected. This implies that there is a significant relative effect in teachers' interest on drama method of teaching Igbo language.

Hypothesis (III) H_{03} :

There is no significant relative effect in students' interest on drama method of learning Igbo language as a second language learner.

Table 3: Response of sampled students on the use of drama method in learning Igbo as second language

	SA	A	D	SD	TOTAL
Students of dramatic class are more productive	281(196)	32(60)	17(23)	20(21)	300
Students acquire better knowledge of Igbo language when dramatized	260(196)	48(60)	31(23)	11(21)	300
Students love the dramatic Igbo class than other classes	191(196)	10(60)	19(23)	30(21)	300
Dramatized Igbo classes arouse students interest in Igbo as a second language	152(196)	51(60)	26(23)	21(21)	300
TOTAL	884	941	93	82	1200

The calculated value in the chi-square X^2 table is 50.11 is greater than the table value of 7.815 hence the hypothesis is rejected. This indicates that there is significant effect in students' interest on drama method of learning Igbo language.

Conclusion

This study was carried out to examine the need to teach Igbo as a second language using theatre and drama approach. Based on research findings on the study there is a significant difference in the performance of students who were taught using other methods and those using drama method. The research finding also shows that there is a significant effect on both teachers and students interest on dramatic method of teaching and learning Igbo as a second language. Therefore, teachers should capitalize on the opportunities and resources that are available in drama and use it more often in Igbo language.

Recommendations

In the light of the research findings in this study the following are recommended to improve dramatic method of teaching and learning Igbo as a second language in schools.

- (i) Igbo language teachers should adopt effective teaching and learning environment that would enable them has interest in teaching methods at all times.

- (ii) Teachers should adopt theatre and drama approach as one of their methods of teaching so as to motivate second learners of Igbo language.
- iii) Teachers on their own should have interest in their profession and should be ready to give out their best at all times.
- (iv) Students should be assigned to dramatise one of the drama textbook on their own while the teacher should always be ready to assist them as the need arises.

Besides, there is the need to inculcate in the learners a strong sense of the target language awareness through co-ordinate skills and proper utilization of the learners' static and dynamic learning qualities.

If the factors explained in this paper are well employed by the target teacher, Igbo language will be taught well as a second language and as well, the learners will achieve a near native competence which is one of the objectives of second language learning.

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A Re-interpretation of Straight-take Theory and the Dramaturgy of Ayo Akinwale

By

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Abstract

The purpose of this paper is to analyse the Straight Take Theory and directing of Ayo Akinwale. The paper employs the analytical and interview methods to examine selected play-texts of Ayo Akinwale, namely: "Hello Prisoner", "Mountain of Wealth" and *This King Must Die*. The study concludes that Ayo Akinwale is a modern director and his directing styles are mostly experimental, that is why he ventures into playwriting so as to use his play to test new directorial theories and styles before testing it on other playwright's work.

Keywords: Theatre, Straight Take Theory, Dramaturgy, Ayo Akinwale, Total Theatre Aesthetics.

Introduction

There is a pleasure in viewing art, pleasure that should be enjoyed and encouraged. Often, this pleasure results from the beauty of arts. Relatively, if a play serves as an art specimen its 'beauty' depends on its visual prospects. Possibly, this leads us to the "script-to-stage" theory. Most peculiar to African drama, is that until the play-text is subjected to being performed, its credibility will remain questionable as Africans don't really appreciate closet drama. Meanwhile, at this level of creative interpretation, various factors are put into keen consideration – artistic, technical and administrative possibilities. The actualisation of theatre production requires the concerted effort of a team to be led by an artistic director. According to Arinde (2012, p.99) "it is the fact, the complexity of role in the theatre entails that he must be at the apex of theatre productions" No wonder Dean and Cara (1965, p.65) define play directing as "the presentation of a play for an audience, interpreted in terms of dramatic action and dramatic sound in terms of emotion and intellectual concept of an author's scripts".

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Consequently, this research examines the essence of the play director in his directorial arts, extending, in reality, to the re-interpretation of Straight Take Theory and the dramaturgy of Ayo Akinwale.

The Dramaturgy of Ayo Akinwale

Dramaturgy is the art of writing and producing plays, playwrights have emerged in the literary world, with the mission to mirror society in written form. Each playwright has his own unique style of portraying his message, Euba (1981, p. 381) says that:

Ultimately, the question of commitment must arise, for the playwright, this means that he must come to decisions about the overall meaning, social and political he wishes to express and how he can convey the message effectively and the way this can be effectively done is through the style of writing of the playwright. Playwrights have emerged in African and Nigeria to be precise, most of them are playwrights-directors this is because most of them after writing their plays direct them on stage.

One of them is Ayo Akinwale whose art of writing and directing a play is in focus. Some of the plays written by Ayo Akinwale are *This king must die*, "Mountain of Wealth" and "Hello Prisoner". He has also directed many plays of other playwrights. We had a hard time finding his plays because most of them are not published.

Ayo Akinwale is a man whose artistic skills find expression in different arts: as an actor, stage director, an experimental playwright and an academician. The plays of Ayo Akinwale, show his contribution to the solution to dominant problems in Nigeria, poor leadership, societal and traditional problems and the promotion of individualism. These plays have been performed severally and they are concerned with man's attitude to love, conflict, crisis, corruption, greed, selfishness and other vices that man can manufacture within his immediate environment.

This is a crucial matter in this study, which considered the approach Ayo Akinwale uses in directing his own plays and also to examine if there is any directorial consciousness projected by Ayo Akinwale when writing his play-texts. Some playwrights-director's plays always have some elements of directing in the play texts which might somehow limit any other director who wants to handle such works, because it is believed that every theatre director must have a pattern or style he adapts in directing a play. This style will be a constant approach he uses anytime he or she is directing a play. Ayo Akinwale is a theatre sociologist by qualification but for his love, directing has helped him to have a great impact in the world of theatre. He has a directing style which is called, "The Straight Take Theory". He has understood theatre audiences and has reached a conclusion that the audience

does not like any kind of break in the flow of a play. So, the theory creates the reality of face theft, a play should be able to run from the beginning to the end without any break in flow in an overlapping manner. Akinwale submits that 'this directorial approach is conceived to 'generate an unbroken stream of dramatic action that progresses without interruption right from the beginning of the performance' Akinwale (2010, p.36).

Factors that Influences Ayo Akinwale's Directing Styles

We can say that the Alarinjo travelling theatre is part of the factors that inform the "Straight Take Theory" of Ayo Akinwale. This is true because of their mode of performance which is also like a straight take style although during their time, this style was adapted due to some societal factors. If we carefully study the performance mode of the Alarinjo, we can see some familiarities with that of Ayo Akinwale like the opening glee, total theatre and closing glee to mention but a few. Another major factor that influences Ayo Akinwale's "Straight Take Theory" is the audience. Being a theatre sociologist, he is able to carry out some investigation on his audience and draws a conclusion that; the audience gets bored when there is break in the flow of a performance. So he thought that if he can achieve one scene to run into another on stage and overlap scenes, he can eliminate this which is a big success.

The BRECHIAN Epic theatre can also be said to have influenced Ayo Akinwale directing styles according to Adeoye (2012, p.28) "for Ayo Akinwale, the use of the brechtian style is the beginning of artistic wisdom in the deconstruction of intermission..... no room for interlude in the theatre of Ayo Akinwale and no place for unnecessary changing of scene and above all, no blackout". Bertolt Brecht is widely considered to be one of the most important figures in 20th Century literature and theatre. He is an acclaimed poet, best known as a playwright and a theatre director. His 'epic theatre' revolutionized the theatre by creating radical breaks from traditional literary and theatrical form. These radical breaks were done in an effort to facilitate radical social change. Specifically, Brecht designed his epic theatre as a revolutionary aesthetic which would help bring about the advent of a Marxist revolution.

Before Akinwale's "Straight Take Style" Adeoye (2014) in an interview notes that: "Akinwale Straight Take Style has started since 1990s but was documented through his inaugural lecture in 2010, but before this style he has the style of The Technique of the Inner Resources, Outward Resources and the combination of the two."

From the above, we can see that Akinwale's directing styles are combinations of various styles in the theatre." The Straight Take Theory" is a method in which a major style is used and has been in use in the theatre over two decades and has become a success especially in the University of

Ilorin, Performing Arts Theatre and the University of Ilorin Convocation plays.

The Context of The Straight Take Theory

Indeed, the "Straight Take Theory" is the directing style created by Ayo Akinwale. It is a directing style that has to do with overlapping of scenes. Ayo Akinwale believes that there should not be blackout in any theatrical performance. Akinwale (2010, p.39) recounts that:

In my own little way, I have been able to contribute my own quarter to the provision of literature and the propagation of theories in the industry. A few examples will suffice in this direction. Another theory propounded by me and which we have found very useful and usable is the Straight-Take Theory here, because of the impatience of our theatre audience in Nigeria, the play opens and from beginning to the end there is no light out. This is the straight take theory. What we need to do is to allow scene two to overlap scene one, such that there is no need for taking off the lights. My students have also imbibed the theory such that it has now become our style in this University to perform our plays in a Straight take manner. It has worked for us tremendously and it has increased the audience's interest in the productions that they have come to watch in our department.

From the above, we can see that, "Straight Take Theory" is majorly to please the theatre Audiences because of their impatient attitude if there is a break in the running of the play. Another element of this style is also seen in his playwriting process because he links each scene of the play text either by dialogue, dance, music or effects. We can say that he writes his major three plays as a director because the elements of directing are embedded in the plays.

Adeoye (2012, P 38-53) identifies 15 aesthetics, dramaturgy and directorial poetics embedded in Akinwale's theatre. These are:

1. The poetics of Audience-Actors-Director's Theatre's Opening Glee
2. The Dramaturgy of Ensemble Acting
3. Dramaturgy of Power Play
4. Claptrap Aesthetics
5. Brechtian-Comico-Satirical Poetics
6. The Dramaturgy of Cyclical Plot Continuum
7. The Dramaturgy of Traditionalism
8. Pre-Blocking Poetics
9. The Poetics of Festival Theatre
10. Transition Aesthetics
11. Town-Gown-Gown Town Poetics

12. The Dramaturgy of the Director's Theatre
13. De-Intermission Aesthetics
14. The Poetics of Total Theatre
15. The Aesthetics of Showoff Closing glee

Features of Ayo Akinwale's Directing Styles

Ayo Akinwale's directing style changes with the script he is facing but during the interview he mentioned six directing styles that he adapts when directing. These are:

Pre-blocking – Akinwale uses this method when he is working with amateurs especially in an academic environment. He deliberately preblocks the play on clean sheet of paper before rehearsal and during rehearsal, he insists that all actors take note of their blockings in their scripts as he dictates them. This according to Adeoye (2013, p. 47) helps him to save time, because often times he blocks his plays within a week after which he runs the play fully as the rehearsal progresses.

Actor's Director Theatre – Akinwale pointed out that he writes his play for his actors and also when writing he thinks like a director, knowing the kind of actors he is dealing with and their delivering pattern, he writes plays full of movement and short dialogue. He brings the director and the crew on stage. This is an expansion of Femi Osofisan's oral narrative style which he adapted into his own plays. Akinwale did not leave the Artistic Director alone but he is part of the cast as an actor. Ojoniyi(2012,pp.89) Asserts that : Akinwale's intentionality for introducing the Artistic Director to the stage at the first "actor" to mount the stage on the day of the performance is to deconstruct the "myth of the men behind the scene" in the theatre.

This, in a way, is to bring into limelight the brains behind the success of a play, those are the stage manager, director and the Technical crew. Akinwale makes them lament and decides to take part in the production. In his play *This king must die* (2001,pp.8-9),the director is seen giving orders:

Director: What are you doing there?

Stage Manager: We have been kept at the back for so Long

Technical Director: Yes, if you don't introduce me, no lighting for you on stage this show

Director: (Laughs) Okay I am sorry. Ladies and Gentlemen, these two people the audience never gets to see in the theatre. He is..... The stage manager. Next is..... The Technical Director

He uses the director to tell the audience the condition of the play.

Inner Resources and Outer Techniques – In Akinwale (2009, p. 30) explains his reason for the use of the two techniques.

I proposed these resources and techniques in order to achieve a quick and faster production while blocking a play. The school of outer technique is one that is suited for amateur groups and students in a drama school. Hence, the director dictates the blockings and the actors note these blockings on their scripts and run the lines with them. The second, the school of inner resource, is only possible for professional troupes and when you are working with a repertoire. Here, the director asks beginners to go on set and they perform by moving themselves. The director approves some of their movements while he disapproves some.

The Festival Theatre – This is another style Akinwale uses in his directing and in his play “*Hello Prisoner*” was written in this form. In this play, “*Hello Prisoner*” which he use as a reaction to his disagreement with Ola-Rotimi that one can actually have the festival theatre form without bringing real masquerade on stage. Also this style entails the use of total theatre which are dance, drama, music and so on. These cut across all Akinwale’s plays and his directing. He believes so much in total theatre. In all his plays he makes use of dance and music, which are compulsory elements of the festival. Going through some of his plays, there are songs and music infused in them by the playwright and also when watching the performances, we can see elements of different dances and music.

Experimental Theatre – Akinwale does experiment with his plays and tested all his directing styles in his play before using it on plays of other playwrights. According to Akinwale, he divides the script into segments also after he finishes blocking a play, he will add tomatop embellishments to it according to his own creativity and the genre of the play. For examples Akinwale(1998,pp.1) reflects critically through the following conversations:

Director : ... Ladies and gentlemen meet my cast. A round of applause for them. Our play tonight is Shakespeare's Romeo and Juliet.

All : No No No

Tunji: No, what has that got to do with us? It is totally irrelevant to our present circumstance there. A good archival material though, fit for the oyinbo's. We have a lot of play in our repertory

All: That is true

Tunji : At this point in time, it's a play that looks at our past for a proper understanding of the

present and an attempt towards making a projection into the future that we need.

From the above, we can see that Ayo Akinwale's directing styles are combinations of several styles and also an expansion of all the styles he has learnt or worked with. Adeoye (2012, pp.53) opines that "What is needed now in the theatre of Ayo Akinwale is a performance that is radically different from what we have been watching in his theatre". We agree with this because we believe Ayo Akinwale should adapt new directing theories into his theatre to validate and update his directing styles. The last but major style is his, "Straight Take Theory" and we have discussed this extensively.

Conclusion

Having examined the theatre of Ayo Akinwale focusing on his directing, we can say Ayo Akinwale is no small figure in this regard, and naturally deserves mention in any serious scholarly discourse on play directing. His plays *This King Must Die*, *Mountains of Wealth* and *Hello Prisoners* are mostly experimental creative writing which he uses to either validate or propound a new directorial style(s).

This study concludes that Ayo Akinwale is a modern director and his directing styles are mostly experimental, that is why he ventures into playwriting so as to use his play to test new directorial theories and styles before testing it on other playwright's work. Let us not forget that most playwrights wouldn't want their play to be used for experimental purposes in their ideas or twisted. To Ayo Akinwale directing is first, playwriting is secondary to him. We, therefore, conclude that Ayo Akinwale be emulated and be re-interpreted for performances in the dynamics of the African theatre.

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Playing the Author: The Director in the Staging of Haruna Yakasai and Yakubu Liman's 'Malam Dabo'

By

Lanre Q. Adenekan*

Abstract

This study examines the polemic of directorial authorship which has persistently manifested uncompromising ideological apathy in theatre scholarship. Essentially, at the heart of this contention is the quest for true ownership/authorship of the final output of a performance between the director and the playwright. This has, therefore, generated support for either of the artist among scholars and critics like Azunwo, 2017; Johnson, 2003; Pavis, 2008; Sidiropoulou 2014, 2016. However, with the adoption of analytical method of research and implicating it with Oscar Brockett's concept of auteur, the study examines the process and techniques of authoring Haruna Yakasai and Yakubu Liman's '*Malam Dabo*' with a view to understanding the role of the director in performance creation. The study, however, unearths that authoring the performance was not only motivated by the director's vision, but was also birthed by the need for directorial intervention for visible artistic inadequacies of the dramatic text, thereby, implying the performance text as a page to stage adaptation. With this understanding, the study, therefore, concludes that the role of a director transcends just rendering a playwright script on stage without critically engaging the text with a view to identifying, reviewing and/or correcting seeming artistic deficiencies that are anti thetical to his directorial vision.

Keywords: Author, Director, Auteurism, Deconstruction, Theatre.

Introduction

Studies in theatre scholarship such as Azunwo, 2017; Johnson, 2003; Pavis, 2008; Sidiropoulou 2014, 2016 have continued to advance the argument regarding the role of play directors in the process of staging playwright scripts. Engraved in the contention is the notion of authorship or ownership of a performance, particularly the director's presentation of the envisioned message of a playwright's text. A key part of the debate represents the ideological standpoint against directorial suffocation of

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playwright's vision or conception a dramatic text in the process of its stage presentation. The pro-playwright vision emphasises the rigor of the process of writing a dramatic script such as research, readings, continuous rewriting and others as testament to the need for accurate presentation of the text on stage.

Although, the evolution of the art of directing indicates that early directors were concerned with the physical or embodied presentations of playwright's scripts, the practice of deliberate and creative transmutation of dramatic texts into performance texts has its root among the *avant-garde* or exponents of directors theatre: the auteur directors like Antonin Artaud, Vsevolod Meyerhold, Max Reinhardt and others who are passionate about creating and imprinting their identity in the entire creative process.

The class of directors above are known for consistent and unrepentant denigration of the playwright's intention, not only when the thematic concern or preoccupation of the literary text is ideologically incompatible with the director's super objective for its stage presentation, but also when the director feels the need for directorial intervention aimed at correcting the perceived artistic inadequacies and/or deficiencies in the dramatic piece. Either for ideological incompatibility or directorial intervention, it is however evident that the director eventually transforms the dramatic text into performance text, thus, announcing the death of the author –the playwright. Considering the foregoing, this study therefore, examines the directorial techniques and process of authoring the stage production of Haruna Yakasai & Yakubu Liman's *'Malam Dabo'*, with a view to understanding the significance of using the playwright's text as a media for authoring a performance text.

Play Directing and the Author

The director is quizzed with the task of becoming, if not already one, "a walking and working encyclopedia" (Musa, 2006, p. 5) in his bid to actualise the production essence. Johnson (2003, p.57) extends the conversation on directing that:

It is an intellectually-tasking creative theatrical stage activity which involves the management of artistic personnel and creative devices towards a deliberate molding of a perceived vision into its sublime form. It is the master art of the theatre which utilizes all the theatrics of theatricalities in the process of presenting a vision of life

Nevertheless, some perspectives on directing have overtly and covertly prioritized the articulation of director's vision on the final output of stage presentation of a playwright script (Ejeke 2012; Johnson 2017; Sidiropoulou 2016). Their perspectives cannot be dissociated with the conviction that the interpretation of a dramatic text solely lies with the director, who is tasked with breathing life into the playwright's script through "careful and actual planning of the production process and realization on

stage”(Kansese, 2012, p.75). In order to carefully plan the production, Brockett (1999, p.236) notes that “the director decides upon the interpretation that will be given to a script and the production concept that will be used in staging the play” before he begins conscious unification of human and material resources for the purpose of manifesting the theatrical experience (Adenekan, 2017, p.6).

While pronouncing his support for the articulation of directors vision on stage, Johnson (2003, p.62) also states that “the job of the playwright ends with the script while that of the director begins with the script and ends on the stage”. His contribution to this debate absolutely rejects the existence of the playwright and his vision in process of directing a play, as he only acknowledges the director’s vision as the determinant of the message of a performance. Johnson’s position therefore, aligns with Wills (1976, p.74) understanding of directing “as a process of transforming personal vision into a public performance”. From this statement, it is deductible that Wills notion of “personal vision” is an unequivocal reference to director’s vision knowingly that the director is the only proven artist with the artistic understanding, technical competence and directorial autonomy for transforming a dramatic text to a public performance/a performance text.

Conversely, Brockett & Ball (2014, p.338) employ ‘auteur’ as a taxonomy for describing or defining directors who absolutely eliminate playwrights in staging dramatic texts. This is further expatiated that:

Auteur approach to directing places less emphasis on the written play as directors using this approach may begin the play but would feel free to reshape it as they see fit. A director who treats the script as a raw material to be reshaped for his own purpose is called *auteur* because he is considered the principal creative force. Taking to the most extreme expression, this approach eliminates the playwright (or at least the distinction between writer and director) (Brockett & Ball, 2014, p.338)

Directors with this definition are versed or skilled at deconstructing and/or experimenting with a playwright script with a view to finding alternative meaning to the dramatic text. The perception for deconstructing a literary text stems from the belief that the playwright’s vision is not the final determinant of meaning, and as such, the director foregrounds his personal vision as a pathway to finding desired expression for the dramatic presentation. For this reason, the auteur ideologically engages the dramatic text, both in content and context, and thus reimages it as the conveyor of his envisioned idea for the production. This underlying practice is a clear indication that the auteur solely employs dramatic text as a reference point for igniting directorial operations which equally serve as the conduit for

activating personal vision or idea for the performance narrative (Sidiropoulou, 2014, p.32).

