THE NOUN SCHOLAR
JOURNAL OF ARTS AND HUMANITIES
VOLUME 1.NO.2

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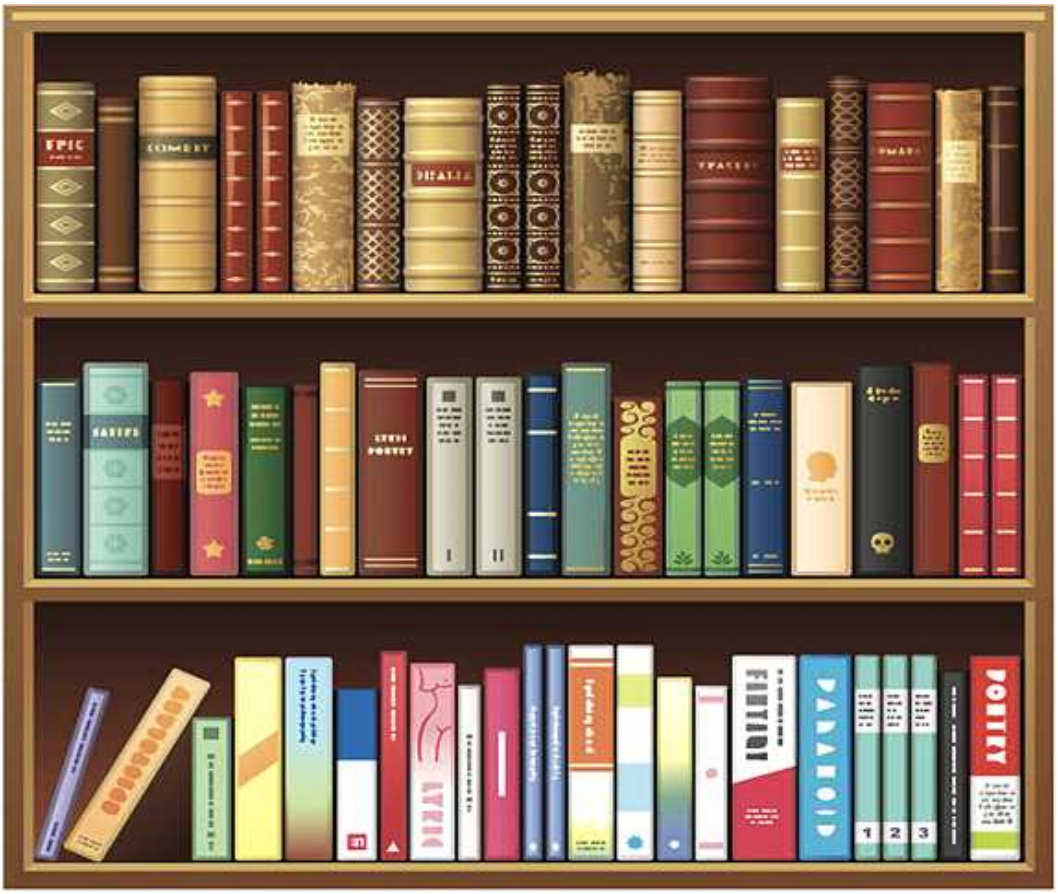
THE NOUN SCHOLAR

JOURNAL OF ARTS AND HUMANITIES



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The NOUN Scholar, Faculty of Arts Journal of Humanities, is an international peer reviewed Journal of Faculty of Arts, National Open University of Nigeria (NOUN), Jabi-Abuja. *The NOUN Scholar* is set out from frontiers of humanities to publish well researched, scholarly, peer-reviewed articles and book reviews on topics and subject matters relating to religious motifs, Biblical Studies, Ethics, Systematic Theology, Church History, Islamic Theology, Philosophy and Sharia, Islamic Heritage, Quran and Hadith, Comparative Religion, Philosophy, Ancestral worship, The Living Dead, Reincarnation, Witchcraft, Archaeology, Anthropology. It also encourages works in Fine Arts, Visual and Performing Arts such as Music and Theatre. Gender Studies, Linguistics, Culture, Humanistically oriented 'Social Sciences', Philology, Musicology, Art History, Literary Studies, Poetry, Ethnomethodology, Folk Culture, General/Applied Linguistics and Interface Areas: Phonetics, Phonology, Morphology, Syntax and Semantics, Morphophonology, Morphosyntax; Glottochronology and Lexicography; Sociolinguistics, Multilingualism and Intercultural Communication, Linguistics and Translation, Discourse Analysis and Pragmatics; New Media and Society, Linguistics and Communication Studies/ ICT; Linguistics and Pedagogy - Mother Tongue Education; Topics in African Linguistics and their Interfaces and any other topic related to the field of Arts and Humanity Studies.

This is the maiden edition of this journal. Tthe journal intends to be the preferred podium for scholars and researchers to publish their most recent research findings to a broader audience, both in print and online.