Synopsis of ‘Malam Dabo’ (2014)

The play uses African storytelling style to give a constructed history of Emir Ibrahim Dabo, the 2nd Fulani Emir of Kano Emirate. It uses this narrative technique to tell some of the historical events before and after the enthronement of Emir Dabo to the revered throne. It particularly, emphasises on the Emir’s leadership qualities and selfless involvements in the victories recorded by the Emirate against rebels within and beyond Kano. It also captures some of the intricacies and resistance against the choice of Emir Dabo for the Kano Emirate throne.

Authoring the Stage Production of ‘Malam Dabo’ (2017)

Directed by Adenekan, Lanre Qasim at the Theatre Auditorium, Department of Theatre and Performing Arts, Bayero University Kano, the performance tells a narrative regarding the enthronement of Malam Ibrahim Daba as the second Emir of Kano. His ascension to the throne was greeted with overt rebellious disposition of a Kano warrior and clan head, Dan Tunku as a solidarity for his defeated preference for the position, Malam Jibir. Saddened by outcome of the election that brought Malam Dabo to power, Dan Tunku alleged irregularity in the process, and failed to probe for the truth of the matter before declaring war against the Emir and by extension, the entire Kano emirate. Unknown to the villain, his preference, Malam Jibir, personally ratified Malam Dabo ascension to the throne, and was the first to pronounce him the Emir despite their stalemate from the votes cast. Therefore, he remained blindfolded by the alleged injustice that he believed consecutively denied his candidate the throne of Kano Emirate as he refused all emissaries and attempts to dialogue for peaceful resolution before advancing with troops of army to conquer Kano.

Unfortunately for him, Malam Dabo and his chiefs had received the news of the planned attack on the Emirate, and have therefore, mobilised soldiers for a counter attack. It was Malam Dabo’s proactive measure to ambush them that led to gradual decimation of Dan Tunku’s troop and the severe cataclysmic resulted to the death of his only son, Gembo. The demise of his son was however exploited by his slaves to incriminate his most trusted general, Hadiri as the main culprit for Gembo’s death. Without dissecting their claim, Dan Tunku swiftly ordered that Hadiri be executed. Eventually, his execution order was rendered futile because the target was privy to the pronouncement and as such wittingly surrendered to Malam Dabo by paying homage. Eventually, Dan Tunku was captured and arraigned at the palace in council of chiefs where his preference, Malam Jibir openly disowned him, noting that Dan Tunku also ignored his narrative of Malam Dabo’s ascension to the throne. With the revelation and scolding, Dan Tunku became

incapacitated and thus, pleaded for Malam Dabo's forgiveness which the Emir enthusiastically grant to the dissatisfaction of most chiefs including Malam Jibir.

Nevertheless, in the process of authoring the narrative, we deployed appropriate techniques to externalize the performance vision through the re-conception of the theme, plot structure, characters, language, and the miseen scene. To this end, let us examine the authoring process as enunciated above.

Dramatic Vision/Thematic Concern

Subscribing to the tradition of didactic performance aesthetics, the performance narrative of 'Malam Dabo' emphasized on forgiveness as an essential trait for actualising peaceful coexistence required for societal development. The performance concept was ignited by a careful reading of Haruna Yakasai and Yakubu Liman's dramatic text of same title: '*Malam Dabo*' (2014) which was intended as a form of historical representation of the heroics of late Emir Ibrahim Dabo—the second Emir of the Kano emirate, who reigned as both religious and traditional leader of the Kano emirate. Mere contact with the title of the play could suggest an unblemished historical rendition of the undaunted emir until a careful reading unearths the text as his paeon. This, therefore, announces the dramatic script as an immingled history and fiction. Interestingly, the playwrights equally agreed with this identity in their authorial note that:

This play is an attempt by the playwrights to reenact the history of one of the great rulers of the Fulani dynasty, Malam Ibrahim Dabo... (whose)...ascension to the throne of ...as the second Fulani emir of Kano was shrouded in mystery. This ascension met with on the one hand, voluntary and selfless acclamations while on the other (hand), resistance culminating in civil wars. This fact is mixed with fiction in this play (p.4).

However, it is pertinent at this juncture to firmly state that our initial interest for selecting 'Malam Dabo' was based on the conviction on the need to contend the predominant narrative of theatre and drama in the core northern part of Nigeria, particularly Kano. Therefore, we decided to use a dramatic text that is woven around the history of the people with a view to reorienting them (the audience) about the pedagogical function of drama and theatre.

In realising this social vision (Obafemi, 2001, p.171), we began engaging the text until it was clear that the play poses a thematic dissension to our philosophical standing of the envisioned production. Rather than absolutely rejecting the text with its diluted historical resources, we subjected it to a directorial surgery as a mechanism for integrating the narrative to suit our ideological leaning of theatre as an instrument of pedagogy. The consciousness of reworking the play was, on the one hand, informed by the

idea that a director possesses the directorial autonomy to perform his artistic function, and on the other hand, the understanding that historical resources offer possibilities for matching human concerns of the past with issues that preoccupy us today (cited in Emasealu, 2010, p.29). Apart from the highlighted viewpoints, the understanding that history can be deliberately distorted when considered for dramatic presentation just like the playwrights did with the dramatic text equally strengthens our disposition to using the performance for social purpose.

Plot Reconstruction

With the change in thematic concern of the performance from that of the dramatic text, the director deemed it appropriate to reconstruct the storyline by expunging irrelevant scenes and dialogues as well as introducing new lines and scenes which therefore redefined the conflict of the performance text. The literary text, after several careful readings was discovered to have been constructed with weak or no conflict which according to Afolabi (2017, p.111), “is an inviolable part of dramatic plot”. The absence of a conflict deprives the plot a movement from complication to crisis, to climax and denouement, thus unveiling the text to us as an epic not a drama.

In the bid to tell the story within the dialectics of a socially relevant historical drama, we present the conflict as man against man—that is Dan Tunku against Malam Dabo. And this was reinforced in the ‘inciting action’ when Dan Tunku rejected the news of Malam Dabo’s ascension to the throne:

Kaka: ...As fate would have it, Emir Suleiman died and Malam Dabo was enthroned the 2nd Emir of Kano. Dabo’s enthronement met rejections and mutiny by some group of rebels and chief among them was Dan Tunku, a district head of northern Kano who said he would not accept Malam Dabo as the emir (‘Malam Dabo’, 2017, Introductory scene)

Dan Tunku therefore, opened the next scene to affirm his rejection of and mutiny on the emir. In company of his chief, Hadiri who was pacifying with gesture as they emerged from the inner chamber proclaimed that:

Dan Tunku: I will not accept. Dabo as the emir, not Malam Jibir, I will not accept... (‘Malam Dabo, 2017, Scene 2)

Also, narrators were used not only for presenting some salient happenings about the emir, but also to comment on the actions and inactions of the major characters with a view to advancing the plot. This therefore implies that the technique of using narrators for the performance text agreed with Wallis & Shepherd’s (2013, p.96-7) notion of decorum, condensation of plot and

aesthetic thrill as justifications for narrating events in a dramatic presentation. Decorum was acknowledged through narration of war scenes which by its nature will exhibit violent expressions. In the bid to avoid unnecessary presentation of scenes that could prolong the duration of the performance, condensation of plot was applied using some of the characters as narrators. And the performance context of employing a neo-alienation aesthetics involving the placement of the narrators and player audience amidst actual theatre audience for the introductory and closing scenes of the performance defines aesthetic thrill. The employment of this post-Brechtian performance philosophy helped to balance the performance rendition as a blend of history and artistry.

Character Development

The ideological shift from the thematic preoccupation of the dramatic text to the envisioned essence of the performance equally demands appropriate review of the characters. This understanding informed our decision to reconsider the characters in relation to the production philosophy. For this sole reason, we identified the essential characters such as Malam Dabo, and Dan Tunku, and Malam Jibir and use them as the foundation for developing the plot of the performance text. These characters were developed not just through the creation of convincing justification for their existence, but also emphasizing the motivations for their actions and inactions in the performance. For example, the conception of Dan Tunku as the sole antagonist to Malam Dabo's enthronement in the performance did not only advance the conflict, but also unveiled his characterization. This, therefore, means that the director aligned with Wallis & Shepherd's (2013, p.21) submission of character conception as one of the functions of a dramatic character in a text—either literary or performance. The others are plot function and formal function which also influenced our decision to eliminate, replaced and introduced characters in accordance to the performance vision.

While the playwrights presented the play with twenty four (24) characters, the director staged the performance with twenty two (22) characters. We adopted elimination, substitution, and introduction as techniques for making the characters relevant to the performance. Apart from Emir Suleiman who was mentioned by the narrators, eliminated characters like Inna, Boyi Wuroji were insignificant to the content of the performance. However, the introduced characters like Danlandi, Waziri, Ciroma who are chiefs in council are not only relevant to the story but also to driving the plot of the performance. For instance, were conceived to elect the emir, deliberate on Dan Tunku's rebellious act as well as advised the Emir against rebels.

Conversely, we replaced Messenger and Speakers 1-6 with Talle and Ciroma, Danladi and Waziri. While Talle directly replaced Messenger, Waziri was made to replace Speaker 1&3, and same is the case of Ciroma

and Danladi who substituted Speakers 2&5 and Speakers 4&6 respectively. This adjustment was necessitated by the realization that the affected characters are flat characters but with significant role in the playwright's script, thus, our decision to use their roles to further develop the aforementioned characters. For example, Talle's character conception was as a palace guard as well a personal assistant to the emir. As a personal assistant, the emir sent him on special emissaries such as informing Dan Tunku about his ascension to the throne while as the head of the palace guard he coordinated other guards which provide him the avenue to ridicule Dan Tunku before his arraignment.

Language (Re)consideration

The performance text was rendered as a blend of English and Hausa—the indigenous language of the audience. This rendition was done through code mixing and code switching of the two languages with a view to further situate and connect the characters and setting with the audience who are predominantly Hausa. Code switching to *Hausa* was not only for pure rendition of some scenes but also to enrich the diction and define the status of essential characters like Malam Dabo, Dan Tunku, Talle and the chiefs-in-council. For example, the scene when Zango, a farmer in Northern Kano revealed Dan Tunku's planned attack on the Malam Dabo was solely rendered in *Hausa* with a blend of Arabic:

Exterior of Emir Dabo's Palace

Zango: As-Salaam Alaykum!

Salama: Waalaykum salaam! Wa ye kai?

Zango: Sunana Zangodaga Arewacin Kano. Ina dauke da saqogasarki

Salama: Wane saqo?

Zango: Sako ne a kan Dan Tunku.

Salama: Dan Tunku! To! Shigokajira a nan. Bari gayawasarki (goes to the inner chamber)

Zango: Na gode!

Salama: (returns with a smile) Bismillahi! Sarkiyace a shigo da kai

Also, the director also code mixed *Hausa*, Arabic and English for conveying significant lines which best enunciate the main spine of the performance just like we expressed with Emir Dabo's concluding speech after Dan Tunku pleaded for forgiveness at the epilogue:

Emir Dabo: Alhamdulillah! Alhamdulillah!!

Alhamdulillahirobil al-amin!!! Today I'm grateful to almighty Allah who has answered our prayers. Dan Tunku, forgiveness is a divine injunction. Allah yagafarta mana bakidaya! (May we all be forgiven by Allah!) And as for you

errors and seeking my forgiveness, I can only say to you what prophet Yusuf *Alaihisalatwasalam* (Peace be upon him), said to his brothers who have cast him away in a deep well. There is no reproach for you this day. *Hattahurshe da hako rid a tagwaye ma anasabawa!* (Even the teeth and Tongue, eternal twin brothers also quarrel!). I have forgiven you. An *yafemaka* (you are forgiven). Let us unite to build one strong nation. United we stand, divided we fall ('Malam Dabo', 2017, epilogue)

Similarly, we adopted the indigenous languages specifically *Hausa* to render Emir Dabo's panegyric and songs that were used for scenes opening and transitions. The panegyric was written in English in the playwright script but because of aesthetic reason was therefore delivered in *Hausa* as exemplified below:

Hausa	English
<i>Fadakarwa!</i>	A word of caution
<i>YakuKanawa</i>	Oh good people of Kano
<i>Ku bi Sarkin 'Malam Dabo'</i>	Obey your emir Malam Dabo
<i>Babbanzakimafigirma a duniya</i>	The greatest lion of the world
<i>Abinzabinmakaman Kano</i>	The favourite of Makaman Kano
<i>Shi ne yakarya 'yantawate</i>	He was the conqueror of the mutineers
<i>Shi ne yakaryagarinGabas</i>	Who conquered the east
<i>SannanyaKaryagarinyamma</i>	Who conquered the west
<i>Kowwayayi masa caffacikindadinrai</i>	Willing all the others paid allegiance to him.
<i>Ga zakin Kano yanagurnani</i>	The lion of Kano roaring hard
<i>Dukwanda yak e jinfadayataho</i>	Whoever craved for a fight was welcome
<i>Zaiganesosai bayanyashayanka</i>	And shall know better after been slain by Dabo
<i>A lokacin da aka barshiyashe a cikinciyayi</i>	And left dead on the shrubs
<i>Kuryesusharba</i>	For hyenas to feed on his remains

Apart from using the indigenous language for the above, it was also employed to render a dirge when Dan Tunku lost his son, Dembo to Kano warriors. The dirge was delivered as this:

<i>WayyoAllahnawayyo</i>	Oh my God, oh
<i>Mutuwa tai yankankauna</i>	Death has ended love
<i>Mutuwa ta daukeDembo!</i>	Death has taken Dembo! oh Dem
<i>Dembo!</i>	Oh Dembo!
<i>WayyoAllahnawayyo</i>	Oh my God, oh

It is, however, significant to emphasise that the performance considered the audience not only in the mix and switch of languages as enumerated above but also in the selection of other creative choices such as costume, dance, scenery and props in order to present essentially didactic and exciting theatrical experience for the audience.

Conclusion

It is evident from the discourse that the essence of authoring the performance is to manifest the director's vision in the stage presentation of the dramatic text. However, the process of authoring the performance was not only motivated by the director's vision, but was also birthed by the need for directorial intervention for visible artistic inadequacies of the dramatic text, thereby, implying the performance text as a page to stage adaptation. Consequently, the study argue that the role of a director transcends just rendering a playwright script on stage without critically engaging the text with a view to identifying, reviewing and/or correcting seeming artistic deficiencies that are antithetical to his directorial vision.

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Mediating Peace in a Conflict-ridden Society in AbdulRasheed Abiodun Adeoye's *The Killers* (A Social Drama)

By

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⁹Abstract

This paper asserts drama as a tool for identifying, exerting and mediating peace in a conflict and crisis ridden society as exploited in Adeoye's *The Killers (A Social Drama)*. The study employs the analytical and descriptive methods of research to unearthing some of the societal ills in the play under examination and how the theatre-style has given direction to them. It became clear that drama has justified that drama is a didactic and a fearless instrument, pungent in pinpointing societal vices, cautions and provides directions. It also finds that in the theatre resides power to entertain, educate and chastise perpetrators of evils in the society as Adeoye artistically weaved it in *The Killers*. The paper recommends that when the society is confronted with knotty and cantankerous societal problems, the option of Drama should be explored for solution.

Keywords: Peace, Conflict Mediation, Dramaturgy, Neo-alienation Theatre. Theory.

Introduction

Every society, irrespective of its geographical entity, ethnic or cultural affinity is ridden in one form of conflict or the other, thereby making our societies conflict prone and a potential battle grounds. Reasons for this are not limited to Personal interests but social interests, communal interest, religious, political and economic interests. It is an obvious fact that man disagrees with one another not only because of hatred for one another but largely because we differ in our areas of bias and opinion. In our desperate efforts therefore to protect our interests, we hurt one another. However, when any society observes that conflicts rears up its head, peace loving individuals make concerted efforts towards resolving them. Many of those efforts have proved abortive because of man's unwillingness to surrender his right.

Whether the society knows or not about the lassitude of our state, the theatre is not oblivious of the decadence, hence Adeoye's *The Killers (A Social Drama)* assumes the seer's voice providing direction in a conflict

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ridden society. The paper analyses the play text with a view to exposing the barrage of social ills that have enveloped our society, as they are artistically encapsulated in the play text under examination. The paper also examines how the playwright attempts to bring to the fore solutions that may ameliorate the ills. Therefore, in this paper attempt is made to do a holistic literary analysis of the *The Killers*, showcasing the detector, prosecutor, mediator and the judicial functions that are portrayed in the dramatic text.

Review of Related Literature

Recalling the situation in the ancient African society, before the advent of the Europeans, a lot of value was placed on developments, which manifests in communal efforts; spirit of sharing within and among Africans and co-existence of people with zero degree of tolerance for conflict. This is not to say that conflict does not occur at all but the ideological concept of communality and the concept of common sharing among Africans, overshadow any crisis that may want to rear up its head. Gyekye (1996, p.35) explains that:

Communal values are those values that express appreciation of the worth and the importance of the community, those value that underpin and guide the type of social relations, attitudes, and behaviour that ought to exist between individuals who live together in a community sharing a social life and having a sense of common good.

Uwazie (2008) quoting Uwazie et al, (2008, p.5), provides the foundation on which we build our understanding of what conflict means. He says: “conflict is a competition of interest satisfaction, often expressed through positioning”. Gbadegesin (2005) cited in Sekoni (2008, p.7) identifies the point at which conflict would become inevitable. He says:

The object of Federation is therefore to preserve the diverse character of a political society. The idea is that each compliment unit- ethnic Nationality- no matter how big or small desires the strength in the number provided by the union with others, but not a uniformity that can retard its growth or swallow it up.

Uwazie (2008, p.7) categorises five different types of disputes to include: “Data disputes, Structural disputes, Value disputes, Relationship disputes, and Behavioral disputes. ‘Data disputes’ he describes as conflict created by information while ‘Structural disputes’ is that which arises between institutions. He describes ‘Value disputes’ as one that arises from a clash of ideas; and relationship and behavioural disputes as that which arises from personal commercial relationship, habit, custom and culture respectively. All the disputes enumerated above occur at the levels of human interactions and more often than not when some negative factors such as

ethnocentrism, egoism, negative criticism, selfishness and several others negative tendencies are allowed to infiltrate and negate man's peaceful co-existence, .

Earlier on, we elucidated on the notions of Drama and theatre and stressed on the strength of the art and why it is recommended as a mechanism for ameliorating the effect of conflicts. Because we need a preventive proactive approach, we find this rightly in drama, hence our choice of Adeoye's *The Killers (A Social Drama)*, as a dramatic piece that call our attention to some of the crises that we live with, which have constantly demean our society.

Conceptual Issues in Adeoye's *The Killers (A Social Drama)*

The Killers (A Social Drama) by AbdulRasheed Adeoye, x-rays the prevalent multi- dimensional criminal phenomena that envelope the economic, social and political integrity of the land of WAZOBIA. WAZOBIA here is a metaphor of a nation that is referred to as a land that flows with milk and honey. Unfortunately in the land, criminal tendencies are the order of the day, one of it is the students' act of gangsterism, perpetrated under the guise of Students' Unionism, in Institutions of Higher Learnings in the land. The land also plays host to various degrees of crimes, which ranges from kidnapping, killing for money rituals, corruption and nepotism to desperate quest for power in the land of WAZOBIA. These many unchecked misdemeanours eventually lead to the murder of the Director of WAZOBIA Merit International. However, the law of karma caught up with all the perpetrators of evil in the land of WAZOBIA, as they all died mysteriously one after the other.

Instances of Debauchery in our Society

In this paper, attempt is made to elucidate on numerous social ills and negative tendencies on our society that are identified in *The Killers*. It is an undisputed fact that our society is saturated with barrage of unrestrained, self-indulgent and immoral behaviours, which range from ethnocentrism to act of hooliganism, cheating, gangsterism, corruption, love of money and quest for power in the land of WAZOBIA. The first amongst them is 'ethnocentrism'.

Ethnocentrism is one act that makes man vulnerable to conflict because it bothers on ego. Ethnocentrism according to *Encarta Dictionaries* (2009) is "a belief or an assumption of superiority of the social or cultural group". This is the first misdemeanour that Adeoye's *The Killers* first drew our attention to in the epilogue of the play, which he theatrically tagged "Beyond the calculated rhythm of the drum". He presents the exposition in the metaphor of drummers, represented by Drummers One and Two in the play. The introduction of drummers in context of the scenario is a deliberate tact by the playwright to orchestrate the role of drummers as harbinger of joy

during occasions and festivals. Coincidentally too, their appearance is at the event of the Celebration of the Annual Independence in the land of WAZOBIA. A supposedly joyful event, which reflects in the announcement made by drummer two thus:

Drummer Two: Join the amicable dancers on stage to celebrate our annual legacy, the Annual Independence Competition with a short dance. Before we begin to untie the riddles in today's night..."(TK p.1)

Ironically, rather than the call being for genuine celebration, it turns out to be an invitation to conflict. The language of the drum below confirms this:

*Awa lagba x2ce: We are the elders-the leaders x2ce
Adiye funfun lagba adiye. White fowl is the leader of all fowls
etc..(p.1)*

In the Yoruba tradition, the above quoted language of the drum is an expression of ego, laden with selfish and provocative vitriol, which simply connotes ethnocentrism. As if that is not enough, the drum goes further to make a spiteful call thus:

*Kowokowo x2ce Let it fall x2ce
Arabaowomo Araba tree is no longer falling...(TK
pp.1-2)*

'Kowokowo araba o wo mo' in this context, literally interpreted means: 'Your plan that we should fall, has come to naught, therefore, you have been put to shame'. It is a bare fact most of our political leaders employ this kind of language to spite their political foes. This explains why most political gatherings are used to launch vengeance attacks on their political enemies. Such gatherings often end in chaos and bloodbath.

Again, the use of drummers in the play from our point of view, is for two purposes. One, it is to promote interaction between higher agencies and the people. Two, we consider it an artistic creativity of the playwright to extol and bring alive the story telling theatre tradition that is synonymous to Africans in the narration role that the drummers perform in the play. We opined too that the playwright employs the metaphor of the drummers, who he also in exploring his multiple role playing Neo-alienation style is also the narrator, perhaps to remind us of the roles of union leaders who act as intermediary between the government and the people, intermediaries who call peoples' attention to realities or otherwise on ground. While some of the Union Leaders have played this kind of role with fear of God, some of them were mere double-dealers. For instance, in the scenario below, we see a genuine directional call to reality:

Narrator One:- Those metallic smiles must stop... I want those pretentious dances and music to stop... Why must you

dance in the face of agonies and crisis?...why must you laugh and hiss when the nation is on fire? (TK p. 4)

In furtherance to the above, we found pleasing a call to genuine reasoning in the dialogue that we have below:

Narrator One:- ...Talk to my people about the evil called violence Let them know that peace radiates progress and prosperity while violence is a noxious stench of destruction, the last call to death (TK p.5).

At this juncture, the questions are: How many of our leaders make genuine contributions to national issues? How many of them direct their followers to toll the path of peace? The above approach, from all intent and purposes, either as a Trade Union leader, or political leader, should be adopted. It is a model that encourages followers to embrace violence-free approach as the best option to prosecuting peace and resolving crises.

In further providing direction in the *The Killers*, points to some other negative acts that are predominant in the land of WAZOBIA were also clearly enumerated. These include: acts of hooliganism, ruffianism, and gangsterism, which are common to our Institutions of Higher learning in many countries in Africa. Painfully, those acts are no longer regarded as anti-social but rather civilized trade-marks in our citadel of learning. These acts are particularly traceable to the activities of Students Union Leaders; otherwise refer to in various institutions of Higher Learning as the Students' Union Government (SUG). A caricature of such force laden and violent inclined vituperation is contained in the dialogue below:

SUG President: The time has come. The moment is today. We have to decide today. Change our destiny today and continue to live happily today. Everything must be done today. Reasonable time has been wasted on consultations with the university administrators. So, after the consideration of our positions...confrontation is the only way out. We will damage vehicles and create general pandemonium in the university community "Aluta continua, Victoria Ascerta" (TK, p.7).

The scenario above and the mode of dialogue is what one can describe as a sinister approach, where demands are made, laden with inciting words. This kind of approach can never ameliorate conflict rather it will blow them out of proportion. Facts abound that overzealous and violent inclined Students' Executives and a few unserious students are usually behind fanning the embers of the crises, to attract undue recognition. We dug into some past practical examples of such unpleasant occurrences that some African nations had witnessed.

These issues that have caused untoward debasement in our institutions *The Killers* submits that it calls for a serious reflection. This is because, as parents or guardians, we share in the guilt when considering the fact that most of those students shouting ‘Aluta Continua’ are our children, possibly the last born of our mother or even a sister of our wife? Haven’t we taken notice of the fact that some of the crises in our institutions have political undertone? Shouldn’t we call our wards to caution rather than conclude that it is their generation? The suggestion made by Narrator one in the submission below seems to be a thought-provoking advice in the right direction:

Narrator One:- Whenever these students sing “Aluta! Aluta! to energize their zest for destruction, don’t join them but rather sing a newly created and progressive song to cool their restlessness and unnecessary radicalism. (TK p.8)

The advice above sounds simple; ‘sing a newly created and progressive song to cool their restlessness’ but candidly, it is a subtle way of calming frayed nerves as songs are antidotes to calming frayed nerves.

Another misnomer attitude that *The Killers* calls the society’s attention to in the play is the problem of unequal distribution of State resources. This is no doubt the major bane to the progress that is very rampant in most African countries; Nigeria in particular. The Niger-Delta issue in Nigeria is a case in point. The Niger/Delta crisis in Nigeria has been in the news for close to two scores of decade. Even now as this paper is being put together, the issue is taking a new dimension. On Wednesday, 7th March 2018 on Galaxy Television news, polarity among the Militant Ijaw Youths, who are the major actors in the protracted crises, was reported. Bothersome too is in the fact that the restive Ijaw youths, who have taken to arms, are those that we look up to as our future leaders. Where then is the future in this nation, when the land that has been flowing with milk and honey now flows with crises, conflicts and blood? Adeoye in *The Killers* takes notice that government’s intervention has yielded little or no dividends, consequently, he uses this theatrical approach to draw attention of our leaders and followers to unabated hideous and deadly activities such as: kidnapping, killings, abduction of nationals and foreigners that occur on daily basis in Niger-Delta and by extension, Nigerian. The menace of kidnapping he brings the example to the fore in *The Killers*, where some American Nationals are kidnapped and their abductors threatened to kill them should they fail to pay the demanded ransom within a stipulated time. He explores the emotional recall strategy to excite the sensibility of theatre audiences the gory psychological torture that the kidnapped victims experience in the hands of the kidnapers as contained in the voice over dialogue of the kidnapped foreigners: “please don’t kill us. We will pay the ransom demanded.” (TK p.8)

Although, players in these heinous crimes advanced reasons; like neglect, deprivation, environmental degradation, political suppression, and systematic elimination of vocal Ijaw community leaders such as Ken Saro Wiwa as well as uneven distribution of resources. Thought it is a pitiable condition when one considers the dialogue below:

Azome:-... They know that we are the third class citizens in the Wazobia project ,the natural owners of their main source of income. (TK p.9).

Agreed that they have suffered deprivation as contained in the pathetic statement above but I think one should be guided by the old adage that says: “two wrongs don’t make a right” and allow it to speak to our conscience. What seems to be wrong today may be corrected tomorrow when we encourage jaw-jaw as against war-war or how shall we bring back lost souls or mend the strained bilateral relationship when conflicts subside?

Without prejudice to efforts made so far by the Nigerian Government, we notice that Nigerian Government’s efforts towards resolving the Niger-delta impasse even as it is committed to a quick resolution was not swift enough. An historical overview of some reactionary events points to this. The resignation of one Tonye Princewill, a member of Yar’dua 2020 Committee who resigned as the Chairman, Sub-Committee on Niger Delta sometimes in June 2009 on the complaint that government allowed military invasion of Ijaw communities in Delta State then was a confirmation of the government’s lackadaisical attitude towards the issue.

In another Newspapers report credited to one Mirki in the *Niger Delta Standard* of Thursday, June 04, 2009, he laments Government’s slap-dash attitude thus: “...the griping poverty level, unavailability of social infrastructure and soldiers' invasion of Niger Delta communities showed the insincerity of the President Umaru Musa Yar'Adua-led Federal Government to solving problems of underdevelopment in the region.”

The Killers also calls our attention to another unpleasant situation where religious leaders incite their followers against one another. Osofisan in *Once Upon Four Robbers*(1980) brings to fore that kind of social menace where he presents in unmistakable terms the double-face religious clerics in the metaphor of ‘Afaa’ (Osofisan 1980, P.15) who are in large number in our society. The same scenario is described in *The Killers* as “Killing to sell God” (p.11).

The Killers also draws our attention to another way through which conflict creeps into our society, through ‘cheating’. This is epitomised in the two drummer friends who float a joint entertainment business but ends up cheating themselves. This is expressed in the dialogue below:

Drummer One: All I know is that you cannot take all the money given to us...

Drummer Two: Why? Don't you know that I entered the professional market before you? (p.13)

This dramatic scenario educates us further on what cheating means. It also warns us to be weary and note that it does nothing, but puts spanner in the wheel of peaceful co-existence, which in turn breeds unpleasant relationship.

In another development, the play; *The Killers* exposes us to other social vices that encapsulate our society; amongst which is the 'love of money'. This is exemplified in the character metaphor of the office Messenger of the WAZOBIA Merit International, who in his search for quick wealth agreed to meet the stringent condition laid by the Diviner. The dialogue that ensued below captures this:

Messenger:- Just tell me. I will perform all the rituals better than you think. I am ready to say bye-bye to poverty. (TK,p.22)

Diviner:- Can you get a fresh dead body? (TK,p.22)

Messenger:- (Taken aback) A ... fresh dead body? ... I will get it.(TK,p.22)

Diviner:- It is done more secretly. Parley with those mortuary attendants, you will get a fresh dead body even at cheaper rate. (TK,p.22)

Drawing from the above, we cannot forget in a swift the much publicised Okija saga story in Anambra State, Nigeria sometime in 2004, where a shrine in which human parts were used for rituals was discovered.

Other vices that manifest in our society, which *The Killers* brought to fore is 'over ambition' in the character metaphor of an army officer who rose to the rank of a Major General without fighting a single war and yet wants to become a Field-Marshal. This paper draws this in the dialogue below:

Major-General:- I am eyeing Lieutenant General, then General and finally, Field Marshal, the ultimate. (TK p.28)

This explains why many African countries witness, on regular basis, avoidable but ambitious Military coup d'état as well as the sit-tight-on power attitudinal syndrome of African political leaders. It would be recalled that before Mubarak of Egypt was forced out of powers in February 2011, after he had ruled Egypt for over thirty years. Same goes to Laurent Gbagbo of Coted'Ivoire who ruled for over ten years, yet was unwilling to quit power. Julius Nyerere of Tanzania, Eyedema of Togo, Robert Mugabe of Zimbabwe, Kenneth Kaunda of Zambia Muammar Ghadafi, of Libya are but a few examples of such sit-tight-to-power leaders. One has come to discover that they use the tactic of political deceit embellished with lies as theatrically presented in the dialogue below:

Major General:- The era of meritocracy is gone. The period we are now is, a period of social pretensions. For corruption is now a stigma to the poor and a way of life for the rich. Most of those who are fighting corruption are themselves agents of corruption. So don't be deceived. (TK p. 50)

Again, *The Killers* admonishes us on the danger that is inherent in 'caucus' syndrome, a system that we use in our daily political dispensation, a system that requires that you must belong to be relevant caucus group before you can make political progress. That is the reason why the Director of WAZOBIA Merit International is exterminated because he refuses to belong to the inner caucus of the political looters as contained in the dialogues below:

Major General: - (*Business-like*) You received two letters from the caucus, You ignored them... Have you deposited the money into those accounts?

Director: - No

Major General: - Why?

Director:- It is not easy. My religion, My conscience, My God will...

Major General:- In two days' time, you will give a thorough definition to religion, conscience and God. (TK p.30)

The refusal of the Director of WAZOBIA Merit International to belong to the caucus group leads to his untimely death. The director died, but the fact remains that no deed done under the cover of the darkness will go unpunished, if not now but later as epitomised in the law of karma. Adeoye eclectically presents this by personifying judgement in the ghost of the assassinated Director of WAZOBIA Merit International. This is illustrated below:

Ghost:- The truth will not die. In heaven there is no place for liars and traitors. No room for oppressors and aggressors but a place for the truth. Your masquerades has walked himself naked to the market, giving cloth to him is rumble. Wail for yourselves, your criminal actions now disturb your mental reasoning. That is why you don't walk again like dignified men but lament about like widows. Sadly enough like locusts you selfishly conspired to kill me. Mr. Manager, we both underwent the same academic excursion and I helped you, still you killed me. I wriggled myself out of your modern stealing and I was dealt with. Officer, thank you. Your action will lead you to your

anachronistic destruction. Mr Hangman, your love for money will end you disastrously. Remember that the truth will not die. (TK pp.50-51)

By the dialogue above, we are brought to the bare truth that no evil done against humanity shall go unpunished.

Conclusion and Recommendations

So far, we have examined *The Killers*, a socio-drama and a play in two parts, with the beginning being the Prologue, with philosophical clichés of: “Those who have ears...”, “Unionism as gangsterism”, “Can’t we reason”, “Killing to sell God” and “Money, the root of evil” while Part two, which is sub-divided into nine movements concludes with Epilogue that is tagged “A parade of the killers”. The play put to fore a caricature of the Nigerian society.

Consequent upon this, the paper encourages the Government, non-governmental agencies and well-meaning individuals to show interest in contributing financially towards production of play texts and play performances. In addition to the above, government should: build more theatre houses, give scholarship to students who are ready to pursue theatre education. In this direction, Government should also review the university admission quota policy of ratio 40/60, which has made art courses (theatre study inclusive) a subordinate to courses like; medicine, engineering, accounting and make it at par with other courses.

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A Discursive Pragmatic Perspective to the Analysis of Selected Tweets on COVID-19 Pandemic

By

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and

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Abstract

The COVID-19 pandemic has generated a lot of reaction from Nigerians home and abroad both before and after the lockdown. These reactions are encapsulated in the linguistic choices of Twitter users. The thrust of this study was the examination of selected COVID-19 tweets through the adoption of a discursive pragmatic approach. The data for the study were selected purposively and randomly; and analysed using Agenda Setting theory of McCombs and Shaw (1972).

Keywords: Pragmatics, COVID-19, Tweets, Critical Discourse, Discursive Pragmatics.

Introduction

The effects of the COVID-19 pandemic on the entire world and more specifically Nigerians cannot be overemphasised. These effects range from closure of markets/ business hubs, relaxation centers such as hotels, restaurant, clubs and worship centers. To cap it all, the pandemic infringed the freedom of every individual in the nation. The most deadly effect of the pandemic is socio-economically inclined. Most families suffer from poverty, hunger and financial crisis which were born out of loss of job by the breadwinners of numerous families. Apart from this, inflation was the order of the day as prices of goods and cost of services became skyrocketed.

The outcomes of these infelicities were series of reactions from the affected persons on the social media. This was because people found solace in the social media; people were able to socialise with friends, colleagues and families whom they could not meet physically through this platform, likewise, philanthropists provided palliatives for the needy through this platform. Also, the social media was the only platform through which people

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could express their grievances. As a result, countless remarks and comments flooded the social media surfaces such as Facebook, Twitter, Instagram, Whatsapp, Telegram, etc. reflecting the social and cognitive dispositions of people toward the trend of the pandemic. This all-important and impressive roles of the social media has triggered the researcher's interest to examine selected tweets on COVID-19 pandemic through the deployment of the framework of McCombs and Shaw's (1972) Agenda Setting.

Pragmatics, Discourse Analysis and Discursive Pragmatics

A field of linguistic appraisal which studies the use of language in social context is the discipline of pragmatics. This approach has been variously described by scholars such as Crystal (1997), Mey (2001), Thomas (1995), and Yule (1996). Pragmatics according to Crystal (1997) is the study of language from the viewpoint of users, especially the choices they make, the constraints they encounter in using language in social interactions and the effects their use of language has on other participants in the act of communication (p. 301). Considering Levinson, Mey, Thomas and Yule's definitions of pragmatics, Thomas (1995, p. 22) defines pragmatics as meaning in interaction. According to her, making meaning is a dynamic process, involving the negotiation of meaning between interlocutors, the context of utterance such as physical, linguistic, psychological and social and so on, and the meaning potential of an utterance. Yule (1996, p. 3) views pragmatics as the study of meaning. According to him, pragmatics can be examined from four dimensions of meaning: the study of speaker meaning, contextual meaning, the study of how more is communicated than what is said and the study of the expression of relative distance. Pragmatics according to Mey (2001, p. 6), studies the use of language in human communication as determined by the conditions of society. According to him, communication in society happens by means of language. However, language users, as social beings, interact and use language on society's premises: society controls their access to the linguistic and communicative means. Pragmatics thus studies the use of language in human communication as determined by the conditions of society.

From these definitions of the concept of pragmatics, it can be inferred that linguistic analysis which is situated within the context of social interaction is the concern of pragmatics. This is closely related to the aim of the discipline of discourse analysis. These two fields of linguistic appraisal are interwoven. Foucault (1972) perceives that discourse is a set of regulated practices, generated by a society or by an elite within society, which determine the forms and evaluation of utterances; for example, what can be expressed and considered to be true or valuable. Discourse analysis simply studies language use beyond the clausal level according to Yule (2001); hence one can say discourse analysis studies language use at the level of

social interaction. This definition is also similar to that of pragmatics in that studying language in social interaction is centered on the context of the social interaction which incorporates the participants themselves, their role relationship, and their linguistic background, world knowledge, etc.

In the views of Kassper (2006) and Zienkowski (2011), discursive pragmatics is inter-disciplinary in nature as it simply describes the pragmatic study of discourse— it is the combination of the pragmatic and discourse analytical approach on one hand; and applying conversational analysis to speech acts on the other hand. De Saussure (2012) refers to discursive pragmatics as procedural pragmatics. He claims that a pragmatic explanation of meaning provides all the elements that discourse analysis describes.

Dumitrescu (2015) adopts an intercultural and inter language approach to discursive pragmatics in his examination of the alternation between Spanish and English in bilingual speech. Ver Der Bom and Mills (2015) adopt a discursive approach to the analysis of politeness. In this study, the focus is on the critic of Brown and Levinson's theory of Politeness. Chilwa and Ajiboye (2016, pp. 436-462) carry out a Discursive Pragmatic Study on T-Shirts Inscriptions using some aspects of Martin and White's (2011) Appraisal Theory. More specifically, the aspects of the theory adopted by Chilwa and Ajiboye are evaluation and stance in a group of text.

From the empirical descriptions above, discursive pragmatics simply refers to an approach to language study in texts which is dynamic in nature. It involves the deployment of different linguistic theories for the analysis of series of texts or a given text. This definition of discursive pragmatics is further established through the assertions of Ver Der Bom and Mills (2015) who claim that the discursive approach seems nebulous and unsystematic, hence, its adoption of diverse linguistic theories. Due to the interdisciplinary and all-in-all nature of the discursive approach, this study adopts the discourse approach to pragmatic study, Agenda Setting theory of McCombs and Shaw (1972).

Agenda Setting Theory

The concept of agenda simply refers to a topic of discussion. As the name suggests, it is the media's focus on specific issue in vogue. This theory of McCombs and Shaw (1972) is hinged on two assumptions. First is that the media determine what they expose to the public as a pressing issue; and secondly, by placing emphasis on issues, the media has a way of making the public perceive some issues as more important than others (McCombs 2004). In the view of Coleman and Wu (2009),

After first-level agenda-setting effects were established, researchers began to explore a "second-level" of agenda setting that examines the influence of attribute salience, or the properties, qualities, and characteristics

that describe objects or people in the news and the tone of those attributes." The second level of agenda setting was suggested after research confirmed the effects of the theory. As agenda-setting theory was being developed, scholars pointed out many attributes that describe the object. Each of the objects on an agenda has a lot of attributes containing cognitive components such as information that describes characteristics of the object, and an affective component including tones (positive, negative, neutral) of the characteristics on agenda. The agenda setting theory and the second level of agenda setting, framing, are both relevant and similar in demonstrating how society is influenced by media, but they describe a different process of influence. One tells us what information to process and the other tells us how to process that information.

The assertion above highlights the basic components of the tenets of the Agenda setting theory which are—objects, attributes and frame. Coleman and Wu also opine that framing theory is an extension of agenda setting theory which describes how the "stance",

Feezell (2017) carries out a study on Agenda Setting through Social Media: The Importance of Incidental News Exposure and Social Filtering in the Digital Era. In this study, Feezell's aim is to overcome the shortcomings of previous researches which focus on causal inference and external validity by leveraging an original longitudinal experiment administered organically through the Facebook platform. This study uses the tweet captions instead of the Facebook. This is the area of departure of this work from its predecessors.

Social Media/Twitter

Several scholars have described the concept of social media in diverse ways. According to Butt (2017) social media is a communication means that is aided by the internet which include the social networking sites that enable people to share their views and interact with others. Social media refers to an online platform that connects people and allows them to communicate with each other (Cox & Rethman, 2011). Similarly, there have been multitudes of research on the linguistic appraisal of data extracts from the social media platforms such as Facebook, Instagram and Twitter.

In his attempt to describe the impact of the social media in his study on the effects of social media on setting the agenda of traditional media, Nompumelelo (2019) reports that there have been numerous studies done on social media ranging from social media and society, social media and politics, etc. and social media and the agenda setting theory amongst others. This researcher adopts the quantitative and qualitative approach and among the results of the survey carried out was that the traditional media utilised social media in order to stay relevant, as online postings from the studied traditional media are attempts to participate on social media to cover their story.

Among the focus of related studies on the social media are those based on news sharing. In these studies, it has been found that people who share news normally perceive themselves as leaders and in most cases, they have many followers. Furthermore, studies by (Hoffman, Mason and Watts; 2011; Weeks and Holbert; 2013); found that people who share news stories online or follow news online and have a positive attitude towards sharing, are not likely to share or engage in news sharing.

Methodology

This research is qualitative in nature as the qualitative approach to data analysis will be adopted. The data was sourced purposively from the Twitter platform on diverse reactions of citizens on the COVID-19 pandemic. Ten tweets were selected for analysis; five from the lockdown period while the other five were selected post lockdown period. These data will be analysed using the tenets of McCombs and Shaw's Agenda Setting Theory.