Guidelines for Scholars and Contributors

- All manuscripts should be submitted to the Editor in soft copies
- All manuscripts should be typed in 1.5 line spacing, with Margins of 1 inch on each side, using Times New Roman font size 12, not exceeding 15 pages including references. Kindly use block paragraphing.
- The cover page should carry only the title of the paper, name(s), address(es) or institution(s), e-mail address(es), and phone number(s) of the author(s)

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- Quotations exceeding 40 words should be indented at the left side only in single line spacing. Those that are 40 words or less should be integrated with quotation marks: both should designate page number(s)
- It is recommended that 5***0%*** of an article' references or references should span 2010-2021
- Submissions will be peer-reviewed at a non-refundable cost of **N5000 (**five thousand Naira**)** only; the bank account is shown below.
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Words from the Editor's Desk

Welcome onboard this Volume 1 Number 2 of *THE NOUN SCHOLAR* of the National Open University of Nigeria.

We welcome you onboard again to yet another edition of *THE NOUN SCHOLAR* Volume 1 Number 2 of the National Open University of Nigeria. Yet again a multi-disciplinary read in the Arts has come again. It features researchers of repute like:

Philip Asura Nggada, Theodore Iyere, Abraham Adeiza Obakachi, Azeez Oricha, Ismaila Bolajoko Aliyu, Doris Obieje, David O. Fiki-George, **Sani Aliyu Gusau**, **Amadi E. Ahiamadu, Chukwu Nkechinyere, Iorvaa Peverga Sai, Patricia Nneka Ogbuehi, Samuel Edem**, **Happy D. Omenogor, Ibrahim Garba Gwammaja, Jummai Lucy Jibrin, Clement Gowon Omachonu, Ezekiel Augustine Hammangabdo, Oyebode Paul Jegede, Adaobi Muo, Sharafudeen Kareem, Lucas Saba, Ali Diko Joshua, Usman Mohammed Goro and Ahmad Abubakar Abdullahi.**

Of course, the reading list extends to various topics of interest in Arts and caters for almost everybody's reading needs in Religious Studies, English Language, Literature, Discourse Analysis, French Studies, Philosophy and Others.
Thank you and I invite you to enjoy this academy journey.

Doris L. Obieje

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An Exegetical Study of Shepherd-Sheep Motif in Zechariah 11:4-17

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Abstract

The literary piece of Zechariah 11:4-17 has generated controversy among scholars around the authorship, literary genre and identity of the shepherd. Some argue that there are two different authors with a literary disconnect. For others, the form of literary genre revolves around prose, poetry and the identity of the shepherd as the messianic figure in the Old Testament with Christological implications. This article argues that intra and intertextual reading of the text reveals that shepherd-sheep motif is a progressive phenomenon from one Testament to the other without any disconnection in its literary unity. The methods adopted for this research are historical, exegetical, inter/intra textual and theological approach. It was found that shepherd motif in Zechariah has a strong Christological and theological implication for leadership in the Old Testament and Contemporary Times. The research recommends that anyone in leadership position must be able to lead with an untiring desire and execute justice, equity and fair play to all. Failure to abide by this disposition shows that the person is unfit to lead and would attract God's Judgment.

Key words: Shepherd, Messiah, Intra and Inter textuality, Christology.

Introduction

The shepherd-sheep motif in Zechariah's literary piece has generated hot arguments among scholars around the form of writing, identity of the shepherd and authorship. The main thrust of this paper is to be able to investigate the literary genre, to find out what the symbols of shepherd-sheep portrays and the identity of the messianic shepherd. Looking at the complexities and the nature of the research. The researcher critically come up with the most appropriate method for this kind of study as being the exegetical approach. This is because it is adequate and has the tendency to bring out the authorial intention of the text. It was observed that Zechariah's piece of writing is set against the background of the first returnees from the Babylonian exile. In other words, the prophet's ministry took place in the post exilic period. A closer investigation of the background of the text reveals a similar context with Haggai. Despite King Cyrus of Persia's edict for the Jews to return to Jerusalem and rebuild Yahweh's temple in 539 B.C. The communities of the Jewish people were faced with external opposition and variety of personal and practical difficulties, which delayed the rebuilding of the temple until God spurred Zechariah and Haggai to stir up the people for the construction of the temple of the Lord. When one studies the background of the text carefully, we see chapters 1-8 are issues of immediate concern to the restoration of the community (Dillard and Longman III 428). The question that this research begged to address is the identity of the shepherd and his role.

Authorship and Date

The authorship of Zechariah has been a disputable fact among scholars. Most biblical and literary experts affirm chapters 1-8 and chapters 9-14 to be works of two different authors, until recently Carstasen (504) argues that chapters 9-14 seem to be the works of an anonymous writer other than Zechariah. Reasons being that chapters 9 and12 each begins with the word oracle as does the book of Malachi; since Malachi too is anonymous. Other reasons revolve around different literary genres. Carstasen (507) further observes that there are notable differences in the following: (a) chapters 9-14 are predominantly poetry, while chapters 1-8 are prose. (b) Chapters 9-14 do not contain vision, while chapters 1-8 use vision. (c) Last 6 chapters do not mention Zechariah, while the former records that. We can go on and on. But a critical and analytical mind may tend to pay cursory observation that such arguments are not strong enough to disconnect the literary unity of the text. It clearly appears that the prophecy of Zechariah emanates from a single author. This research agrees with the unpopular opinion that Zechariah is the scribe behind his write up. This research substantiates the fact that writers have different literary skills of presenting their ideas, so the question of genre and names varies whether present or not in the two sections are weak to nullify Zechariah's authorship. Since scholars have not authentically proven who that anonymous author of the section is as we find in the study of Isaiah (Deutro and Trito-Isaiah) This study subscribes Zechariah the son of Iddo, as the author of his book.

Regarding the date of Zechariah being a contemporary of Haggai, both prophecies are carefully dated. We gathered with certainty that the first utterance comes two months after Haggai's associate began to preach in 520 BC. From the background we could see the certainty that Zechariah is set against the background of the first generation of returnees from the Babylonian exile, dated to the second year of Darius 520/519 BC (Longman II and Dillard 428).

The central point of Zechariah's message is captured in 1:4b thus says the Lord of hosts. "Return (*shub/v*) from your evil ways and from your evil deeds" the connection this observation has with the shepherd sheep motif of our study is the fact that the bad shepherds have been cautioned to repent and the messianic implication of the shepherd is further stressed by the cruelty of the shepherds which the sheep deserves by also slaying their noblest leader 12:10-13:1 (Carstasen 507).

Purpose and Theology

The primary purpose of Zechariah was to rebuke the people of Judah, encourage and stir them up to embark on the construction to complete the temple's building. Additionally, the prophet calls on Judah to return to the Lord or *shuv* or return back or *repent* (Holladay 363). If they return to him, he would also return to them and fulfill all his promises.

The theology of any given text is wrapped in its purpose, having considered the scholarly opinion of the authorship and date of the two halves of the book of Zechariah. One thing that is certain is the literary unit of the whole text, looking intently to the whole text there is that evidence of a gradual development of its theology. The theology of the text revolves around two principal themes - Redemption and Judgment. This is evident when one looks at the first half that is chapters 1-8 which mostly concerns itself with the series of visions, reformation, redemption and judgment both for Israel and Gentile nations around. It should be noted also that the taste and experience of redemption in the restored community was not yet full. But even a greater redemption will be

realized in the future which the second half that is chapter 9-14 addresses (Longman III & Dillard 436).

In a more theological discourse Baker (1406) argues that the book is related to its messianic as well as its apocalyptic and eschatological motifs. He further stresses that the messianic emphasis predicts Christ's coming; lowliness, his humanity, rejection, betrayal, priesthood, kingship, building the temple, his coming glory and establishment of peace and prosperity. With the above understanding one could see the role of the messianic shepherd.

Meanwhile, most scholars affirm the theological significance of Zechariah's name to mean "to remember", preferably the Lord remembers. In the context of Zechariah, it then means the Lord remembers his covenant, promises and takes deliverance action to fulfill it. Finally, the book promises deliverance from the Babylonian exile, restoration and a functioning temple; and even a greater picture of salvation and restoration to come through the messiah.

Structure

Basically, the structure of Zechariah 11 has been broadly divided into two major sections: firstly, 11:4-14, which dwells on the foolish shepherd (Mitchelle & Merlin 302-14). However, most commentators and exegetes vary in their opinion. Some see the structure in a consistent whole with a major heading – Bad shepherds and Bad flocks (Cody 357).

Genre

Genre analysis helps the exegete to determine the form, content and function of a particular unit (Hayes and Holladay 83). The type of literary genre under investigation has attracted lots of debates among scholars; some scholars posit that Zechariah chapter eleven is allegorical in nature, others see it from historical perspective, narrating the long history of Israel's disobedience to their God (Cody 357). Both poetical and historical narratives are strong possibilities of the form of literature the text is. A further investigation of the genre reveals that there are prophetic visions, judgment and salvation oracles, although the prophetic vision 1:7-6:8 is called apocalyptic literature. But the text under investigation falls within salvation oracles, which are seen in chapters 9-14. It becomes obvious if the prophetic vision is read alongside with salvation oracle, the prevailing theme is encouragement because of the glorious future that awaits the people of God (Baker 1406). This study opines that the genre of Zechariah 11:4-7 is a mixture of historical narrative with salvation oracle

Translation of the Hebrew Text

ZEC 11:4 Thus says the LORD my God, "Pasture the flock *doomed* to slaughter.

ZEC 11:5 "Those who buy them slay them and go unpunished, and *each of* those who sell them says, 'Blessed be the LORD, for I have become rich!' And their own shepherds have no pity on them.