Data Presentation and Analysis

The selected tweets under investigation are first presented as they occur on the twitter page including the diagrams for better interpretation by the readers. The first datum emphasises the deadly nature of the pandemic, data two, three and four present the effects of the pandemic on the Nigerian citizens, the fifth, sixth, seventh, eighth and ninth data state the lessons learnt from the pandemic. Datum ten emphasises the aftermath of the pandemic on the socio-economic trend of the nation. Each of the data is analysed using the Object, Attribute and Framing components of the agenda setting theory.



Object/Attribute

The object which is the theme of the tweet above is educative in nature as it preaches the contractible and destructive nature of the pandemic, and therefore appeals to the readers to stay indoor to avoid contracting the virus. The word, 'kill' in the tweet emphasises the consequence of contracting the virus.

Framing Strategy

Firstly, the writer of the tweet has deployed analogy as a technique to convey the message to potential readers in a simple and direct manner. HIV is popularly perceived as a deadly disease, and unprotected sex, a high level of intimacy between two parties, is a possible contracting factor for this ailment, but it is possible to escape contraction of the ailment despite having unprotected sex. Contrarily, a simple handshake (not as intimate as sexual intercourse) can lead someone to peril if either of the parties involved is infected with COVID-19.

Secondly, the writer employs a linguistic form which is possible to have a large outreach, the Nigerian Pidgin English. The pidgin expression: *Dey your Dey*, which possible meanings include, “keep to yourself”, “avoid contacts”, “stay away”, etc. is deployed by the writer to communicate to the educated, fairly educated, young and old in the society. Anyone with the minimum level of education can interpret the pidgin-text alone if the interpretation of other linguistic components employed by the writer cannot be understood.

Thirdly, the writer deployed a humorous but serious means to preach safety through the expression, “God forbid”. God is identified as the supreme-being who is capable of making things happen and who can save one from calamity. Also, the adjective, ‘unprotected’ is purposely repeated to emphasise how deadly “direct contacts” can be.



Wetin event planners and MCs wan dey chop now 🤔
#CovidNGR



Object/Attribute

Unlike the first datum, this datum centres on the effect of the pandemic on the socioeconomic well-being of the people. The word, *chop* as used in the text has diverse linguistic interpretations; it is contextually synonymous to sustainability, survival, livelihood, etc. Hence, the writer of the tweet is more concerned about the livelihood of the people.

Framing Strategy

Like in the previous datum, the writer conveys a serious message in a humorous manner. This is portrayed in the interrogative form in which the

utterance is structured. The utterance is a rhetorical question, even though there is an omission of a question mark. The writer is not asking a question, rather, the writer is indirectly expressing concern toward the survival of certain members of the society who are described on the basis of the nature of their profession— “event planners” and ‘MC’, the former refers to people who organise events while the latter refers to “masters of ceremony” those who anchor programmes at various events. Also, considering the emphasis placed on the profession of this category of people, the writer is not only showing concern but also lamenting over the restriction placed on movements and social activities such as naming ceremonies, birthday, house warming and wedding parties. This is a fact which is not explicitly stated but which is implied through the emphasis placed on the callings.

Not only this, the writer adopts the Nigerian Pidgin English throughout. The entirety of the utterance is Pidgin English. The expression, *Wetin event planners and MCS wan dey chop now*, can be translated as: “how will event planners and MCs sustain themselves at this period?”



Object/Attribute

Like the previously discussed tweet, the preoccupation of this tweet is the aftermath of the COVID-19 pandemic on the people who are members of the writer’s ‘neighbourhood’. The timing, “48 Hours” and the infelicities detected within the period, ‘crime’ which obtains at the range of ‘0-5’ and domestic assault, “Fight Between Couples” which occur in thousands ‘3,064’ are the attributes that further establish the effect of the pandemic.

Framing Strategy

The tweet like the previously discussed has a humorous undertone. A serious event is presented in a mild manner through the writer’s deployment of the term, ‘report’. The sense which the word communicates is distinct from its formal connotation; it depicts hearsay or rumour from the neighbourhood.

The writer’s choice of a time indicator and specification, “48 Hours” is to blow beyond proportion/ exaggerate the happening. This is further

entrenched with the frequency of the unfortunate occurrences: “Crime- 05” and “Fight Between Couples- 3,064”. These are infelicities that are attributed to the lockdown. As people are forced to stay at home, robbery and vehicle accidents have ceased, crime rate has reduced to the barest minimum while domestic assault boomerangs. The causative factor which the writer does not state but is embedded in the inflated figure for domestic assault include idleness, financial set-backs, hunger, and lots more.



Object/Attribute

The topic of the tweet above is lamentation on the socio-economic effect of the pandemic on the existence of the people. The topical attributes are reflective in the writer’s linguistic choices such as: ‘survive’, ‘hustle’, ‘struggle’, ‘hunger’ and ‘eat’.

Framing Strategy

The strategy adopted by the writer of the tweet above is of lamentation and appeal. The writer’s introductory remark is on the surface level, a declaration but the underlying message conveyed is an expression of regret over the circumstances surrounding the means of livelihood of the people which is beyond their control to repair, “Many Nigerians survive on daily hustle”. Hence, people who find themselves in this category, the writer inclusive, often turn to ‘God’ for redemption. This is indicative of the writer’s submission in form of a rhetorical question, “What is our fate dear Lord??”, and the succeeding prayer (an Apostrophe) in a manner of appeal to the supreme-being— “ O Allah, heal our dear land”.

Relatively, the writer’s linguistic choices: “daily hustle”, “safety and street”, “hunger and virus” depict the effect of the COVID-19 lockdown on the socio-economic state of the masses, those who survive on their daily earnings, the category of people that do not have the opportunity of saving part of their income on daily basis. Even though the writer may not belong to this category, he advocates for the consideration of these members of the society through the provision of palliatives. The writer has implicitly stated this fact in his opening remark, especially with the phrase—“survive on daily

hustle”. The writer advocates in the later part of the tweet that while the people may be forced to stay at home to avoid contracting the virus, they can be stricken by hunger, since the people “struggles between hunger and virus”.

Zoba @Utdzoba · 21h
This Corona Virus outbreak just outlined a few things

- How incompetent our leader have been.
- 80% of our celebrities are just clowns with fame!
- Most of our religious leaders don't practice what they preach! Most value money over anything!

#COVID19NIGERIA

Object/Attribute

The tweet above is critical of specific spheres of the Nigerian society— political, entertainment and religious spheres, how members of these spheres, instead of adding to societal values, extinguish it. The attributes of the objects include words such as: ‘incompetent’ and ‘clowns’, and the expression; “value money over anything”

Framing Strategy

Parallelism, metaphor and specific word choices constitute the linguistic frames employed by the writer of the tweet to convey his message to the potential audience. By parallelism, the structure of the tweet is in an outlining manner, the major issues are presented in bullets and the phrase structure, NP runs in the lines— “our leaders”, “our celebrities”, and “our religious leaders”. These people represent the major icons in a typical Nigerian society. Members of the society perceive them as embodiments of righteousness and hope but the reverse is the case. The writer summarises them as ‘incompetent’ and ‘clowns’, and the expression; “value money over anything”. None of these group icons is considered worthy of emulation but condemnation. Metaphor is evidence in the direct comparison of these social representatives based on attributes which are derogatory. “Leaders are incompetent”, “Celebrities are clowns”; “religious leaders value money over anything”.



Almost a million Naira to study
chemistry in Covenant university, yet
none of them has invented anything,
not even anointing oil.

6:48 am · 09 Oct 19 · [Twitter for Android](#)

Object/Attribute

The topical issue in the tweet above is satirical in nature. It decries the inability of Nigerian tertiary institutions to produce quality—graduates who are productive, those who could proffer solutions to real life problems, those who could utilise what they have learnt for societal benefits; as against quantity, i.e., a large turnout of graduates all in the name of being educated. The attributive marker in the tweet is concealed in the sense conveyed by the phrase and words: “Covenant University”, which represents the Nigerian tertiary institutions at large; ‘Chemistry’, which represents the knowledge acquired; ‘them’ which represents the graduates; and ‘invent’ which represents utility of knowledge and skills acquired.

Framing Strategy

The techniques used by the tweet writer include analogy, satire and humour. In the first place, the analogy of paying exorbitant amount of money for studying is reflected in the text: “Almost a million naira”. ‘Chemistry’, a subject of study in an institution is chosen by the writer and emphasised due to its relevance to the topic on COVID-19 out of the numerous available courses.

Satire in the text is emphasised in the expression, “yet none of them has invented anything, not even anointing oil”. This stresses lack of social relevance of Nigerian learned youths toward tackling societal problems. The choice of anointing oil is dictated by the social function attached to it in the religious sphere as well as the spiritual realm. It is popularly believed that the ‘oil’ is capable of healing all kinds of ailment. Even though satirical, a surface observation of the tweet appears humorous. Anyone can see the writer as one who is racking a joke out of the situation to lessen the impact of the pandemic on the readers.



Object/Attribute

The subject matter of this tweet is like the previously analysed, satirical. It condemns irresponsibility, misappropriation of fund, among other infelicities of the Nigerian administrators. The attributes of a ‘man’ represents the administrators; ‘house’ represents the national infrastructures; ‘money’ represents the national treasures; and ‘hotels’ represent neighbouring nations.

Framing Strategy

The writer of the tweet has employed analogy, simile, personification and symbolism to drive home his point. The entire tweet is an analogy, which depicts the real situation of things with the Nigerian politicians who not only mismanage the national wealth but also escape abroad to enjoy facilities which they have the capability of creating and maintaining in their home nation. With the outbreak of the COVID-19, international movements were restricted and seeking external health care provisions become impossible, hence, the defective facilities which they have failed to maintain are resorted to.

Simile is evident in the writer’s expression, “Nigeria is just like a man”. In the same vein, ‘Nigeria’ in this expression is personified; it is used to represent numerous politicians and administrators who exploit the nation’s resources rather than utilising it appropriately. Symbolism is characterised in the writer’s choice of words: ‘man’ represents the administrators; ‘house’ represents the national infrastructures; ‘money’ represents the national treasures; and ‘hotels’ represent neighbouring nations.



#SalvationHasCome

Object/Attribute

The theme of the tweet is celebration amidst chaos. The last unspaced sentence, initiated by hash-tag “#Salvation Has Come” is celebrative. This conveys a sense beyond the sentential composition. The chaos is also initiated by the hash-tag “#COVID19”, which represents the pandemic

Framing Strategy

In the tweet, the writer employs euphemism to convey his intention to the members of the audience. The entirety of the first part of the tweet and the last utterance introduced by hash-tag are euphemistic. Even though the expression “What the will of Nigerian voters wasn’t allowed to do, #COVID19 has done for Nigerians” seems celebrative, it condemns the misdeeds of the Nigerian political administrators over the electorates, “Nigerian voters” which can be summed up as bad governance. Instead of adopting a direct slander of the oppressors, the writer has chosen a euphemistic approach to satirise them. “#Salvation Has Come” is another euphemism as nothing is salvaged, rather, it is a pandemic from which infliction the so-called oppressed are not safe.

Other linguistic characteristics of the tweet include the use of personification, symbol and a word that is polysemous. In the expression, “#Salvation Has Come”, the word, ‘salvation’ is personified. Likewise, in the first utterance of the tweet, ‘will’ is personified too. The symbol, ‘#’ is also known as hash-tag; it represents Naira and introduces the Nigerian currency denominations. It is used in the tweet indicate a tweet written by a Nigerian. The word, ‘will’ is polysemous. It has different connotations among which are: desire, power, wraths, strength, etc.



Object/Attribute

The theme of the tweet above is preaching responsibility. The writer’s words choices that depict the attribute of this theme are: ‘duty’, ‘work’ and ‘job’.

Framing Strategy

The tweet writer employs humour to convey a serious message in a less serious manner. The picture accompanying the text further justifies this assertion. In a typical African/Nigerian society, it is considered unpleasant (a taboo for men to back babies). However, there's no rule scientific backing for such a rule. Backing a baby is considered the responsibility of the feminine gender, especially mothers. A woman who does not carry the baby on the back but use other means is considered uncultured. The writer of this tweet perceive child nurturing as a collective responsibility, rather than be the job of particular gender or one of the parent. Hence, the lesson taught by COVID19 pandemic, especially its immobility impact is responsibility by both parents over child nurturing. This explains the emphasis that the writer places on the synonyms.

The writer also uses contextual synonyms: 'duty', 'work' and 'job'. To the writer, child nurturing is a job on its own, hence the lockdown has enable men to take up the duty they always avoid. The last sentence, "job well done daddy" is commending the man becking a baby while he still watches the television.



Object/Attribute

The topical issue in the tweet above is reflexive of the socioeconomic situation in Nigeria and the aftermath of the COVID-19 pandemic trend. The Nigerian situation is portrayed in the writer's linguistic choices, especially in the concept of a Nigerian 'home' devoid of 'laptop', 'internet' and 'NEPA'. These are essentials as well as embodiments of an ideal home in an ideal social set up.

Framing Strategy

The writer has employed diverse of sentence structures to convey his messages to the potential audience. There are three sentences in the tweet altogether. In the first place, an affirmative statement introduces the tweet—"Asking Nigerian civil servants to work from home is a joke taken too far". Apart from being affirmative, the statement is blunt and rebellious. The firm

nature of the statement portrays the writer as one of the so-called civil servants who is ready for a revolt.

The succeeding statement is interrogative: “Which home, where is the laptop and internet, what of NEPA”. These are three questions presented as one by the writer which is reflexive of his cognitive state (annoyance). The writer decries the image of a typical Nigerian home, one of the masses not the bourgeoisies which lacks the basic social amenities.

The last statement which is also declarative is derogatory; it condemns the source of the supposed information which triggers the writer’s reactions. The statement, “that announcement was a copied one, not original from Nigeria”, constitute three important lexical items: ‘original’, ‘copied’ and ‘Nigeria’ which sums-up the mind-set of the writer regarding the socio-economic state of the nation, hence, his claim that the information is not being ‘original’ but ‘copied’, since the appropriate amenities are not provided for such situation, “working from home” to be possible.

Discussion

As the tweets have diverse topic, so do the discoveries. More importantly, the deployment of three tenets of the Agenda Setting theory of McCombs and Shaw, Object, Attribute and Framing Strategy, for the appraisal of the selected tweets has revealed that:

Tweets contain linguistic elements such as rhetorical devices, especially figures of speech like metaphor, personification, simile, and lexis/semantic features such as repetition, synonyms, euphemism and analogy. Other features of tweets include the use of symbols and humour. The specific figures of speech are used to stir readers’ emotion and ensure clarity of description. Words and phrases are repeated, including the repetition of parallel structure in order to lay emphasis on those words and expressions expression; ; and to create linguistic variation. Euphemism is deployed by the writers to create humour on one hand, and to lessen the impact of the pandemic on the people on the other hand. This also justifies the function of humour as used in the selected tweets under study. Analogy is used for accessibility reasons, so that the tweet could communicate to a wider audience, including the fairly educated ones.

Conclusion

So far in this study, the deployment of the tenets of the theory of agenda setting for the examination of the studied tweets does not only reflect topical issues in the social media outlet at the period, it also reveals that tweets and the social media platform at large, serve as revolutionary agents in a nation as the tweets do not only emphasise trending issues but serve as a platform where value is added to the existence of members of a given society. In conclusion, tweets are not just words paste on surfaces of the

social media; they are weapons which the oppressed use to fight their oppressors in an ideal social setting where social crises have become the order of the day.

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Cultural Relativism for National Peace and Unity in Nigeria: A Critique of Ziky Kofoworola's *Futonje: Our Love*

By

Tijime J. Awuawuer *

Abstract

Using Kofoworola's *Futonje* as a paradigm, this paper holds that, since no human society exists in complete isolation, different societies in Nigeria should also exchange and share culture and should have some interactions with others. The paper argues that the choice of inter-marriage is one of the factors that can bring about cultural relativism for peace and unity in Nigeria in the invent of cross-cultutal understanding as contained in *Futonje: Our Love*.

Keywords: Culture, Ethnocentrism, Relativism, Inter-marriage, Dramaturgy.

Introduction

Culture is the patterns of behavior and thinking that people living in social groups learn, create, and share. Culture distinguishes one human group from others. It also distinguishes humans from other animals. A people's culture includes their beliefs, rules of behavior, language, rituals, art, technology, styles of dress, ways of producing and cooking food, religion, and political and economic systems. However, st people commonly use the term *culture* to refer to a society or group in which many or all people live and think in the same ways. Likewise, any group of people who share a common culture—and in particular, common rules of behavior and a basic form of social organization—constitutes a society.

The notion of culture has several distinguishing characteristics: It is based on abstract ways of referring to and understanding ideas, objects, feelings, or behaviors and the ability to communicate with symbols using language; People in the same society share common behaviors and ways of thinking through culture; While people biologically inherit many physical traits and behavioral instincts, culture is socially inherited. A person must

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learn culture from other people in a society; Culture is adaptive. People use culture to flexibly and quickly adjust to changes in the world around them.

African drama and theatre in the 21st century is tended to be a mediation of the actuality that reflects and stimulates the prejudices and parochialism of its audience, concerning itself more and more with the interior meanings of its contents, with these problems of human personality and human relationships. Though, these plays are fictional creations, they tell of the slowly achieved integration of the hero's personality or of his disintegration, of the conflict between self-realization and the flow of events. This can be presented explicitly, where the characters talk about what is going on in their minds, either ambiguously and with reserve, as in Kofoworola's *Fotunje*. These issues alternatively, are presented by a careful arrangement of objective facts, where psychological development is described purely in terms of behaviour and where the reader's subjective and objective responses are elicited by the minute descriptions of physical reality, as in *Fotunje*, which convinces the audience/reader that through the play he or she is seeing reality itself, rather than an artfully contrived semblance of reality.

Cultural Relativism

Culture is a means to express and communicate what is going on in people's lives using spiritual, intellectual or emotional features. Whatever happens inside or around a community will affect their culture. Therefore, the most central issue concerning culture is to provide insights into social life as a whole. There are countless examples of how external factors influence people's lifestyle, knowledge, resources and beliefs, and the evolution of their culture. Such factors include the transformation of the environment as well as social, economic or political changes, improvement of education and development of new technologies. Hence, the dynamic of culture and its ability to adapt to new situations are crucial tools for people to makes sense of their lives, find guidance and control modes of expression.

Culture as 'context' is concerned with the under lying values, beliefs, and traditions of a community. The understanding of such concepts opens possibilities to integrate people's potential and power in the cultural growth. The 'content' of culture is thus linked to the local cultural materials or the direct translation of the cultural context in life with its symbols and practices as ways of working, social organisation and traditional heritage.

However, increased knowledge leads to or facilitates a deeper understanding and, with it, a finer appreciation of cultures quite different from one's own. When it is understood that universal needs could be served with culturally diverse means, that norms and beliefs might assume a variety of forms, that morality consists in conforming to ethical rules of conduct but does not inhere in the rules themselves. Thus, a new view emerged that each

culture should be understood and appreciated in terms of itself. What is moral in one culture might be immoral or ethically neutral in another. Just like one man's food is another man's poison, therefore, cultural relativism is the view that no culture is superior to any other culture when comparing systems of morality, law, politics etc. it's the philosophical notion that all cultural beliefs are equally valid and that truth itself is relative, depending on cultural environment. Those who hold to cultural relativism hold that all religious, ethical, aesthetics, and political beliefs are completely relative to the individual within a cultural identity.

This explains that, cultural relativism is closely related to moral relativism that holds that all ethical truth is relative to a specified culture. Thus, to the cultural relativist, it is not right to hold that some kind of behaviour is right or wrong; the right or wrong is relative and dependable to a given society.

The view that elements of a culture are to be understood and judged in terms of their relationship to the culture as a whole—a doctrine known as cultural relativism—led to the conclusion that the cultures themselves could not be evaluated or graded as higher and lower, superior or inferior. For example, according to the cultural relativists, it is no right to say that patriliney (descent through the male line) is superior or inferior to matriliney (descent through the female line), just like, it is absurd or meaningless to say that monogamy is better or worse than polygamy. Thus, it is equally unsound or meaningless to say that one culture is higher or superior to another. A large number of people subscribed to this view; they argued that such judgments are subjective, unscientific and therefore relative.

Cultural Relativism in *Futonje: Our Love*

Pollis (1998, p. 27) argues that:

In the light of the absence of an agreed upon concept of human rights a search for a reconstructed universalism is in order. Such a reconstituted human rights theory would facilitate accountability by all States and would enhance the prospects for enforcement since the newly defined standards would embody both Western and non-Western standards.

Thus, the present Nigerian problem is the issue of lack of free flow of basic fundamental human right which is a strong hindrance to the wheel of national integration that has been the hope and dream for national growth, peace and tranquillity. Freedom of worship in principle; Christians not seen Islamic religion as good religious practice, Muslims considering Christians as unbelievers. There is a fundamental social issue, “cultural relativism” that needs to be addressed before Nigeria will ever remain a hospitable nation for all citizens. This cultural relativism ranges from religious tolerance and other extremist practices that inimical to socio-cultural integration. Hence, the

overarching conflict between the uniform application of universal human rights and the specific understanding provided by cultural relativism is the primary focus of this paper. Kofoworola *Futonje* is rather an approach to that effect, in researching for a special dose for a negotiation that will ever, if at all applied will nurture the nation to a greater height for the spirit of love and peace for national development. The issue of intermarriages between ethnic groups in Nigeria is one of the social indices in question that is well experimented in *Futonje*, its discourse is a clear representation and re-enactment of the Nigerian controversy of North - South dichotomy, and beyond the subtext, religious intolerance that are abound. What the play tells us is that, let us be bind together by “love” for the peace and unity of the nation. The love between Futonje, a girl from the north, and Ajala, a southerner is rather an apt metaphor that has an extended meaning holding tight the discourse of the play as an icon for a way forward in Nigeria that is characterized with cultural and religious intolerance.