ZEC 11:6 "For I will no longer have pity on the inhabitants of the land," declares the LORD; "but behold, I will cause the men to fall, each into another's power and into the power of his king; and they will strike the land, and I will not deliver *them* from their power."

ZEC 11:7 So I pastured the flock *doomed* to slaughter, hence the afflicted of the flock. And I took for myself two staffs: the one I called Favor and the other I called Union; so, I pastured the flock.

ZEC 11:8 Then I annihilated the three shepherds in one month, for my soul was impatient with them, and their soul also was weary of me.

ZEC 11:9 Then I said, "I will not pasture you. What is to die, let it die, and what is to be annihilated, let it be annihilated; and let those who are left eat one another's flesh."

ZEC 11:10 I took my staff Favor and cut it in pieces, to break my covenant which I had made with all the peoples.

ZEC 11:11 So it was broken on that day, and thus the afflicted of the flock who were watching me realized that it was the word of the LORD.

ZEC 11:12 I said to them, "If it is good in your sight, give *me* my wages; but if not, never mind!" So, they weighed out thirty *shekels* of silver as my wages.

ZEC 11:13 Then the LORD said to me, "Throw it to the potter, *that* magnificent price at which I was valued by them." So, I took the thirty *shekels* of silver and threw them to the potter in the house of the LORD.

ZEC 11:14 Then I cut in pieces my second staff Union, to break the brotherhood between Judah and Israel.

ZEC 11:15 The LORD said to me, "Take again for yourself the equipment of a foolish shepherd.

ZEC 11:16 "For behold, I am going to raise up a shepherd in the land who will not care for the perishing, seek the scattered, heal the broken, or sustain the one standing, but will devour the flesh of the fat *sheep* and tear off their hoofs.

ZEC 11:17 "Woe to the worthless shepherd

Who leaves the flock!

A sword will be on his arm

And on his right eye!

His arm will be totally withered

And his right eye will be blind." (NASB)

EXEGETICAL COMMENTS

For the interest of this study, the exegetical unit deals with the careless shepherds as a whole. Although what makes this exegetical unit different is its allegorical genre and its exact historical correspondence and its image in the New Testament. A viable and sustainable insight to this difficulty is the question; is Zechariah speaking of himself shepherding God's people or is he representing God as shepherd? Or is Zechariah reciting the long and disobedient history of Israel with this allegorical statement or is he speaking of the inhabitants in the land who had already fallen into disobedience (Chad 1). In the above submission, all the questions raised are possibilities. One might not be wrong and inadequate if he embraces any of the possibilities.

Undoubtedly, verse 4 is very crucial in understanding the passage. The text commences with a prophetic oracular formula mostly used by prophets over the centuries *co amar yevah* which is translated "Thus says the Lord" or "This is what the Lord says". This ascertains the origin of the divine instruction, and it thus reliably informs us that the prophet is only an instrument to channel this divine course. But the oracular tone takes a negative turn against both the shepherds and the flock. A closer investigation of the following texts reveals Jer. 23:1-4. Ezek. 34:1-31 and Ezek. 37:15-28 stand at the background. One could glaringly see that the symbolic action of the prophet is to bring judgment on Judah, preferably on rulers or leaders who fail in both civic and religious responsibilities. Other possible reason for the judgment is the rejection of the messianic shepherd-king similar to the servant in the servant songs of Isaiah 42:1-4. (Chad 1)

Meanwhile, in the symbolic action of the prophet becoming a shepherd doomed to slaughter, Cody) submits that "the basic mandate to the prophet is to play the shepherd of the flock, which is for willing". The interpretation suggests that the flock is Judah and the motive for the mandate is judgment on the rulers of Judah. (357).

Vv 5-6 describes the actions of the people that attract Yahweh's punishment. One wanders in this prose descriptions who are the buyers and sellers? Perhaps the flock of Israel is bought as slaves by foreign nations or outsiders and those who sell them are their rulers or leaders. This gives us a good picture of the lack of caring for the sheep by the shepherds (rulers) of Israel. The above situation is similar to what is obtainable in Ezekiel 34 :1-10 where shepherd-sheep metaphor is represented by the leaders and the people of Israel (Nggada *Humble Vicegerency*189). They became so proud and so insensitive to the needs of the flock, parading themselves with their riches at the expense of the basic needs of the flock. Their shepherds (rulers), both civil and religious, have no pity or concern for the flocks. This thought is contrasted with the primary function of the good shepherd.

The first clause of verse 6 re-echoes the last clause of verse 5 "… have no pity". One begins to wander why might Yahweh do same as the shepherds of Israel? The simple answer to this question is the fact that Yahweh gives same judgment to all inhabitants of the land, perhaps both the rulers and the flocks for violating his covenant stipulations. The judgment could also be because of the corruption found in Israel. We could see from the content of the verse that Israel exploits the people by amassing wealth for themselves which is apparently seen from their response of "I have become rich (Zech. 11:5). Israel's exploitation does not only come from their shepherds, but also from their neighbours perhaps foreign nations, according to this expression ("fall each into another's power"). From all indication it thus shows that the corruption is both horizontal (neighbours) and vertical (kings), Zech. 11:6 (Chad 1).