Futonje is a deliberate clarion call for national integration as can be best explained in the words of the Priest as re-enacted in play-within-play by Malingo in the play. “...*Futonje is like the bell of unity, ushering a new era of national integration*” (p.36). This statement from the Priest becomes obvious because Futonje’s parents are not ready to accept her marry Ajala, who is from a different cultural background, therefore, would want to stop the relationship that is about to exist between Ajala and Futonje. To Malingo, Futonje’s aunt, it is against their tradition, she maintains:

“...you see we are of killo’s race: it is a taboo for any female in our race to get married to a man who cannot stand the gruesome ordeal of the blows: the test of man hood by which the bridegroom withstands the heavy blows of the cattle sticks on his ribs to prove his manhood. This masquerade driver who mesmerized Futonje into falling in his love with him is a stranger. Obviously he cannot stand the kilo’s bows in Sharo Test. ” (p. 36).

This shows that, Malingo is sharing some feelings of cultural ethnocentrism, the notion that one’s culture is more sensible than or superior to that of other societies. This therefore, affirms Malingo’s shared beliefs and values in the face of that of Ajala. Not only Malingo, Chief Ogboju Ajala’s uncle is also ethnocentric as he cautions Ajala for willing to take a wife from the Killo ethnic group.

Chief Ogboju: A cattle rearing tribe...Ajala, you are not afraid of falling in love with a lady from Killo ethnic group? (47)

Therefore, gathering from both Malingo, Fotunje’s aunt, and Ogboju, Ajala’s Uncle, we have seen a cultural disparity and ethnocentrism. However, the Priest predicts that this rigidity and ethnocentrism can cause a feeling of confusion and disorientation, and thus, advocates cross-cultural

understanding for national integration. This is also clearly stated in a dialogue in the play-within play between the priest and Malingo as:

Priest: The situation which confronts Futonje is like the confrontation of two civilizations. Both are very strong in their ideological frame work, one tending towards the west while the other tends, tends towards the East. Like the parallels, they may never meet.

Maingo: In this case they have met. Futonje has been mesmerized by the masquerade Driver who comes from the race of the people dancing to the tune of the western music. We belong to east where the sun rises and will never set.

Priest: Therefore in this case the East and West have met. To establish the process of integration? ... (p.38).

With all the predictions from the priest, Malingo is not convinced. However, Futonje interprets it with a deeper meaning as she argues with her aunt:

Futonje: Maingo, the prediction of the Priest has a strong meaning to me...

Malingo: You will not go to the South with us in the coming season of cattle rearing. That is my simple explanation of the Priest's prediction.

Futonje: South or not; cattle rearing or not; all I know is that my love for Futonje has no bound. I cannot do without him. (p.38)

By the end of the day, Malingo, Futonje's aunt is defeated when Futonje herself declares, "I will go; I must go to the south, I must search for Ajala; Nobody can stop me. Nobody! (p.39). This reaction from Futonje shows the optimistic position of the playwright towards national integration. Since no human society exists in complete isolation, different people from different societies also exchange and share culture. In fact, all societies have some interactions with others, therefore, out of curiosity, Futonje objectively studies Ajala's culture from the West and resolves to marry him.

Futonje: I, Futonje, I am resolved to go to the land of the palms.... My story is that of relocation of destiny for though I Futonje am of the Killo's cattle rearing ethnic group, yet I was born and bred among the cattle grazing movement of my people. Right from my childhood I have been watching with keen interest the cultural traditions of the southern people. My birth in the South seems to have exposed me to the possession of the spirit of the people of the land....I can recollect my childhood encounter with the Yoruba wedding songs (49-50).

If such a young lady should be able to contest with her aunt over this matter and win, then there is a better hope for the future generation. Futonje in this regard has demonstrated what is unique from many people's views

about other cultures. It is very hard to see people from other cultures in Nigeria critically observing other cultures with the intension of appreciating it; rather they hold ethnocentric views about these cultures. This kind of practice thus, leads to tension and suspicion where there is lack of cross cultural understanding, but if there is such understanding as contained in the play, there may be unity of purpose.

This unity of purpose as demonstrated in the play has also helped release Young Labbo from custody through the interest of Ajala who is an in-law to the killo race. Now they can feel at home as they continue to sojourn and trade down south.

The end of the play is also favourable and promising for a radical change towards building a new Nigerian nation. This is anchored by the statement made by The Wise-man: "Tell Mr Lugard we have had enough of his ideology. From now we shall speak with one voice..." (p.87). This statement is also a replay of the Nigerian quest for independence and self-sufficient which is expected to remain forever. It a long desire for peace, unity and progress. It is all about tolerance, accepting fellow citizens as they are from their cultural background. Presently, there are crises here and there, with very flimsy excuses of cultural misunderstanding and despises. The Fulani cattle breeders and the farmers in the North Central, South West and the South East conflicts. These cultural hatred has even taken Nigerian politics to tribal and religious vantages. Voting is done along ethnic and religious basis.

Conclusion

People are not born with culture; they have to learn it. For instance, people must learn to speak and understand a language and to abide and adjust to the rules of a society. In many societies, all people must learn to co-exist and prepare their existence. This process of enculturation, or cultural transmission is properly experimented in *Funtoje*.

The issue of national integration and the peaceful co-existence of the pluralistic and multi-cultural Nigerians in Nigeria has been a national discourse in the country since it secured independence in 1960. Despite global states' adoption of the constitutional principle of "unity within diversity" among nations, national integration remains a major challenge to most nations, including Nigeria. The state of national integration in Nigeria has been under the persistent negative influence of the issues. The challenge of integrating the multi-cultural and pluralistic nation like Nigeria remains a major one. The very many ethnic groups and socio-political inclinations and antecedents only deepen the challenge of uniting the different peoples of Nigerian as a united democratic nation.

Therefore, Kofoworola's *Futonje* is a play that plinks the conscience of Nigerians towards a realization of a better nation where all the citizens are not strangers wherever they find themselves in any part of the country. It is a food for thought for all Nigerians for better future and the generation yet unborn. This is because the task of unifying the various ethnic, religious, political and socio-economic groupings in Nigeria has remained a daunting national challenge more than hundred years after amalgamation in 1914.

The issue of national development, peace and unity can in a more simple way be approached from a more practical proof using a relative approach that can bring about the self-esteem equality, communalism, love and brotherhood.

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The Dialectic Essence of Selected Yorùbá Songs in Health Education

By

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Abstract

The Yorùbá people love songs. Therefore, there is hardly any occasion when the Yorùbá people will not sing. Songs constitute one aspect of Yorùbá oral genres. The use of songs among the Yorùbá people is contextual, that is, the context determines the choice of song(s) used. The content of each song describes its type. This informs why there are religious, lullaby, political and social songs among others. Till now, the need for the impacts and relevance of Yorùbá songs in health education is desirable. To achieve this, ten relevant health related indigenous songs are collected from elders and school teachers, while the content analysis model of Mailman School of Public Health, Columbia University is used to explore the songs. It is found out that, song is a potent instrument of health education for sustainable development. It is observed that song is more memorable than speech or verbal mode of communication or expression. The Yorùbá people also use their songs as a form of informal education to teach health rules to achieve a healthy living in their society. This paper found out that Yorùbá health related songs appeal to the psychology of the people to teach health education in informal settings. In conclusion, this study advocates the use of more songs as one of the Yorùbá means of informal teaching of health education as a panacea for sustainable development.

Keywords: Psycholinguistic Appraisal, Health Education, Yorùbá Songs.

Introduction

The African continent, according to Fayoyin and Nieuwoudt (2017, p. 1), is “home to a multitude of health and developmental challenges which are well established in the literature on international development”. Some of the health and developmental challenges besetting Africa are enumerated by Modaro (2005) include deep poverty, gender inequalities, humanitarian crisis, such as famine, floods, disease outbreaks, religious and political wars and a host of others. Fayoyin and Nieuwoudt (2017) stress that these woes became the main focus of the 2014 Millennium Development Goals which

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hammer on a total overhaul and multidimensional transformation of the continent. However, confronting these hydra-headed quagmires calls for social and behavioural change from all and sundry. Cross and Morley (2009) recommends songs as one of the effective means of achieving social and behavioural change in the society, especially in Africa. They further conclude that song or music contain the power to enhance group cohesion, bonding, sexual selection, cultural connectivity as well as the ability to engage and reward communities, groups and individuals.

Though much work has been done on various aspects of Yorùbá oral literature especially those associated with children by Yorùbá scholars, Akinyemi (2004), Oyesakin(1983), Babalola, (1970), (1976); Olatunji(1984); Olunlade, (1987), (1988) among others. Akinyemi (2004) employed Yorùbá oral literature which includes songs as a means of educating Yorùbá children. Oyesakin (1983) focuses on functional discussion of the categories of oral poetry associated with Yorùbá children. Babalola (1970) and Olatunji (1984) did analyses of Yorùbá puzzles and riddles respectively while Olunlade (1987, 1988) works extensively on the sources and themes of traditional poetry in Yorùbá.

This work examines those Yorùbá songs that teach health education by using the content analysis theory of the Columbia University to explore those songs in their informal settings. We examine some Yorùbá songs engaged to teach health education to the children and even adults by appealing to their psychology even as it is established that songs are more memorable than speech or verbal expression (Olusegun, 2017).

In this paper, therefore, selected songs deployed for health education in the Yoruba society constitute our main focus.

Theoretical Framework

The content analysis theory of the Mailman School of Public Health, Columbia University is favoured in this study because of its in-depth applicability to the exploration of songs composed for the teaching, promotion and dissemination of public health programmes all over the world. According to this school of health, researchers can use content analysis method to evaluate the language used within a text to qualify or quantify and analyse the presence, meanings and relationships of linguistic features or genres. This also implies that the researcher can evaluate language features by making inferences about the functions, meanings, messages audiences, culture and time or circumstances surrounding the text-song in our own context.

According to Torino (2008), song or music is at the core of social interaction in the society to the fact that it is used to create and express diverse emotional and social experiences. He sees song as a basis for sharing social identity out of diversity, and as a tool for sharing cultural knowledge

thereby enhancing a change process. Fayoyin and Nieuwoudt (2017) posit that songs have contributed to advocacy, networking with musicians and fundraising for health and development. they stress further that music or songs have been used as tools of information dissemination, awareness creation and other intermediate elements along the pathway to behavioural and social change. Besides, they aver that song has substantial entertainment and emotional value, and is able to spread messages in an indirect way in a variety of settings.

Fayoyin and Nieuwoudt made the case studies of songs on poverty eradication, humanitarian crisis and the promotion of family planning. In this paper, however, our focus centres on health songs sensitising the society to cleanliness in order to take bath, cut the nails, eat good food in time, avoid overfeeding, among others. Other songs include those that are deployed to discourage dirty and bad habits. It should also be stressed that most of the songs analysed in this paper constitute the songs sung in kindergarten, pre-basic, basic and primary schools. These formative periods are crucial in the development of the children and youth that form the heart of the society's tomorrow.

An Appraisal of Yorùbá Health Related Songs

In this section, we examine at some health related songs with the aim of looking at how they appeal to the psychology of the people, young and old to enhance a healthy living in the society. The importance of a healthy living cannot be overemphasised in any society. This is obvious in some Yorùbá songs such as:

1

a	Jí ko rorín	Chew your chewing stick in the morning
b	Wẹ́ kí o mó	Take your bath
c	Gé èékánná rẹ	Cut your nail
d	Jẹun tó dára lásìkò	Eat good food in good time
e	Má jẹun jù	Do not over feed.

The systematic way of life of Yorùbá when they wake up in the morning before they go about their daily routine is presented in the song (1) above to enhance a productive life in the day's engagements. Washing the mouth, (1a); having a good bath, (1b); cutting the finger nails (1c); before eating good food (1d) to avoid food poisoning through contamination from a dirty hand and moderate eating to prevent gluttony, (1e) are presented to her people systematically in song (1) above. Yorùbá believe in clean white teeth, this is the reason why they say "éyín funfun şenu lóge" (white teeth beautify the mouth). This can be achieved by the use of the chewing stick, **orín**, which does not only clean the teeth but strengthens them as they exact pressure on the tip of the stick to soften it before applying it on the teeth to wash them

clean. After the teeth are kept clean, the whole body must be clean too. This is why line(1b) emphasises a good bath not just an ordinary bath called **ìwẹ̀ bọ̀lẹ̀bọ̀lẹ̀** among the Yorùbá. Long nails are seen as a dirty habit among the Yorùbá people. This is why it is said among them, “**èèkànná ọwọ̀ kún kún kó borí ọwọ̀, ọjọ̀ tó bá kún tó borí ọwọ̀ lẹmọ̀ aráyé n gẹ e....**” This shows that Yorùbá people realize that germs and bacteria are contacted in their daily activities and some of them find the underneath of the long nails a good hiding place. The danger in this is food contamination/poisoning, which can lead to any disease/ sickness. Unfortunately today, we see that what used to be detested among the Yorùbá is now a thing of fashion. Male and female keep long nails today like those of hawks and many of them even paint them with chemicals. When the nails are not long to their satisfaction, they fix plastic to make them longer. The psychology of good food prepared from natural farm produce and not junks is taught in line (1d) above with a note of warning against overfeeding in line (1e). We can see how psychology of good living is encumbered in the short, but thought provoking song we just appraised.

Another song used to educate people on healthy living is shown below as song 2

2

a Ñlẹ o ọbùn, ají-má-rorín	Greetings to a sloven one who wakes up not cleaning his/her teeth
b Túfú mà n şeré oge	A dirty one posting like a honoured one
c Irun şe pàlàbà mọ ọ lóri	Hair very unkept on the head
d Ìyẹwù ọbùn ò yàtò síbì tẹlédé n sùn	Bedroom like a piggery
e Èfórí ti fómó rẹ ní túlu	Constant headache becomes migraine to her child
f Bí o bá jí ìwọ̀ kì í fomi kanra	Water does not touch your body in the morning
g Ọbùn ràşìràşì olóorùn	Dirty one with offensive odour
h Oúnjẹ ni bí ikán	Food at all time like a termite
i Ọbùn àbìjẹ wòmùwòmù	Dirty one eating mannerlessly
j Oníjẹ taşo ò şoro	Mindless about clothe but food (for food only)

k Iyán odó kan ò tó ọ́ọ́ jẹ	Whole mortar of pounded yam cannot satisfy you
l Kó má figbá a mi mumi oo	(twice) Let her not use my drinking calabash
m Ọ̀bùn, kó yá a dágba a tirẹ̀ lẹ̀tẹ̀, kó má figbá ami	mumi Let the dirty one find her own calabash and not use mine.

Appraising the linguistic elements and the psychology impact on anyone hearing the song, we would see how Yorùbá deride dirt. The opening was in a greeting language, (Nlẹ) that one would psychologically think the song would be a praise one. Immediately after the initial greeting word, Nlẹ (helo), various linguistic items describing the physical features of the sloven follow. The various things expected to be done when one wakes up in the morning are nothing to the dirty person as we see in line(2a), **ají-má-rorin** (one who does not clean her/his teeth) early in the morning as is customary among Yorùbá. Line (2f) tells of another important thing Yorùbá people cherish and do in the morning; ...**kì í fomi kanra** (water not touching her/his body in the morning).

Another thing we see in the song has to do with the look of the sloven as unrepresentable. In line (2b), the word, **pàlàbà** (curdled hair) describes the hair on her/his head. This is as a result of accumulated dirt as a result of not washing the hair as well as the body. The linguistic items, **ọ̀bùn ràsìràsì olóòórùn** (full of offensive body odour). In line (2g) also describe the general physical outlook of the sloven.

The environment, the room of the dirty person is linguistically described as being dirty as a piggery, **ìyẹ̀wù ọ̀bùn ò yàtò síbí tẹ̀lẹ̀dẹ̀ n sùn**. We need to say a little about the features of a pig. Wikipedia describes a pig as any animal in the genus *Sus* within even-toed ungulate family. The pig is unpleasant, offensive, dirty and greedy. We found out in the course of this research that big pigs do kill the young piglets for food if they are not fed on time. Even when they served their feed on time, their unpleasant, unfriendly and greedy nature would instigate them to fight for the feed and throw it on the floor messing it up with their faeces and urine, yet they would eat everything together. We can view the environment of a piggery said to be the same as the room of a dirty person as in line (2d), **ìyẹ̀wù ọ̀bùn ò yàtò síbí tẹ̀lẹ̀dẹ̀ n sùn** (bedroom like the piggery). The choice of the linguistic items engaged in describing the room of a dirty person also appeals to the psychology of any normal person to want to stay clean and neat.

Another linguistic element used to describe a dirty person is **ikán**, termite as in lines (2h-k). We need to discuss the termite a little before we

continue. Termites, scientifically known as Isoptera are eusocial insect that are classified at the taxonomic rank of infraorder or as epifamily Termitoidea within the cockroach order. Termites are said to eat non-stop that is twenty-four hours of seven days. This is why they are called “silent destroyers,” because of their ability to chew through wood, flooring and even wallpaper noiselessly and undetected. Line (2h) likens the eating habit of a dirty person with that of termites, eating non-stop, day and night, even to the point of devouring other people around them without those people realising it. The linguistic items, **àbìjẹ wòmùwòmù** in line (2i) describes the mannerless and greedy manner the dirty person eats in a disorderly manner, eating just anything available at any time. Lines (2j-k) tells of the volume of food (s)/he consumes as a result of this, what he puts on as clothing does not matter as long as (s)/he has food enough to consume, the reason **oníjẹ taṣọ-ò-ṣòro** fittingly describes her/him.

The last two lines, (2l - m) are psycholinguistically very educating and derogatory. In the Yorùbá culture, lepers are the set of people disdainfully discriminated against as we see in these two lines. For convenience, let us repeat them:

2

1 Kó má figbá a mi mumi oo (twice) Let her/him not use
my drinking calabash
m ọ̀bùn kó yá a dágba a tirẹ̀ lótò kó má figbá à mi mumi
Let the dirty one find
her own calabash and
not drink water from
my calabash

When we look at how important water is, especially among the Yorùbá that makes them say, “**omi ni èèwọ̀ àlẹ̀jò**” (water is a must to be offered to a stranger). This means no matter how poor a person may be, (s)he must be able to offer water to a stranger. This expresses how hospitable the Yorùbá people are, and how important water is. We should not forget that a stranger is someone not known or one we never met before, yet must be offered water, but a sloven person known to the singer cannot be allowed to use the singer’s calabash to take water.

We cannot be said to have done justice to this song without discussing the health hazard arrogated to the child of the dirty person in line (2e). As a result of the dirty habit, her / his child’s headache has converted to a migraine, a more terrible and almost an incurable disease. It is seen that a dirty person is not only a health risk to herself/ himself but also to the family members, as well as the society at large.

There are some health related songs used mostly in schools especially at the pre-basic and basic levels. Such songs are used to discourage dirty

habits among the young children as they appeal to their sense of responsibility and they would not want to be disgraced. One of such songs is written in 3 below:

3

- | | | |
|---|-------------------------|---|
| a | Èyin ọ̀bùn ẹgbẹ̀ ẹlédè | You dirty, associates
of pigs |
| b | È bọ́ síta, ká rójú yín | Come out that we may
see /identify you |
| c | Èyin kì í ẹ ẹgbẹ̀ wa | You are not our
company |
| d | Nítorí a wẹ, a sì mó | Because we had our
bath and are clean |
| e | Şìò, ẹyin ẹgbẹ̀ ọ̀bun | Shame, you associates
of unclean |
| f | È jáde síta, kẹ̀ lọ wẹ! | Go out now and take
bath! |

Line (3a) expresses how disgusting a dirty person is in the Yorùbá society. The words **ẹgbẹ̀ ẹlédè** (pig associates) equate a dirty person with a pig. Infact, Yorùbá people do call a dirty person a pig, which is a derogatory language to ridicule such a person, so as to make her/ him feel ashamed of herself/ himself; to educate such a person and to make her/ him to change. The linguistic items in line (3b) is a call on the dirty ones in the midst of the neat to separate them or set them apart in shame psychologically. Line (3c) is a continuation of (3a) but denying them acceptability amidst those who are neat. Line (3d) is a statement of fact giving the reason why the sloven couldnot associate with the neat who have had their bath and are clean. The linguistic element that opens line (3e) is another serious item that affects the sociability of young children such that the item **şìò** (shame) often punches their psyche makes them to cry uncontrollably. It is usually more painful than the use of cane on the young ones. At that point of **şìò**, all other children would show certain expression as if pushing a cart, a sign of “go away”, you are not wanted. (3f), “**È jáde síta, kẹ̀ lọ wẹ** (go out and have your bath), is the line that proffers solution to the ill feeling and crying which had taken place all through. Such memory lingers longer in the minds of children such that for a long time the education which the verbal expression cannot achieve, the choice of linguistic items have done perfectly well and the good habit of cleanliness is inculcated.