Vv 7-8 there is the recurrence of Yahweh's instruction for Zechariah to assume the role of the shepherd for the people, which indeed the prophet assumes and acted the way he had been instructed. The indication of staff in the verse is typical of a shepherd, the staffs are meant for protection and direction. Philip Nggada compares this section with shepherd motif in Psalm 23:4-5 where the Psalter proclaims Lord's rod and staff guiding and protecting him, (Nggada *JUSREL* 19) but in this text, there is slight variation of the staffs being used symbolically, to depict favour and union which further elucidates that the Lord pastures his people with favour and union. A scholar in this school of thought interprets the two staffs of favour and union to represent God's person, his beauty and majesty; God who is wise and faithful as the following texts suggest; Ps. 27:4; 90:17; Prov. 3:17 (Cody 358). We can see here that the symbol of Zechariah assuming a shepherd's role is to clearly demonstrate God's care for his people with blessedness and protection.

At this point one may begin to ask, why is Yahweh so loving and caring despite Israel's disobedience? The answer is found in the image of the good shepherd whose care and desire are untiring. The shepherd's caring motif has always been consistent with Israel throughout their relationship with Yahweh.

In verse 8 the prophet who assumes the shepherd's role is said to have removed three shepherds. In this context the prophet is representing Yahweh as shepherd. There has been considerable debate among scholars to identify the three shepherds. Much ink has been expended in an attempt to clearly figure out who these shepherds are. Cody argues that "some scholars attempt to identify the three shepherds with three historical persons and thus to date the oracle. But the text seems to be silent about these details (358). However, Chad opines that "if one takes v8 to represent Israel's history then the three shepherds might be the successive removal of the final three wicked kings of Judah with one month representing their short reign (2kings 23:34-24:20)" (1). The above statement is not farfetched from the interpretation of the text, except that the good shepherd will dispose the bad shepherds or unfit leaders (Baker 1418). We could see in vs 9 that despite God's graciousness and faithfulness the people were unthankful, so Yahweh gives them over to their idolatry and immorality as described by their impending death and (Zech. 11;9 of Ezek. 5:10; Lam. 2:20) vv 11-12 gives us the picture of Yahweh breaking his covenant with Israel by the symbol of breaking the two staffs.

The expression "if it seems good to you, give me my wages; but if not keep them" this expression should not be taken literally, but should be understood in the light of the context. The fact that the Messianic Shepherd demands his wages refers to the severance of ending the relationship but thirty pieces of silver is an insult to compare the kind of service rendered by the shepherd, after all in the ancient Israel thirty shekels of silver is the price of a slave.

The symbolic action of throwing the money to the potter in the temple signifies worthless price. It thus suggests that the fit place to cast the money is to the priest in the house of the Lord. But the English version agrees with the Masoretic rendering in Mt. 27:10 "and gave them for the potter's field, as the Lord appointed me" (Barnes, PCSB).

V14 captures what is obtainable in verse 10 of the breaking of the first staff. The second staff 'ties' is broken. This symbolizes the break of the two kingdoms Judah and Israel, but we see the exact opposite of these dissolution in (Ezek. 37:15-19; 21-24; Hos 1:11; 3:18; Isa. 11:12-13) which speaks of Yahweh uniting and gathering of the children of Israel from where they had been

scattered worldwide. Thus, the Lord would fulfil when he brings both Israel and Judah under the messianic shepherd despite his rejection (Barnes, PCSB).

Vv 15-17 speaks of the foolish or false shepherd. Here Zechariah is given a new mandate to play the role of a foolish shepherd. In his role as the foolish shepherd, he will not spare the flock, nor feed or protect the flock but he will devour, exploit and destroy the people. The above verses correlate with Jeremiah 23:1-4 which presented the oracle of Judgment upon the shepherds of Israel (Nggada *JORAS* 42). The withering of the arm and the blind nature of the shepherd's eye is to portray to Israel that this shepherd fails in his responsibility of healing and sustaining the flock, he also fails to seek the shepherd of Israel (Psalm 80:1). A close look at Israel's history is literal with foolish and careless shepherds (leaders) who exploited devoured the sheep and exposed them to selfish purposes. This also describes the symbolic judgment that would come upon Israel.

How does the interpretation above correlate with the shepherd motif in this study? It is clear that the major theme of Zachariah 11 is that of the shepherd. Repeatedly, one sees the activities of the shepherds (Leaders) of Israel and the nonchalant attitudes of the flock too. The shepherds were careless, selfish, exploitative and greedy. They were more of a hireling than shepherds who have the flock at heart. Therefore, the principle and practice of the shepherd motif is being violated by Israel's shepherd. Despite all of these, the good shepherd with his untiring desire to care continues to care for Israel because of his unfailing love and promises.

IMPLICATION TO THE AFRICAN SITUATION

The African situation is not much different from what happened in ancient Israel. Most of the nations in Africa that got their independence from colonialism took oath of office to exercise justice, equity, unity, freedom of religion, freedom of thought, freedom of movement and freedom to acquire property anywhere within the continent. But sadly, succeeding generations of African leaders are completely different from the first generation of African leaders. They used their powers to forcefully subjugate the common people and eschewed their freedom and de-franchised them of their legitimate rights. The African nation that was once a place of tourism, peace and freedom became a hotbed for corruption, factions, insecurity and dictatorship. The chorus of freedom from the lips of Julius Nyerere of Tanzania, Kenneth Kaunda of Gambia, Kwame Nkrumah of Ghana and Nelson Mandela from South Africa, Dr Nnamdi Azikwe of Nigeria, seems to have disappeared into thin air. Africa is saddled with injustice, corruption, nepotism, ethnic division and gross violation of human rights across the continent. The Boko Haram saga has gradually and dramatically metamorphosed into kidnappings, banditry, and Janjaweed of the historical Sudan and host of others (Gwammna 12)

Political Trends

Drawing from the exegetical analysis of the text we have examined; it is clear that the passage Zechariah 11:4-17 is dealing with the shepherd-sheep motif or leadership motif. It thus reveals a situation where the shepherds exercised no pity for the subjects; so, Zechariah declared to the shepherds of the Lord's coming judgment, which verse 17 declares. This calls for leadership responsibility, which requires faithfulness and equal treatment for all citizens. The Nigerian situation in the political sphere is sadly noted with political thugs who grossly violate the natural rights of innocent citizens for voting rights, this is due to the fact that for fear of intimidation.

Leaders are called to serve the people as intended by the creator, for all leaders and subjects are accountable to God.

Socio-Economic Trends

It is interesting to note that Zechariah's text has correlation with shepherd motif that symbolizes caring and sustenance of Israel and Judah. Zechariah was mandated to play the role of a foolish and worthless shepherd because of the attitude of the leaders and the people too. Lack of attendant attitude displayed by the leadership of Judah and Israel shows no concern for the welfare of the people, the leaders were exploitative, greedy and selfish. The above rendition is not far away from what is obtainable in Nigeria. Sometimes the attention given to the people's welfare by the leadership is mildly addressed. Many times, until the people protest before leadership would attend to them with prompt action. The margin between the rich and poor is wide and uncalled for.

Religious Context

The religious milieu of Israel and Judah was nothing to write home about. The background had already informed our readership concerning the failed leadership in both kingdoms (Judah and Israel). The priests and prophets who were the religious leaders were so careless and insensitive to the spiritual needs of the people. They engaged themselves in worthless ventures instead of teaching the Torah and guiding the people to grow and mature in the ways of the Lord. Yahweh's Judgment will equally fall on them. The implication of this to the Nigerian *Sitz im Leben* is the fact that religious leaders are not exempted. Pastors, prophets, teachers, apostles and evangelists are equally responsible for shepherding the Church to add more value to the society for this is right and pleasing to God.

Conclusion and Recommendations

The study examined shepherd sheep motif in Zechariah11:4-17 and saw that shepherd imagery runs right through the text. We have also established that the shepherd symbols depicted leadership responsibility. The research has also grappled with the identity of the shepherd as the text gave near and distant activities of a shepherd. The researcher also wrestled with the fact that could this shepherd imagery be interpreted literally? Or there was an ideal shepherd? The text posed a challenge to the exegete to draw their conclusion. Our findings have shown that the shepherd on the one hand refers to the leaders of Judah and Israel. It prefigures the ministry of the Messiah as the ideal shepherd. The study has finally drawn implication to the situation in Africa and Nigeria in particular in which leadership and democracy have been shattered. This calls for redress in leadership pursuit and execution of its mandate. The call for true and efficient leadership is urgently needed in the political process to help in good governance for peace to reign. But in the event that leadership is not in tandem with Yahweh's demands and commandments then judgment will equally befall the state. This research recommends all those in leadership position should be able to do the needful. Therefore, it is a clarion call for the leadership in Nigeria to take up to their responsibility of good stewardship of maintaining justice, equity, fairness in order for peace to reign and likewise for the people to be responsible citizens.