Another health related song used in the schools to teach health education to pupils is found in (4) below:

4

- | | |
|---|---|
| a | Báyíí làwa ń bọ́jú wa, là ń bọ́jú wa, là ń bọ́jú wa (twice) |
|---|---|

- This is the way we wash our faces, wash our
faces, wash our faces
b Nígba tílẹ̀ bá mó
When the day breaks

In place of the linguistic item, **bójú** (wash face) in line (4a), the following items are also substituted: **gbálẹ̀** (sweep), **fọ́yín** (brush teeth), **fọ́ṣọ** (wash clothes) and so on. The song is not just sung, each action is also demonstrated. Pupils always act the linguistic items as if it is really going on. Interestingly, such songs are sung during the morning assembly before they go into their various classes. The songs are better retained in the memory and minds of the children than verbal expressions and help them to take better care of their school and house environments thus improving health care of the community at large.

There is another interesting song common among school pupils to discourage bed-wetting. Bed-wetting is considered as a dirty habit in the culture of the Yorùbá. Lice and bed-bug find it conducive to survive and multiply in a damp environment, where bed-wetting is rampant. These two insects are hazardous to human health as they bite and contaminate the blood. This is why Yorùbá people do not take kindly to bed-wetting. The song goes thus:

5

- a Tòṣọlé, tòṣọlé, olódò Bed-wetter making streams
b Kònkò bomi sẹ́ja lẹnu Toad making water for the
fish's mouth
c Ìgbà ọ́ n tòṣọlé mo wí fún ọl warned you when you
have been bed-wetting
d Èlẹ̀yà rẹ̀ dilẹ̀ ọkọ rẹ̀ Disgrace awaits you when
you are married.
e Ewùrẹ̀ tòṣọlé, a ọ́ bá a wí The goat wets the house, it
was not scolded
f Àgùtàn tòṣọlé, a ọ́ bá awí The sheep wets the house,
it was not scolded
g Rónké tòṣọlé, ó rin sìnşin Rónké bet-wets, it was a
pool of water.

Song (5) is used to discourage bed-wetting which is a very bad habit expected to have been controlled from childhood. It is a song showing how disgusting bed-wetting is among the Yorùbá. A child is trained from babyhood so as not to develop this bad habit. When a baby is removed from the mother's back, the first thing the mother does is to hold the baby balanced in front of herself in the air and begin to make the sound "shhhhh" at the same time smiling to the baby. The baby smiles back and urinates at the same time. We should not forget that there was no diaper as is common today. The

“shhhh” sound is the sound the urine coming from the baby’s body would make that the mother is making to him so that (s)/he can be familiar with it and also relate it to urinating. This training continues and by the age of two to three years, it is expected that a Yorùbá child should be able to control her/his bladder.

However, when a child does not get trained and continues to bed-wet to the age of six or more, it is then the mother organises the age mates of such a child in the compound according to Yorùbá family living system which is still found in many villages today. Living in flats or fenced bungalows was not the pattern of living, so to get enough children to sing to a bed-wetter was not difficult at all. This is done to disgrace the child who cannot control his bladder at a good age.

Now going back to wordings of the song and their roles in the psychology of the child, we see from line (5a), the items, **tòṣṣé – tòṣṣé olódò**, (bed-wetter, stream maker) signify that the amount of urine produced by such a child as being enough to produce a stream or even a river. This hyperbolic expression is enough to pass a message to the mind of the child to make her/him to decide to want to change the bad habit. Two aquatic habitats **kòṅkò**, (toad) and **ẹja**, (fish) employed in the second line, (5b) are linguistic items which cannot survive outside the water. The implication and the message being passed across is that the urine of the bed-wetter is enough to sustain **kòṅkò** (toads) and even feed **ẹja** (fish). Line three, (5c) is to express the efforts of members of the family on the erring child in form of the note of warning being sounded.

This word, **ẹlẹyà**, (one due for ridicule / disgrace) in the following line, (5d), derived from the morphemes **oní + ẹyà** (owner of ridicule / disgrace) is to express the gravity of shame awaiting a girl who continues to bed-wet after marriage, when her in-law would be the ones to carry out the ridicule / disgrace then. The prefix, **oní-** means the owner / possessor of a thing, while **ẹyà** in this context means ridicule / disgrace. **Ẹlẹyà** in this context therefore translates to carrier of everlasting ridicule / disgrace for the lady in her **ilé ọkọ** (spouse’s house) and among her in-laws. This is so because by the time her children begin to grow up and anyone of them misbehaves, Yorùbá people have the culture of referring such a child to the past of her/ his mother, even if the mother has stopped the bad habit. We can imagine how the innocent child of a woman bed-wetter would feel.

In the next two lines, (5e-f) the word, **ewùrẹ** (goat) in line (5e) and **àgùtàn** (sheep) in line (5f) also have psychological impact on the bed-wetter. (S)/he is being compared to the two domestic animals that urinate anywhere and at any time without being scolded. Thus, the bed-wetter is being told that (s)/he is like one of the domestic animals when (s)/he is corrected many times but does not yield. In the last line, (5g) the name of the bed-wetter is assumed

to be *Rónké* in this context. The actual name of the culprit is to be mentioned. The items, *rín ṣinṣin* is to express the quantity of the urine being passed in bed as to how soak the bed or mat is. We want to state that this song is with clapping and mocking of the bed-wetter by her/ his age group and weeping and crying by the bed-wetter as a result of the psychological torment (s)he has received.

There are other educative songs which teach newly wedded ladies who are very dirty to take caution in their new home. The following two songs are examples of such.

6

- | | | |
|---|---------------------------------|---|
| a | Òbùn ràdìràdì para mọ o (twice) | Terribly dirty one,
pull yourself together |
| b | Kò mà mà sàròmi má wẹ nílẹ e wa | There's none
who does not bath in
our house |
| c | Òbùn ràdìràdì paramọ | Terribly dirty one, pull
yourself together. |

As there are some maidens who were taught personal hygiene as a spinster but they would not learn; that is why the call in line (6a) *òbùn ràdìràdì*, (terribly dirty one) *paramọ* (pull yourself together) to warn that the new environment, matrimonial home does not tolerate dirty behaviour that had been part and parcel of the newly wedded lady. When the succeeding line, (6b) comes out, it is not just the lady that is being insulted, but her entire family members. The phrase, ...*nílẹ wa* is used to insult her to say that where she is now is different from where she was brought up and that the people who she now lives with are different from those who bought her up. It is no wonder then that the Yorùbá say *omọ burúkú tí ń fí iyá rẹ gba ọpọ* (a bad child sells out her mother cheap). In the Yorùbá society, when a child misbehaves, it is taken to be the fault of the mother, even when the poor mother has done her best. The unruly child is still referred to as *àbùkọ* (untrained child) or *àkọ̀ọ̀gbà* (a child trained but did not accept training). The choice of the linguistic items sends serious psychological message to the mind of the sloven person.

7

- | | | |
|---|--------------------------|--|
| a | Ṣí pánpàla, | What a shame! |
| b | Òbùn ìyàwó tọwọ òsí bọbẹ | A dirty newly wedded
bride puts forth her left
hand inside the soup
pot |
| c | Ṣí pánpàla | What a shame! |

Song (7) is a ridicule for a dirty newly wedded bride. We have seen in our analysis of songs (1) and (2) that those who are dirty are also gluttons.

They eat indiscriminately. They were likened to **ikán**, termites that eat non-stop, day and night and also to **ẹlẹdẹ**, pigs that eat even their piglets in the absence of their feed. Line (7b), says the dirty bride could not wait to find the spoon to serve the soup out of the pot and being in a hurry to eat uses her left hand to serve soup. The clause, “**towó òsì**” is very significant. Psychologically, “**owó òsì**”, (left hand) is accorded lesser honour than **owó ọtún** (right hand). The **owó ọtún** (right hand) is used for honourable activities such as eating, giving and receiving things from elders or strangers and other noble things, unlike the **owó òsì** (left hand) used to wash off after using the toilet, to blow mucus from the nose and to do other ignoble things. Infact, when a child stretches out the left hand to receive or give an object to an elder, Yorùbá people take such a child as one who lacks home training. In fact, when a child uses the right hand to blow her /his nose or to wash off after using the toilet, such a child is called **ọbùn**, (dirty one). This is the psychology of Yorùbá about the **owó òsì** (left hand) which the dirty bride is said to engage to serve herself soup. It is to portray the woman as very dirty and without home training.

The next song is an enlightenment one on how personal hygiene can prevent sicknesses and diseases in the community. The song goes thus:

8

- | | | |
|---|---------------------------------|------------------------------------|
| a | Ìmọtótó ló lè sẹgun àrùn gbogbo | Cleanliness overcomes all diseases |
| b | Ìmọtótó ilé | A clean house |
| c | Ìmọtótó ara | A clean body |
| d | Ìmọtótó ọúnjẹ | Clean food |
| e | Ìmọtótó ló lè sẹgun àrùn gbogbo | Cleanliness overcomes all diseases |

This song, (8) is a summary of what all the other songs we have examined imply. It teaches the reason for cleanliness of every part of the body to avoid sicknesses and diseases. Yorùbá is a race that is conscious of their well-being and their outlook. Yorùbá is a social group of people and hates being insulted or looked down upon by anyone for whatever reason or reasons. Thus apart from health reasons, social reasons make them to keep themselves and their environment clean always, the reason also for their many songs some of which we have appraised in this paper.

Line (8a) same as (8e), states the main reason for keeping body and environment clean. A dirty environment is sickness and disease prone. When the environment is bushy, mosquitoes will breed freely and the people in that community are exposed to malaria fever which kills children faster than HIV/AIDS. A filthy environment encourages flies of various kinds which

spread diarrhea, cholera which are capable of killing both children and adults very fast. Sickneses and diseases are sources of financial waste and death in the family and even in the community. They hinder sustainable development in any community. This is the reason governments at all levels and communities do organise the youths, especially in villages to take a Saturday morning off their personal businesses to clear the bushes and burn refuse heaps around to keep the environment tidy and safe. In fact, we can say that the monthly sanitations enforced by government is copied from the villages. To show how important a healthy environment is, there are communities in Kwara State, Nigeria where it is forbidden to leave domestic goats and sheep roaming about and so people who are not able to keep theirs under lock are forced to dispose of them. This is to allow the old men living in the villages to be able to use vacant land within the village to farm so as not to have very bushy environment. Various activities that can secure healthy environments are not neglected, as health is wealth.

Lines (8b-d) enumerate the various aspects that must be kept clean: **ilé** (house), **ara** (body) and **oúnjẹ** (food). Other linguistic items such as **ọwọ** (hand), **aṣọ** (clothes) etc; are also mentioned as the song continues. When we talk about house being kept clean, it involves every apartment not just the living room where visitors are received, but the bedrooms, kitchen, rest-room and the outer part of the house. The kitchen must be made clean to get rid of cockroaches and rats which carry deadly diseases like lassa fever. The virus spreads easily from humans through direct contact with the blood, urine, faeces or other bodily secretions of a person infected with lassa fever. If mere contact can cause its spread, it is safer not to allow rats in our house by keeping it clean as emphasised in the song under study. When dirty plates are not left in the zinc overnight, cockroaches will be minimal in the house. When food items are carefully kept inside containers and they are covered, rats would not find such houses habitable because they would find nothing to eat.

There is also emphasis on keeping our food clean. Food here refers to cooked and raw. Cooked food not ready to be eaten should be covered so that flies, especially house - flies do not have access to it and deposit germs and other injurious virus on our food to cause stomach disorder, cholera, and other diseases to our homes. The song also emphasises **imótótó aṣọ**, (clean clothes) as a way of cleanliness. Clean clothes play crucial role on our health. Accumulation of germs and viruses can take place through sweat. This is why we must wash our clothes, dry them in the sun and iron them before we put them on. Clothes worn during the day must not be worn to bed at night. Underwears are part of our clothes being referred to in the song. These too must be kept clean, though we have them under our clothes. "Clean hands" are also made mention of in the song. We use our hands to hold many things

in our daily activities. We carry many things, cook our food and eat the food using our free hand especially in this part of the world. Yorùbá would say **àtélẹ̀wọ̀ ẹ̀ni kì í tanni jẹ** (one's palm does not deceive someone) The reason why they prefer to eat their food using free hand is that their hand would feel it when the food is hot and could injure the mouth. The hands therefore must be kept very clean by constantly washing them. Some people when counting money are fond of putting the fore finger in their mouth, this is also risky to their health. The notes they are counting must have passed through many other hands before they get to them. Thus all linguistic items in form of body parts in this song are supposed to be kept clean for healthy living. The psychological impact of each linguistic item on the people cannot be over-emphasized. To learn they can stay healthy all year through just by keeping their various body parts, houses and environments clean can be very encouraging and helpful to good healthy live.

Conclusion

In conclusion, we have seen that Yorùbá people engage songs in various aspect of life to convey various messages, including health education. The various songs appraised in this work reveal that from babyhood through to childhood and adulthood, Yorùbá people appeal to the psychology and impact the lives of the people through their songs. The wordings of many of the some songs have derogatory impact on dirty people which make them to be ashamed of themselves and force them to change for good while others have positive impact on their psychology to make them uphold good habits.

However, the use of many of these songs and others are fading away because of modernisation, science and technology. The use of pampers which looks easier and “neater” to modern day nursing mothers whereby a child can urinate and even pass faeces in the diaper and still remains on the child for hours has made useless the toilet training a child should be exposed to as a baby. The kind of ‘me and my family’ lifestyle in practice today helps children to enjoy undue protection and cover from age mates outside the immediate family.

Civilisation has affected the lifestyle of many parents too, such that it is taken to be a shameful thing for parents to go to school to expose a grown up child as still bed-wetting, so that some of the songs used would serve as caution by the impact they have on the psychology of such child are fading out in our schools today. Apart from this, parents have no time to follow their children to school to report them to their teachers as it used to be. To visit schools to know the progress being made in school by their children is a problem to many parents. They only wait for the report sheet at the end of the term or session.

This paper is advocating that such songs as appraised in this work should be revived and must not be allowed to fade out in the society because

of the impact they have on the people and their impact on the healthy living among them.

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Interrogating Active Light Theory in the Film Productions of Sarah Hassan's *Plan B* and *The Royal Hibiscus Hotel* by Mo Abudu

By

Musiliyu O. Sanni

Abstract

This paper interrogates Active Light Theory as a pragmatic approach to film lighting in our contemporary society using Sarah Hassan's *Plan B* and *The Royal Hibiscus Hotel* by Mo Abudu as paradigms. The paper employs the descriptive and non-participant observation methods while interview instrument complements the two methods. These methods enable us to study the functional relevance of film lighting in the selected movies. This paper also relies on relevant journals articles, textbooks and internet materials. More so, Adolphe Appia's Active Light Theory re-modified by Palmer (2015) is adopted as our theoretical underpinning. We found out in the study that, film lighting is an expressive element that unifies all the stagecraft including actors and audiences. This paper recommends that technical experts in the film industry including cinematographer, lighting aesthetician and director should advance with the new trends of lighting by studying and learning various methods and techniques of film lighting. The study concludes that, the approach and technique of lighting design does not only define the object of focus but also influence the visual appearance, cinematic shots, story's mood and aesthetics values of the film production as reflected in the two selected films where lighting create dynamics background for different cinematic shots and scenes.

Keywords: Active Light, Theory, Film, Camera, Theatre.

Introduction

Light and video camera are like two sides of the same coin, perhaps a kindred phenomenon that could not be separated. In fact, for video cameras to perform optimally irrespective of its specifications such as professional video cameras, closed-circuit television cameras, webcams or camcorder cameras, as well as digital cameras of different brands and models which include Canon, Nikon, Panasonic, Kodak, Olympus, Fujifilm, Black magic and Sony cameras are required for proper and adequate lighting. In actual fact, lighting, regardless of its nomenclature be it natural or artificial light, conventional or automated light, among other lighting paraphernalia cannot be disregarded neither can it be relegated to the backdrop in the overall

filmmaking processes. This is because it is through the expressive power of lighting that filmmaking is realizable.

To validate this claim, Piazzolla and Gribaudo (2008, p.1) aver that light is the “necessary condition for existence of cinema: it makes the film shooting possible, it makes the same film projection on a screen possible. When it is “absent” in a shot, the darkness becomes an important expressive device”. This submission buttresses the fact that, without lighting there could be no film production. Because lighting has been recognised as one of the fundamental properties and the heart of a film production. Supporting this claim, Brown (2008, p.vii) explicates that lighting is one of the most important parts of cinema, perhaps “the heart of filmmaking”. From this, it is believed that light has the capacity to perform some strategic responsibilities which did not only limited to mere visibility and illumination but also extend to movement, direction, exposure, dimension, depth, tone, atmosphere and story’s mood of a video film.

However, lighting in a common term and concept refers to the creation of pictures, shadows and lights in order to achieve visibility as well as an aesthetically pleasing and satisfying production; and no exception to filmmaking. Reinforcing this, Odedina (2019, p.281) opines that, lighting is one of the critical aspects of film production; inarguably, “film is a mostly visual medium of entertainment and the audience could only be entertained by what they see. For film to be seen properly at the end of production, particular attention has to be paid to lighting...”. It means, therefore, that if lantern is not properly placed and focused correctly it will mar, perhaps rob off, the entire film production processes and vice versa. This is because appropriate positioning of lanterns and lighting instruments in the film productions define their creative outputs.

Contrary to the belief of many people who assume that video lighting is only fundamental at the recording stage, Barsam and Monahan (2016, p.180) disprove this thought, when they argue that the essence of film lighting has gone beyond a simple recording but has extended to the overall moviemaking process. In their word, “light is not only fundamental to the recording of images on film but also has many important functions in shaping the way the final looks, guiding our eyes through the moving image and helping to tell the movies story”. It is pertinent to establish here that lighting is the only creative element that coordinates all aspects of filmmaking.

All these, therefore, account for why this study interrogates Adolphe Appia’s Active Light Theory as re-modified by Palmer (2015) in the film productions of Sarah Hassan’s *Plan B* and *The Royal Hibiscus Hotel* by Mo Abudu. In this, some revolutionary roles of cinematic lighting, film lighting techniques such as key, fill, back, side, soft, hard, high and low lights as well as bouncing and diffusing lights and their application as discernible in the

selected productions would be carefully appraised via the use of adopted theoretical framework

Theoretical Construct on the Adolph Appia's Active Light Theory

Adolph Appia, was a revolutionary lighting director and designer in modern theatre practice whose theory on active light places stage lighting at the centre of a stage production. In his artistic thought, stage lighting should be seen as a unifying element of all the performance dramaturgy including actors and audiences. Appia believes that stage lighting, being an expressive art, should be able to do what music does to the human body especially, in the areas of producing desired performance mood, feelings and atmosphere for a stage presentation. In his explication, Palmer (2015, p.38) gives further explanation about this:

Active light was therefore central to Appia's scenographic vision. It could transform the stage environment, reveal three-dimensional form and, in varying its intensity, colour and beam quality, for the first time light, when choreographed, could become a co-player in the drama- a poetic and active agent able to animate the stage space and bring the drama to life.

From this, it is evident that creative handling of lanterns and active manipulation of lighting instruments has gone beyond ordinary lighting, but also, could be used as an expressive force, even more expressive than elaborate paintings, sets and costumes, especially when it is carefully scored, rehearsed, and choreographed in any theatrical articulation. This may be the reason why Palmer (2015, p.38) in his examination of the musicality of light and its choreographic pattern in any creative oeuvre, emphasises that:

The musicality of light could therefore be achieved through a consideration of the way in which these properties of light might be choreographed to create a fluidity and plasticity of stage space. The tones and rhythm of music could be both emphasised and complemented by the levels and direction of light...

Therefore, to Appia's artistic demands, "light could be used in a 'creative manner and became visible as an expressive element and a 'co-player' (Wiens, 2010, p. 26). Hence, the following are the inherent features in the Adolphe Appia's Active Light Theory as underscored in this study:

- a) Performance lighting should be active rather than being passive in the performance-making;
- b) Stage lighting should be an expressive force;
- c) Performance lighting should perform more than mere illumination;
- d) Lighting should replace elaborate sets, paintings and costumes;
- e) Production lighting should be able to unify all the stagecraft including actors and audiences;

- f) Stage lighting should be a collaborative art;
- g) Musicality of light should be encouraged in any performative production;
- h) Stage lighting should be properly scored, timed, rehearsed and choreographed in order to aid actor's action;
- i) Materiality of stage lighting should be considered rather than being a simple illumination; and
- j) Performance lighting should be positioned as a living agent in a living space to bring out a living production to a live audience.

Going by the foregoing characteristics in the Appia's Active Light Theory, we can comfortably say, therefore that, his revolutionary roles in the areas of scenography, particularly on lighting for both stage and film, cannot be underrated. More so, one can arguably say that his passion for stage lighting, music, space and three dimensional effects has made this Swiss born architect and lighting designer a father of modern lighting.

Active Light Theory and its Application in the Film Production of *Plan B* and *The Royal Hibiscus Hotel*

Scholars such as Wiens (2010), Palmer (2015), Zettl (2015), Barsam and Monahan (2016) have argued that lighting is capable to play a fundamental role in the film design and execution. Supporting this claim, Zettl (2015, p. 202) notes that video lighting is the "manipulation of light and shadows to provide the video camera with adequate illumination for technically optimal pictures. While considering the technicality of lighting in the selected film productions. It is believed that film lighting should be an active agent rather than being passive in a video film production. The reason for this is not unconnected from the fact that film lighting, among other lighting instruments should be actively engaged and placed at the frontline of filmmaking in order to create the required mood, depth, period, setting, atmosphere and scenes. The below pictures should be instructional:



Fig 1: Active Lighting that creates Special Effects in Sarah Hassan's *Plan B*.

Photo Credit: *Plan B* Movie, 2021.

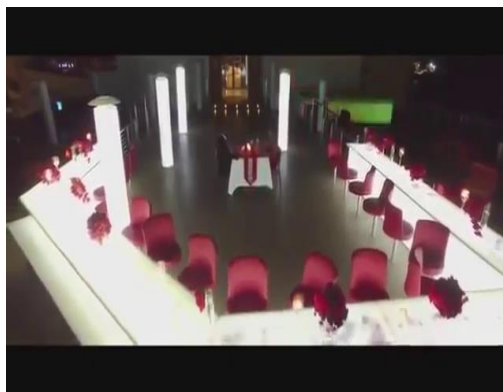


Fig 2: Active Lighting that enhances Establishing Shot in the Film Production of *The Royal Hibiscus Hotel*. Photo Credit: *The Royal Hibiscus Hotel*, 2021



Fig 3: Film Lighting as an Expressive Tool for Toning and Blending in Sarah Hassan's *Plan B*. Credit: *Plan B* Movie, 2021.

Going forward, film lighting has been recognised as one of the expressive tools in the telling of a movie's story. Establishing this thought, Hurbis-Cherrier opines that, "movie lighting is an art form in which the interplay of

light, shadows, colour and movement serve as fundamental expressive elements in the telling of a story” (2007, p. 237). This implies that lighting provides quality pictures, shots, and scenes for the video camera in the production. In this view the below pictures will be illustrative:



Fig 4: Active Lighting that enhances story’s mood, atmosphere, depth and cinematic shots in *Plan B*. Credit: *Plan B* Movie, 2021.

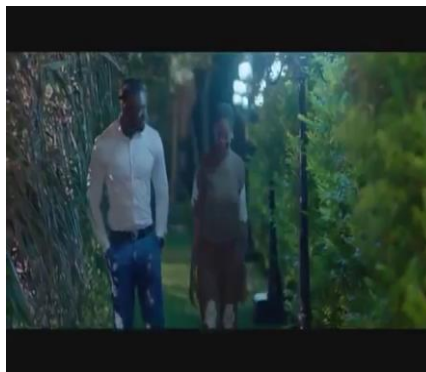


Fig 5: Film Lighting as a Collaborative Force in the Film Production of *The Royal Hibiscus Hotel*. Photo Credit: *The Royal Hibiscus Hotel*, 2021

More so, Adolph Appai’s Active Light Theory proclaims that film lighting should be able to unify all the stagecraft including actors and audiences. This attests to the fact that film lighting is the only production element that integrates all the filmographic spectacles in the movie production. It is on this note we establish that without film lighting all other aspects of film production such as set, costume, make-up, sound, camera, action, as well as actors and audiences could not be possible. Figures four and five below supply visual illustrations that buttress our point:

As earlier established, film lighting should be properly scored, timed, rehearsed and choreographed in order to aid actor's action. Equally, the materiality of stage lighting should be considered rather than being a simple illumination but to enhance cinematic sets, shots, scenes and story, among others. Also, performance lighting should be positioned as a living agent in a living space to bring out a living production to a live audience. Going by these submissions as enumerated by Adolph Appia, film lighting is a collaborative art that assists in putting live to the entire filmmaking processes. Figures six and seven below would be instructional:



Fig 6: Film Production of *The Royal Hotel*, 2021

20.

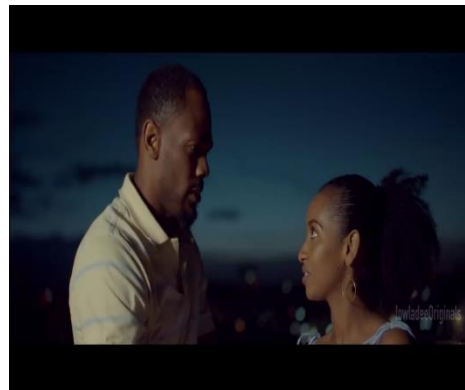


Fig 7: Active Lighting as a Living Agent in the Film Production of Sarah Hassan's *Plan B*. Photo Credit: *Plan B* Movie, 2021.



Fig 8: Film Lighting that depicts Mood and Tone in the Film Production of *The Royal Hibiscus Hotel*. Photo Credit: *The Royal Hibiscus Hotel*, 2021

It is on this note we put forward that Adolph Appia's Active Light Theory is relevant, perhaps an appropriate lighting method for film production in our contemporary society. This is because, the theory places performance lighting at the centre, in fact, a co-player in any performative production and no exception to filmmaking.

Conclusion

Through the course of this paper, we emphasised the functional responsibilities of lighting in the production beyond the shores of the film and stage productions, rather in all performance arts. The paper also underscored the interconnection between light and camera and their application in the filmmaking. More so, different forms and types of video cameras are painstakingly accentuated in this paper with no exemption to the different models which include Panasonic, Sony, Canon, Blackmagic, to mention but a few. Our finding reveals that film lighting is an expressive element that unifies all the stagecraft including actors and audiences. This paper recommends that technical experts in the film industry including cinematographer, lighting aesthetician and director should advance with the new trends of lighting by studying and learning various trends and techniques of film lighting. The study concludes that, the approach and technique of lighting design does not only define the object of focus but also influence the visual appearance, cinematic shots, story's mood and aesthetics values of the film production as reflected in the two selected films where lighting create dynamics background for different cinematic shots and scenes.

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**Drama and the Politics of Group Cohesion in Pierre
Meunier's *Farin Dutse* and Regina Ode's *The
Masquerade Called Religion*
By**

Philip J. Umaru (Ph.D.)

Abstract

Drama has functioned in many forms and at different periods of history. One striking value of it is group cohesion. This may result into veritable consensus and political will which could be used to liberate the people from their ignorance. This paper succinctly appropriate drama as 'a tool for engendering group consciousness and political so as to confront tyranny and false consciousness, using Pierre Meunier's *Farin Dutse* and Regina Ode's *The Masquerade Called Religion*. The paper argues that drama has potency to break political ground and engage in critical realities of our time. The paper concludes that in spite of the numerous challenges playwrights and Nigeria as a nation are facing drama still stands tall in confronting these challenges of governance, leadership, tyranny and cultural mutations. Also, drama's intervention still advocated in this paper. More plays in drama and politics should be produced in English and indigenous languages.

Keywords: Politics, Liberation, Consciousness, Group Cohesion.

Introduction

Drama overtime either written or unwritten has been a medium in which people have been liberated from ignorance, oppression and psychological trauma. Different periods of history; the Classical, Medieval Renaissance, Victorian. Elizabeth, the Modern era have utilized drama and inculcated it into their economic, political, social and cultural lives.

It is the position of this paper that the instruments of political will, consciousness, group consensus and cohesion, social orientation for sustainable socio-economic development must evolve from the people themselves.

In traditional societies in Nigeria for example; the use of drama and theatre have widened relationship between communities, government and non-governmental organizations through Theatre for Development (TFD) Theatre for Transformative Change (TFTC). Behavioral change, cognitive

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change and constructive learning (Iorapuuy, 2008). The core magnet of TFD is drama; simply put is the main tool of engagement of TFD.

The view of Umokoro is what dominates the two plays being analyzed. The politics of group cohesion is predicated upon the strategies adopted by the playwrights to persuade people to consent to team spirit and team action to fight a course.

Textual Analysis of Pierre Meunier's *Farin Dutse* and Regin Ode's *The Masquerade Called Religion*.

Plot: *Farin Dutse*

Farin Dutse is a fictitious village or ethnic community in northern part of Nigeria which enjoys relative peace and practices its beliefs, norms and values for a longtime. Suddenly, an administrator or overseer is sent to that community, KasheButa. In the course of time, KasheButa the administrator rules with unity, disregard for human life and the people are absorbed in fear.

As the episodes unfold, the people become agitative and challenge this tyranny. There is mass revolt and KasheButa is murdered, the community is apprehended; the key or ring leaders are tried, but are set free so that another counter revolt is not introduced. FarinDutse therefore, as a play evokes the devilish machination of KasheButa, a governor saddled with the responsibility of maintaining law and order in an already peaceful community, violence, hatred, fear and rape are the hallmarks of this administration, until he is consumed by the revolt of the people he is sent to govern. The play ends with victory for the people; due to their oneness of purpose, commitment, political will and united struggle.

Setting:

All events take place in FarinDutse where Governor KasheButa is and Garindadi where Governor General's palace is.

Plot: *The Masquerade Called Religion*

This play has political undertone. It dramatizes the political opportunism of Nigeria's leaders, who take advantage of people's ignorance or simply ignore democratic values so as to come to power thereby destroying the unity of the nation. Religion is the tool used to promote this divisive mastermind.

The people of Airegin are tired of lying, deceitful, selfish and greedy politicians for so many years. Religion is strongly used as a tool to set confusion, divide the people and manipulate them and come to Power People's Interest Party (P.I.P) with stalwarts like Chief Mrs. Chijioke, Barrister Jacobs, Prof. Effrong, Prof. Akinyemi, Senator Mahumud, Chief Wale, HajiaZainab and others hatch a plan to confiscate powers; cause religious crisis, with many lives property lost on both sides (Christians and Muslims).

The Greater People's Party (G.P.P) mainly composed of market people, traders both males and females and downtrodden or masses eventually wins the elections and comes to power. It is a surprise to the P.I.P, but there is nothing to be done to upturn it. Governor Ada and his Deputy Ahmed are presented to the people amidst great jubilation.

As a short play, it confronts the ugly Nigerian Political reality bluntly. It brings out persuasively the deceits, selfishness, insensitivity and greed that it sees as the hallmarks of the Nigerian Politician. The ready – to – explore matter of religion is a trivial affair to touch it in order to acquire wealth the hunger so much after.

Setting

All events take place in Airegin in different locations; village square, market square and party office. This paper is oblivious of drama's permutations in dealing with political issues yet specifically, it highlights the politics of group cohesion in the work of Meunier and Ode. The two plays; *Farin Dutse* and *The Masquerade called Religion* do not obliterate as alter the role of drama in uniting the people to champion a course, but the specific issue they interrogate though differently is the group ideology and for whose benefits is the struggle?

Pierre Meunier's *Farin Dutse* is a four – act play with Major characters like Altine, Jumai, Amina, Aisha, KasheButa, Bitrus, Daoud, Francis, Baba Yakubu, Baba Julius. Except for KasheButa, the State Governor of Farin Dutse, the rest are the people of FarinDutse.

FarinDutse is preserved as a peaceful state or a place where people are united in purpose, until KasheButa is sent as a Governor which interferes with this peaceful existence.

The narrator (singing with flute accompaniment)

FarinDutse, FarinDutse full of oasis nestled in the mountains,
haven of peace, paradise on earth. FarinDutse, FarineDutse
full of love, songs and dance...

But one day a man nicknamed KasheButa (a man or a
monster?) was sent to FarinDutse to install peace and order...

The Minister, KasheButa with one word from his ugly mouth,
danged this paradise into hell, initiating violence, hatred and
fear without ends... Act 1:3

Though not much is stated about the lifestyle of the people prior to the arrival of KasheButa, but is copiously clear that the community was disciplined before the overseer arrived. There are many instances in the play where the character of KasheButa is displayed. One of such is the courtship of Bitrus and Altine who intend to marry but KasheButa tries to break it,

Altine: And he assaults the honour of your daughters'
Baba Yakubu, had Bitrus not intervened that savage

would have raped me in the little wood beside the river. And now his life is in danger because Kashe has sworn to have his head! Act 11:19

The relationship between Bitrus and Altine and subsequent attempts to defend it is an evidence of unity in the community. The later is what enables the community to revolt against the central power which KasheButa represents.

KasheButa is murdered by Bitrus and some of the community people are arrested as ordered by the Governor General and taken to Garindadi. They are tried by a judge and the people remain resolute as they take responsibility of the murder.

In Regina Ode's *The Masquerade called Religion* is a play of Three movements; movement one: three happenings, movement two: happening four; movement three: happening two. It is a work of fiction and reminiscent of classical political drama. It heralds the Nigerian Political situation whereby politics is interspersed with religion to score political gains at the detriment of the nation's development.

The Airegin people have lived together peacefully in spite of religious differences and different ethnic groups until the various politicians with deceptive and sugarcoated mouths came on the scene to change the political terrain. The people are simply living well as demonstrated in this dialogue.

Mama Useni:	Mama Kelechi welcome oh (reaches) out to help Mama Kelechi with her basin of garri)
Mama Kelechi:	Thank you my sister, this garri heavy no be small. I sure say may customer go like am well, well because na sour garri.
Mama Useni:	Ah, you and your customers no dey ever complain now. You dey always give them good garri plus plenty garri, (they both laugh).
Alhaja:	Madam, Drink seller, wetin come happen witdat woman wey you tell me say your husband bring come home?
Madam Alhaja,	You still dey ask? You no hear the latest gist? Haba, I don pursue am since last week. I tell you say me and dat woman no fit stay for the same house. We no fit stay under the same roof (Mov I, Hap 2:4).

The dialogue though a market scene confirms the care and peaceful existence amongst the people. The traders are concerned about the welfare of themselves or one another. Suddenly a group of politicians; Peoples

Interest Party perceiving that the only strategy for it to win is to divide the electorates on the line of religion (Christianity and Islam).

The play reflects the unfortunate socio-political climate in Nigeria as a dirty game that is played, particularly by the so – called politicians in disguise.

After the crisis, people are aware of this divisive and diabolic plan to install some politicians in power rebel or revolt and form their own political party, Greater People's Party (G.P.P) with Adah as Executive Governor Elect and Ahmed as his Deputy the celebration is consummated thus:

Ada: G.P.P. (The People reply; 'Power') Beloved citizens of Airegin, I first of all would like to thank you for your support that you gave me victory at the polls. I say this is your victory and so this government is of the people, by the people and for the people [Applause] (Mov. 1 Hap. 1:1).

From the celebration galore, it is obvious that the people's wish has been done, while the selfish individuals or politicians are put to shame.

The two authors or playwrights, Pierre Meunier and Regina Ode argue that power rest on the palms of the people. Once people are united on the basis of teamwork and beliefs, they can be resolute in decision making that would bring transformation and development. However, their approach to the issue of people choice and governance looks parallel.

Drama and the Politics of Group Cohesion

The subject matter of politics is closely related to drama, and all aspect of life. Drama and politics are parallel phenomena, yet have a point of equilibrium. In this sense, these two intellectual persuasions have a meeting point(s).

Drama and politics are mutually interdependent. Some facts of politics constitute a part of the groundwork of drama; those facts which are significant for the study of drama, in this sense political facts are the raw materials of drama. On the other hand, drama gains in significance and value because of politics.

The two plays explicate the themes of leadership, governance authority and agree that these can be abused, misused and misrepresented. Leadership, governance and authority are derived from the concept of a state. That is, the state has certain elements which define its creation and affirmation as an established community.

The two states or political communities have the status of state, with governors appointed or elected: appointed in Farin Dutse, Kashe Buta and elected in Airegin, Governor Ada. They are expected to perform duties as the constitution or guidelines provide. How are they people or electorates

expected to respond to governance? This is where politics in the context of this work plays its role. "If politics deals with the state or political society, meaning a people organized for law within a definite territory? (5), then for whose benefits is the organization of state: The leaders or the led?

In *FarinDutse* the people led by Bitrus and Altine who are betrothed and are ready to die to keep the love glowing or aglow... we see them as hero/heroine, though joined by others in the struggle, who are united, unbreakable, unshakeable so as to achieve this goal of removing KasheButa the Governor. The other community members like Francis, Baba Yakubu, Baba Julius, Amina and others align with the main characters to achieve their definite course of action.

In like manner, the people are led by Ada and Ahmed who are the heroes. They are eventually nominated and elected as Governor and Deputy respectively. Other characters like Sir Okoro, Mama Nkechi, Balogun and Baba Lawo canvas support and votes for Greater People's Party (G.P.P) to win the election.

The two plays have representational characters that is, they are fictionally created from the various religions and ethnic backgrounds. Unity or group cohesion thrives from a broad based identity; people drawn from different diversity; this goes beyond microscopic or myopic enclave of ethnic or tribal and religious learnings. The character or people in the two plays within the 'twinkle of an eye' conceive and hatch a plan of revolt against exploitation, oppression and tyranny. The result is visible, thereby scoring a political goal. The two playwrights Pierre Meunier and Regina Ode have adopted different strategies or approaches to dismantling exploitation, oppression and tyranny. For *FarinDutse* it is a violent revolt.

Altine: Absolutely! We were but one spirit and one body in this. Who can tell which hand killed him when hundreds of hands struck at him! (Act III, p. 37)

The people take responsibility for the action. Altine speaks for the people.

This is an act of heroism, ready to die for the course of the people. Regina Ode adopted a peaceful and democratic process of mobilization of the people and revolting against exploitation, oppression, tyranny and deception.

Narrator... they resorted to all kinds of deception, deliberates misinterpretations, wanton destruction of lives and property; and whatever you can think of to have their way. But the people of Airegin celebrate today because fate has smiled on them. The tricksters got caught up in one of their tricks. This time, the people won and so the people celebrate... (Movt 1, Hap 2:3).

This is the victory of number, unity and commitment.

One crucial thing to note here is that; for whose benefits is the change appearing. Looking at the plays, one can notice that BitrusAltine champion the revolt in FarinDutse against the Governors KasheButa because craftily determines to have Altine as a concubine, a lover or simply to defy her (by rape) thereby destroying her virginity and truncating their marriage. That personal issue is accepted or endorsed as representing the agitation of the people to revolt against the authority. Sometimes when people champion a cause, it is usually to protect their interest (as can be seen in the struggle of Bitrus to safeguard his fiancé). As Aristotle observes “when the government is personal, the ruler is a king” (113). And a king is a dictator, so Bitrus is made the ruler or administrator, he may become despotic like KasheButa, later if he is eventually given the opportunities.

In the same vein, Ada and Ahmed who are the spokesmen in the market eventually become elected leaders. Sir Okoro moves the motion!

My people, Ahmed and Ada say make we look for better people wey like us make we vote them. I know the people wey we go vote. We go vote Adah and Ahmed (Movt 3, Hap 1, 34).

Their outspokenness lift them up. They decamp from Peoples Interest Party (P.I.P) and form Greater People’s Party (G.P.P). This paper argues further that personal interest usually supersedes group interest. Many people who champion the cause of the people have their interest undercover. Ada and Ahmed could have rejected the offer of leadership vehemently but they submit themselves (though do not seem to agree initially weekly).

Another principle of politics of group cohesion is acceptability. Once people endorse someone as a leader, they can rally round him at any cost in support. In the two plays the heroes and cum leaders have something unique in them, which they present to the people and the people are willing to go with them in whatever journey. There is politics in mobilizing people. That is, it is difficult for people to accept someone as their leader, but once they do they are ready to give themselves to him.

Conclusion

This paper has highlighted the role of drama in inculcating political culture and ideals. It carefully provides a synergy between drama and politics; that is drama and politics are intertwined in addressing leadership and governance upheavals in a society or nation like Nigeria.

Furthermore, the two playwrights, Pierre Meunier in *Farin Dutse* and Regina Ode in *The Masquerade called Religion* have interrogated the audacity of morality, governance, or leadership and group cohesion in the 21st century political landscape.

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Peace Process and Conflict Resolution in Ọmẹbẹ Mask Culture of Igbo Land

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Abstract

Administrative wisdom to achieve peace and resolve conflicts amicably has been difficult for man to achieve globally. The operational framework of Ọmẹbẹ mask culture of Igbo Land, Nigeria is important and cannot be overemphasised in the promotion of peace and conflict resolution. Interviews and participant-observation are used to gather data for the study in ten self-determined Ọmẹbẹ communities during the 2020 Ọmẹbẹ season (February to April). The results showed that Ọmẹbẹ cult promotes peace among individuals, groups and communities easily. The Mask Culture also intervenes and resolves conflicts between individuals, groups and communities in acceptable manners in their respective traditional communities. It is, therefore, recommended that indigenous, home-grown strategies and frameworks for sustaining peace and resolving conflicts should be encouraged and supported by the government in the communities in the nation.

Keywords: Omebe Cult Performance, Peace, Conflict Resolution, Nkanu People, Okanga and Ubo.