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ESL Students' Perception of Computer and Paper-based Assessment Mode in Open and Distance Learning in Nigeria

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Abstract

This study, using the discourse analyses technique, investigates how English as Second Language (ESL) university undergraduates in Nigeria perceive and respond to the test mode effects of computer-based and paper-based tests in Open and Distance Learning institutions. The National Open University of Nigeria (NOUN) is used as a case study. The factors considered in this investigation are computer familiarity/literacy of test takers, content familiarity as well as gender competitiveness. 200 randomly selected 100 level (first year) undergraduate students undergoing the GST 101 – Use of English course were randomly assigned to either a computer-based or identical paper-based test. A post-test design with only one factor – test mode (computer-based and paper-based) was used in this study. Dependent variables included students' scores on a 100-item (50 multiple choice and 50 fill-in-the blanks) test as well as students' self-report on the open and distance learning survey. The two groups took the same set of fifty multiple choice and fifty open-ended (fill-in-the blank) questions and were given a maximum of one hour to complete the test. To measure the respondents' characteristics, a modified version of the Distance Learning Profile, which consists of 12 statements that fall into these categories; Frequency of Computer use, Independence, Competitiveness, Perceived Course Quality, and Active Engagement was used. The study also used thematic/content analysis to analyse the data which subsequently showed that the computer-based test group performed better than the paper-based test group. Although content familiarity and computer literacy were related to this performance difference, gender competitiveness was not. The respondents who took the computer tests had higher and better scores than those who took the paper-based equivalent of the tests. Our submission, therefore, is that the mode of test administration can have significant impact on students' performance, especially as this study has shown that majority of undergraduate students in NOUN tend to appreciate and perform better in computer-based assessment than paper-based test. This is clearly one of the impacts of the present digital age where many of these students have become familiar with various digital technologies that currently exist in different institutions in the country. Other ODL institutions in Nigeria are therefore advised to adopt the NOUN example for positive academic test output.

Keywords: Computer-based test, Paper-based test, Open and Distance Learning (ODL), National Open University of Nigeria (NOUN), Computer familiarity, Content familiarity.

Introduction

Innumerable examinations and assessments are administered every year in various institutions of learning around the world, and these tests are meant to accurately and scientifically measure the knowledge and competence of an individual. Consequently, behind every test that measures a student's knowledge, a rigorous test development process is employed by the institution. The tests are basically an assurance that those who have been certified have met important intellectual standards. Suffice it to say that there is really no shortcut to creating tests that are valid, reliable and fair. That, indeed, is the process of test development. The foregoing is buttressed by Shah (2002), who opines that it is generally believed that examinations often test and determine the extent to which educational objectives have been achieved as well as the extent to which educational institutions have served the needs of community and society.

Background to the study

Institutions of higher learning worldwide employ various examination methods to test students' knowledge. These include paper-based and computer-based examinations, assignments, presentations and many more techniques. Sim, Holifield and Brown (2004) identified more than fifty various techniques used within higher education for assessment purposes; the most commonly used are examinations. Interestingly, the rapid advancement of Information and Communication Technology (ICT) in teaching and learning has shifted the paradigm (Kuzu & Uysel, 2009) from paper-based to computer-based system of examinations which are now identified as Computer Assisted Testing, Computer Based Testing (CBT), Computer Aided Assessment (CAA), Computer Based Assessment (CBA), Online-Assessment, E- Assessment and Web-Based assessment (Bull, 1999). Computer-based examinations are the form of assessment in which the computer is an integral part of question papers' delivery, response storage, marking of response or reporting of results from a test or exercise (Whittington, Bull &Danson, 2000). Conole and Warburton (2005) defined computer-based assessment (CBA) as 'the use of computers for assessing students' learning.

The NOUN Open and Distance Learning Experience

The National Open University of Nigeria (NOUN) uses the dual delivery mode (both paper-based and computer-based tests) which allows for the continual monitoring of comparability of exam performance in its Open and Distance Learning (ODL) environment.

NOUN has become Nigeria's foremost ODL institution of higher learning where learning at a distance is practiced as the combination of on-line learning (e-learning) and other distance education delivery methods. The university has systematically introduced, utilised and applied modern Information and Communication Technology as well as Management Information System (MIS) to enhance open and distance education in the country.

Computer-based and Paper-based Tests in NOUN

NOUN introduced computer-based tests/examinations a few years ago to complement the paper-based tests/examinations. It is believed that the introduction of computer-based tests by the university authority was predicated on the following factors;

- Students Population: The National Open University of Nigeria has seventy-six study centres located across the country. Computer-based testing via the internet facility of the university, therefore, allows a more diverse students' population to be located nationwide.
- Standardisation of test environment: this refers to the fact that the tests (computer-marked Assessments and e-examination) are usually presented in the same way and in the same format for a specified time. Thus, errors in administration, which may lead to bias, are highly minimized.
- On-line scoring: This has always resulted in faster feedback and greater accuracy (that is – reduction in human error). The administration in NOUN has continued to acknowledge the fact that delivery and scoring of the various tests online has led to economic cost savings.
- Although there was an initial concern about the students' computer proficiency and typing skills, this was soon laid to rest as it became evident that many more students who were conversant with their hand-held mobile phones, iPads/tablets, etc., felt comfortable using the computer medium to do their tests and e-examinations.