Introduction

The Ọmẹbẹ mask culture is an-all-inclusive cultural institution found in some parts of Igbo land (Nkanu and Nsukka areas) and among the Orrin speakers. Ọmẹbẹ intervenes in the political, social, economic and religious life of the people from time to time especially during its season. It plays a vital role in maintaining peace and social justice as well as managing conflicts among the people traditionally rather than through the modern judicial system and it does that more effectively than the Euro-American or Western system (Amaechi, 2018, Nwankwo, (2012), Ume (1983), Jone (1949) and Ezwanya (1979). Ọmẹbẹ season is for about four months and during that period everything is about the masquerade between the months of February and May in its year. Its year is once in every three years. Ọmẹbẹ is a secret society with full mask and the identity of the figure behind the mask is not usually made known to non-initiates or women generally. Ganyi, Inyabri and Okpiliya (2013) claim that “the identity of the masquerader is a closely guarded secret since the masquerade is essentially not regarded as a

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living being. Masquerades are believed to emerge from the ground or to come from unknown destination". It is an all male affair though it accommodates few women as associates and such women are called "òyímā" in Amagunze. Only few African societies like Sierra Leone, Ndoli jowei has a family of Mende spirit manifestations danced by women. Agud and Moninkim dance groups among the Ekajuk and Ejagham communities of Northern Cross River State and abang dance groups among the Efiks of Calabar have cases of female dance groups that don-on masks during their dances. Most of the Ọmẹbẹ masked figures represent male characters except "Néezè" and "Àdúàni" whose maskers are also males. Reed (2005) says that:

Masquerades are called mmanwụ or mmụọ ("masked spirit"), and the spiritual aspect of these beings is fundamental to their appearance and performance among Igbo people. Through the agency of the masker who wears the costume, the invisible spirit is made physically tangible. Masquerades may accord honor to virtuous ancestors and shower blessings and abundance on the living. Some also punish miscreants. They make the mysterious powers of the spirit realm visible to the members of the village in which the spirits live. Spirits are omnipresent but unseen for most of the year until they appear in masked form.

Ọmẹbẹ is believed to be spirit from the underworld or the dead forefathers (Nwankwo, 2018). The Guro people of Cote D'Ivoire define a masquerade as a complete living entity comprised of spirit, costume and performance. Ọmẹbẹ spirit replicates itself in some kind of God's creation picture of man of all sizes, shapes, normal and abnormal, the good and the ugly, young and old by multiplying itself in that same manner and co-existing harmoniously as a model to mankind in their lively, entertaining, peaceful and rancor-free life style despite manifest differences in their own world. Ọmẹbẹ cult is a traditional institution that does not compromise its cultural stand or violations by European ideology or government restrictive principles. It directly or indirectly attracts the spirit world or dead ancestors and local deities into the life of the people (Amaechi, 2018). It has a very well respected hierarchical system but one that respects the freedom of the individual figure to conduct its affairs unrestrained. It lives in the "ụham" (the groove) and its respected leader masquerade is the "uvudike" and the human head of the institution or the initiates is the "Atama". It has its own peculiar musical dances called "ọkanga" and "ụbọ". The "ọkanga" is the normal Ọmẹbẹ music played by human beings in the open for the Ọmẹbẹ and the people, the initiated and the uninitiated to dance. The "ụbọ" is another Ọmẹbẹ musical dance or more correctly music played by the Ọmẹbẹ itself usually in the "ụham" or secluded place or in the dark which the Ọmẹbẹ and the people enjoy and appreciate.

Ọmẹbẹ is a masquerade (mmanwụ) and has a shrine for its worship usually at the entrance of the “ụham” (groove). The go-between is the “Atama”. The worship could be at any time of need. People bear “Ọmẹbẹ” as a name after the institution. It should be recollected that anything people are named after are appreciated and/or respected. Ọmẹbẹ partakes in all kinds of professions: teaching, traffic controlling, vulcanizing, trading, treating of patients, fortune telling, security watch, solicitor and advocates etc. In its physical appearance period it is everywhere at all times, sees everything and listens to all conversations. Negative gossiping during its physical presence period is forbidden and when, seen, is punishable by serious penalty or fine. It adjudicates in all disputes and settles all scores. Here is the hierarchical structure of settling disputes in Igbo land:

- Deities and Masquerades
- Diviners
- Elders Council, Ozo title holders, Upper Level
- Village Assembly
- Age Grades, Women Association
- Extended Family Low Level
- Family Unit

During Ọmẹbẹ season each self-determined group takes turn to present their own performance which starts with the collection of a small earthenware from the Eke market square in the Amagunze case or the specific market day of the community involved. The collection of the earthenware on the market day is the way of announcing or advertising that it will perform on the second Eke market day (nine days) thereafter. Before the Eke of performance, the Ọmẹbẹ must make its appearance or perform in its own community on the Nkwọ day preceding the Eke. That Nkwọ day is regarded as the Ọmẹbẹ festival day of that concerned community. It is usually marked with spectacular environmental cleaning, general eating and drinking, colourful dressing, merriment, exchange of food and drinks and visits, watching of the Ọmẹbẹ performance and watching the new and returning Ọmẹbẹ masquerades at the “ọnọkọrọ” (village square) of the community. Amaechi (2018) says that masquerade outing is characterized by social justice and entertainment celebrations, festivals and sumptuous feasting.

Methodology

The survey methods: oral interview and participant observation were used to conduct this investigation. The investigator was an initiate of the cult and therefore has unlimited access to the cult environment, operations, meeting etc. the period of investigation was between February and April, 2020. The 2020 Ọmẹbẹ season started before the outbreak of corona virus

pandemic in Nigeria and the attendant restrictions. The 2020 Ọmẹbẹ festival celebration was low keyed and so was audience and spectators participations as people could not travel freely due to federal and state government restrictions.

Twenty initiated participants and ten uninitiated observers including women were interviewed on the subject matter. The major questions were lead questions that were designed to make the respondents give the accounts of the subject without let or hindrance.

Theoretical Framework

The theoretical framework chosen for this study is structural functionalism. Structural functionalism is a framework used for constructing theory that sees society as a complex system whose parts function together to promote solidarity and stability. It looks at both social structure and social functions. Functionalism addresses society as a whole in terms of the function of its constituent elements; namely norms, customs, traditions and institutions. It is theory in which the component parts are crucial for the proper functioning of the entire system. All aspects of a society serve a purpose and that all are indispensable for the long-term survival of the society.

The central concern of structural functionalism may be regarded as a continuation of the Durkheimian task of explaining the apparent stability and internal cohesion needed by societies to endure over time. The major functionalism theorists include Comte, Spencer, Parsons, Davis and Moore among others. Functionalism was criticized for being unable to account for social change or for structural contradictions and conflict and the fact that it ignored inequalities.

Masquerade and People in Igbo land

Masks are believed to have a very old history as Ida-Owens claims that it has connection with the historic man. Archeological searches have revealed masks in rock and cave paintings. There is no doubt that they were used as camouflage to hide identity before man, animals and in ritual performances for fun, entertainment or for important businesses. Some claim that they were used for hunting, taming animals and for primeval dances.

Ọnụekwusi (2001) claims that masquerades were very powerful instruments of government before the advent of colonialism, christianity and the Western legal system. Other masquerades of similar nature and function as Ọmẹbẹ are the Odo and the Ekpe masquerades. The three are mutually exclusive. Communities that have one will not have the other two. Odo and Ekpe observe seasons as Ọmẹbẹ. There are a lot of other masquerades that do not observe seasons. They appear during festivals like new yam festivals,

funerals, Igwe or Eze coronations, Iwa akwa (Entrance into manhood) festivals etc. They could be regarded as general masquerades and they include, “*egbeka, mmanwudiegwu, avurukpa, nchata, ekejaaonu, awulu*” etc in Amagunze area; *Inyiagbaoku* in Okunano, *Izaga* in Nnobi, Nnewi, Aguleri and environs; *Agaba* in Nkanu and Agulu areas; *Ojiyonu* in Nkanu, Enugu and Arondizogu etc.

Omẹbẹ

Omẹbẹ is the masquerade of the Omẹbẹ cultural mask secret society. They are believed to represent the spirits of the dead ancestors who visit the living from time to time to keep them company, teach and guide them and to assist them surmount obstacles of life and oppositions. They are very numerous and of different shapes, sizes, regalia, adornment, professions and functions. All the maskers are male. There are no full female members of the cult but there are associate female figure-heads. Omẹbẹ’s abode is in the “*Uham*” (groove) from where it visits the community once every three years in Nkanu area or five years in Nsukka area and thereafter recedes to the spirit home in the *uham* unless otherwise solicited for particular functions in or outside the community.

The most popular names among Omẹbẹ include, “*Uvudike*”, “*Okoroocha*”, “*Okorojii*”, “*Okunaeredu*”, “*Ogbodo*”, “*Adaani*”, “*Neezee Ede*”, “*Afoekweghiokpa*”, “*Ogbajeeneta*”, “*Etanweani*”, “*Oriokpa*” etc. Uvudike is the king of Omẹbẹ masquerades usually bigger than all others and with a lot of historical illustrations and insignia on the head. Whenever it rises there are plenty of other Omẹbẹ to attend to it by controlling the crowd and clearing the way, some in the front and some at the back. The music for it is special and the dance steps are the most regal and dignifying. Afoekweghiokpa is almost as big as Uvudike but it is banal with no decorations and the head cover is most ordinary. It serves as the people’s day-guard; monitoring movements on busy roads, and interrogating suspicious movements and trailing such to point of crime and apprehending the person; greeting people, cracking jokes and inquiring about family members and welfare of passers-by. Ogbajeeneta is the escort of the Omẹbẹ masquerades. It goes out first to survey the arena and ascertain that the place is in order and safe before the others can go out. It usually carries cane and runs very fast. It is always on its heels.

Functional Use of Masquerades

Masquerades are used to evoke certain reactions in the beholder: fear in most people especially the guilty; awe of the god especially in the horrible way they are represented; ecstasy in possession of the overwhelming power for the maskers etc. Some masquerades are too ugly and fearful to behold.

The sight of them cause nightmares. Most pregnant women loath encounters with ugly masquerades as they are afraid that they can make them bear ugly or deformed children

Masquerades are used for debt recovery in many communities. Amaechi (2018) reports that the masquerades enforce the payment of fines for breaking of taboos and refusal to conform to culture related justices. They are, at times, used to hold family members hostage as women and children cannot come out while the masquerades are in their premises until the debt they came to collect is paid in full. Some debtors mortgage valuable belongings to rid their house of *Ọmẹbẹ* masquerade debt collectors.

Settlement of disputes between individuals, groups or communities is one of the very important functions of the masquerades. Masquerades are impartial in conflict resolution and are seen as the final arbiter in case settlements. The belief is that masquerades are spirits or the spirits of their dead forefathers and that make them accept their settlement intervention with a note of finality (Nwankwo, 2018). In some places opening up a case that had been settled by the masquerades is an abomination and an invitation to catastrophe as it could lead to death and destruction of the person and/or the family among other disastrous calamities.

Masquerades use satires to upbraid moral and criminal code violators in the communities and demand appropriate propitiation for the offences and they are obeyed unconditionally. In some areas masquerades *raison de etre* is entertainment. It creates great fun for the spectators and the maskers. It can entertain also through colourful displays of acrobatic skills and dances. It is used for tourist attraction and to generate revenue. Masquerade festivals are mainly to entertain. Entertainment is promoted through elegant costumes and stylish dance performances, jokes and displays.

Ọmẹbẹ also has didactic functions. *Ọmẹbẹ* masquerades teach a lot of lessons to the spectators and those who read about them. Through satires and ordinary dramatisation, the masquerade passes a lot of lessons to the listening and watching audience. It helps to mold the children in ways harmonious with the acceptable ways of life of the parents and community.

***Ọmẹbẹ* and conflict Resolution**

Ọmẹbẹ intervenes in all matters affecting the people of its community as an unbiased arbiter. As spirit, it is not regarded to be related to either of the warring parties and can therefore not be charged of any favoritism or partisanship. This does not actually eliminate suspicion and allegation of bias against one party or the other, at times, being a human founded institution. However, such charges are minimal and rare. As Amaechi (2018, p. 85) observes “it is important to note that the idea of the masquerade is tied to the

Igbo concept of ancestor worship. What is being personified in a masquerade is a revered Igbo ancestor invited back to life to commune with the living.”

Omebe visits the warring parties at night for their case hearing and adjudication. The Omebe is usually accompanied to the occasion by a few human initiates who form part of the entourage. Such people or persons do not contribute to the dispute discussion. The Omebe usually has an interpreter who ensures that the parties and Omebe understands the Omebe’s language added to the fact that the voice is usually camouflaged with a wedge in its mouth adding to the difficulty of the people in deciphering the Omebe language.

When the hearing begins the parties are given time to each present his or her own account. The opportunity of cross-examinations is also allowed or available. The masquerade also allows comments and observation from the parties involved before further interrogation. Omebe gruels the parties seriously to get to the root of the matter. At times, the Omebe that would come to the judgment may be a diviner Omebe that has the ability to see beyond the obvious presentations. The traditionalists believe the diviners or soothsayers are impeccable.

Omebe’s procedure for conflict resolution is not merely pronouncing that one party or the other is guilty. In most cases, the two parties are culpable but differ in the degree to which they are. Each party therefore is told the areas of its culpability and charged or fined for that. After telling each party their position and charges the Omebe now enjoins them to be united and love each other. At times, the Omebe would demand that the parties exchange handshake, embrace each other or eat together from the same plate to show that the quarrel is over. At other times they would be made to have a covenant between them never to war again. In some occasions they swear to an oath.

It is important to highlight the fact that it is not all matters that are resolved in a single sitting. Some take several hearings of up to four or five sittings to settle. Some cases are amendable to appeal and some are not. Some cases are very difficult to resolve but none is irresolvable to Omebe. The fines payable by the parties to the conflict range from; young chicks, hen(s), cock(s), goat(s), ram(s), yams and various amounts of money depending on the party’s level of guiltiness.

Omebe’s Game Hunting

People engage in hunting to harvest animal products like fur/hide, bone/tusks, horn et cetera. Those named products are widely used in Omebe’s costuming and for dancing “Okanga”. In its benevolence and kindness and consistent with its fatherly role of providing for its children, Omebe provides a day of provision of meat for the adherents for the celebration of its festival. It is the occasion of that provision that is known as Omebe’s game hunting

day or ceremony. It is an elaborate ceremonial programme. Professional and non professional hunters go into the bush on that day because of the faith that *Qmẹbẹ* will make them catch plenty of animals. It is comparable to the popular Argungu fishing festival in Sokoto State. It is usually a free for-all hunting occasion with joy and hope. Akporobaro (2006, p. 366) claims that most societies' festivals play very important roles that are linked to the survival of the society and they include:

- The propitiation of gods, goddesses and spiritual powers.
- The celebration of some past historical event in the life of the community
- Festivals do also serve as social means of ushering in a period of prosperity and fertility in the life of the community
- To re-invoke the gods and secure their attention and help towards the protection of the society.
- To empower the people in time of war.
- To provide a contest for merry making for arranging marriages and for whirling the new seasons.
- The purification of the land and for warding off evil forces and to show off to the neighbors the power and strength and invulnerability of the community against external threats.

The hunting implements are usually knives, machetes, clubs, bows and arrows. Guns are not allowed in order to eliminate the accident of killing another person as people are usually very many and scattered in the bush. It does not include hunting on water. It is believed that *Qmẹbẹ* makes animals foolish and incapable of safety thoughts on that day to enable people have a good catch. The animals caught on that occasion include rabbits, antelopes, squirrels, rodents, bush pigs, snakes, guinea fowls, hyenas, gorillas, etc.

The hunting episode lasts from morning till the evening of that day. At the end of the hunting episode all the hunters will gather before the groove or the village square to display their catch, rejoice together, share experiences and share the catch with one another and the "Atama" (head of the *Qmẹbẹ* cult community). The animals killed are usually sheered or frayed or skinned in the after hunting meeting together. The innards are removed and roasted for public consumption among the participants. Thereafter, everybody goes home with what he has to prepare and preserve for the festival. The hunting episode is regarded and appreciated as uncommon favour by *Qmẹbẹ* to ensure a good celebration and festival. It is therefore only a lazy person who will not have meat to celebrate *Qmẹbẹ* festival. No part of the kill is sold or used to attract any commercial profit.

Okanga

Okanga is a dance and music which Oṃẹbẹ dances on outings. The various Oṃẹbẹ types have their different dance steps or styles of dancing okanga. Human beings also dance okanga to the extent that some people regard it as everybody's dance music because it is either you dance it actively, physically or passively by nodding or movement of any of the limbs. Oṃẹbẹ are usually involved in dancing competition or rivalry with their types and receive public approbation.

There is no strict order of dancing in turns when it is performing in public spaces or stage. They however have pecking order of taking turn that is well known by the masquerades, the drummers and the audience. They hardly clash even when they are running out of time and everyone of them wishes to take turn to perform.

The instrument include different types, sizes and configurations of "igba"(drums), "oja"(flute), "ogene" (gong), "ishakpa" (rattle), and wooden slit drums etc. The instruments are not easy to play and that creates opportunities for those who are good at them as they are hired from one community to another with very good remunerations. For instance, flutists are few and those truly adept in it are the scarcest. The messages of the flutists are understandable and enjoyable to the audience. The message of the adept flutist swells the head and moves people even involuntarily.

The Okanga music is played by the initiated members of the cult. Oṃẹbẹ and human beings dance to the music. Women can also dance to the music when Oṃẹbẹ is not there and so are the very young and uninitiated boys and girls.

There are times the Oṃẹbẹ or the people dance to the music in circular form. The male dancers always hold either an animal skin-fan, or horsetail, horn or tusk or even leaf on the hand while dancing signaling peace and happiness and oneness. Those without anything at hand will dance with hands akimbo. The audience at times, has to buy the opportunity to dance with money. When they appear, they drop the money before the drummers to drum for them. This is one of the ways of remunerating or generating income for the drummers.

Ubo

Ubo is Oṃẹbẹ's guitar music played by Oṃẹbẹ itself to the listening pleasure of the audience. It is used for nocturnal programmes and night vigils. It is mostly used for deeper reflections and contemplation. It is only played at great occasions like the vigil wake keep for the burial of a prominent personality. Ubo Oṃẹbẹ is not a real dance music as such. It is used for sober reflection during great tribulations. Sometimes, it is played with the accompaniment of the xylophone.

The Ọmẹbẹ player and his instruments are usually hidden from the public eye. It is purely a secret cult music. The Ọmẹbẹ and the music ensemble can only be seen by initiated cult members. It cannot be seen by women or young uninitiated man or the children. To see the Ọmẹbẹ playing the guitar is a sacrilege and a taboo. The punishment was death. Today the appearance and the occasion for the Ọmẹbẹ to play the guitar is severely limited and threatened.

Ọmẹbẹ Cult Performance

Omebe dance and music is open and they are not under any threat of extinction. The aesthetic and graceful dance steps of the different types of Ọmẹbẹ are mimicked from infancy by dancing the Ọkanga music. Dancing, generally is a skillful art. Those who are gifted in dancing tend to imitate or learn and excel in all forms of dancing. Before one becomes a masker he would have been recommended and commended through his steps and stylish displays while dancing Ọkanga, The Ọmẹbẹ performance is a combination of skills, devotion and learning. The initiates devote themselves to beating.

Ọmẹbẹ is renowned for sudden appearance, fairy-like look and movement, power and monstrosity. A frog does not run for nothing during the day says the Igbo man. Consequently, whenever you see Ọmẹbẹ something is fishing. It always has reason for leaving the Ụham(groove). It is either on an assignment like monitoring passers-by or tracking security development or an issue at hand to ensure that there are no violators of the norms of the community etc.

Initiated Ọmẹbẹ cult members meet from time to time with or without the Atama. If the atama is not in the meeting he must be briefed on the outcome compulsorily. They deliberate on issues like the admission of new members, review of the conduct of members, preparation for the Omebe festival, review of events, planning of routine events like game hunting ceremony etc. The decisions about what is compulsory or not, fines and penalties etc are taken in the general meeting.

The best of Ọmẹbẹ performance is witnessed on the first and second days of its coming in its season. The costume appears the brightest on those days and Ọmẹbẹ performs with the greatest amount of energy just returning from a three years vacation.

All the masquerades can arrive at the market scene of performance or the village square about the same time and dance one after the other until the last Ọmẹbẹ in the scene. Barring the eventuality of early night fall all the masquerades are given time to perform to the admiration of the audience and retire to the groove. The audience applauds good performance with clapping of the hands and laughter and loud ovations. They also spread money on

them in appreciation of the performances. The people producing the music are equally encouraged with gifts of money so that they don't stop the music midstream. The "oyima" also dances on those days and they receive gifts also. The performance is a mixture of dance and drama. Not all Omebe dances. Some usually appear to entertain the audience by dramatization. Those dramatizing have no separate time devoted to acting. They perform while the dancing is going on. This situation brings confusion as ovation for one, when they are two, may not be well or properly credited. It therefore demands active participation to understand the happenings in the theatre of performance. The place of performance seems to be dedicated as the masquerades use particular sports from year to year. The last set of Omebe to perform would eventually dance back to the groove with the Okanga.

Conclusion

The Omebe administrative strategy is an indigenous paradigm that works to maintain peace and order in their areas of operation. Absolute peace reigns in Omebe season. It provides an alternative and community-wide generally acceptable way of conflict resolution. Conflicts that arise are amicably resolved by Omebe's intervention and peace is restored. Alternative peace resolution paradigms arising from the indigenous traditional institutions should be allowed to exist side by side with conventional laws for genuine peace and progress of the society.

The potential of Omebe in tourist development should be explored to attract investors and to yield revenue to the government. Omebe festival is a very colourful season to promote and protect. It needs government protection for further growth and popular support to protect it from going into extinction. It is recommended that the Omebe cult programmes should be reformed to rid it of everything that is not in consonance with the popular faith.

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