Review of Related Literature

Karadeniz (2009) studied the impact of paper based, web based and mobile based assessment on students' achievement. A group of 38 students were experimented for 3 weeks. Significant differences were found between the scores achieved by the students in the second week, but not in the first week. It was observed by the author that students had positive attitude towards web based and mobile based assessment due to ease of use as well as comprehensive and instant feedback.

Bodmann and Robinson (2004) undertook an experimental investigation to compare speed and performance differences among computer-based (CBTs) and paper-based tests (PPTs). In the experiment, fifty-five undergraduate students enrolled in the subject of educational psychology and participated in the studies with other students who were already familiar with computer-based test. Both computer-based and paper-based tests contained 30 MCQ items with 35 minutes of time limit. Approximately half of the class (28 students) took the first test on the computer and the rest preferred first test on paper. Procedures shifted for the second tests, with the first group receiving PPTs and the second group CBTs – with a gap of two weeks. It was concluded that undergraduates completed the CBT faster than PBT with no difference in scores.

Advantages and Disadvantages of Computer and Paper-based Tests

Some people are uncomfortable with the prospect of taking a test on a computer. Yet computers provide a great advantage in scoring efficiency, especially, when the test is composed in a multiple-choice format. Besides, computer tests may be structured according to the level of difficulty. A software program may be progressively structured so as to dispense first with the easiest questions before proceeding to more challenging ones. Computer testing and scoring is particularly apt when the objective is to rank test takers as a percentile segment of a peer group population. The paradigm is useful also in study courses aimed at successful performance on required admission tests.

However, computer tests are sometimes found lacking in the area of navigation, the means by which the test taker moves through the test questions. It involves either keyboarding skills or the manipulation of electronic mouse devices, both of which operate at various levels of efficiency. It

may be difficult for a person taking a test on a computer to move back and forth between questions and issues. On a paper examination, the test taker can peruse the entire section, or quickly return to a difficult question.

So long as one is proficient in keyboarding, computer-based testing is a more convenient way to compose written responses. The computer also provides a great advantage in editing, since it is much easier to correct grammar, sentence structure, and spelling, as well as to move whole blocks of text. On paper, mistakes require erasures and smudging; these do not make a favorable impression on test scorers. The cursive, manual writing of essays or compositions can be a tedious and even painful process. Though some people say the slowness of the manual process allows for greater depth of thought, manual handwriting is irregular in appearance and may confound the reader. Using a word processor to write an essay can be a much faster process.

The difference between computer-based and paper-based testing is, therefore, a matter of personal preference, personality, and familiarity with the format.

Test administration mode in NOUN

In the survey and analysis of the NOUN experience, it was found that the students who took the computer-based GST 101 (Use of English) test performed better than those who took the paper-based test equivalent. The two groups took the same set of fifty multiple choice and fifty open-ended (fill-in-the blank) questions and were given a maximum of one hour to complete the test. Tables 1 and 2 below display the differences in the scores of both groups, though the content and cognitive activities of the two categories of tests were identical. It is important to emphasise that the method of qualitative analysis used is the thematic/content analysis technique. This became useful for this study because the themes observed in the study were produced by the results of the research.

Methodology

Design and Sample

This study used a post-test design with only one factor – test mode (computer-based and paper-based). Dependent variables included students' scores on a 100-item (50 multiple choice and 50 fill-in-the blanks) test as well as students' self-report on the open and distance learning survey.

200 undergraduate students (studying different programmes in the university) who registered for the GST 101 – Use of English course were selected as the sample for this investigation. 100 students were randomly selected and separated into either the computer-based test group or the paper-based test group.

The course and procedure

The GST 101 Use of English and Communication skills course is a first semester course usually undertaken by new students in the university. It is a compulsory English as Second Language (ESL) course for every new student, irrespective of their programme of study in the university. It is a two-credit unit course and is specifically structured to teach the students the techniques of listening and reading. In every language skill development programme, these two skills are very important. Much more so, because ODL students registered in NOUN will necessarily need to listen to tutorial facilitators as well as regularly read their course materials.

Early in the course, to establish an overview, course vocabulary and requisite fundamental knowledge about listening and reading as well as the techniques of listening and reading are covered in textbook reading and tutorials. Thereafter, students' fundamental knowledge is tested. On test day, the students were made to complete a self-report distance learning profile and then completed the test either on computer or on paper.

Test, Post-test and self-report instruments

The computer test consisted of 100 questions. 50 of these were multiple-choice questions each with four alternatives, while the remaining 50 questions were open-ended – where the students were required to fill in an appropriate answer in a given blank space. On the paper-based versions, eight questions were written on each page. The students read each question and then wrote an appropriate letter (A, B, C, or D) of the answer choice on a separate answer sheet that was provided. The computer-based test was structured differently. This was carried out with the technical assistance of five computer programmers from the Cham City computer institute, Lagos. The students received five questions per screen. They then clicked on the letter of the correct answer choice before proceeding to the next question. Subsequently, they typed the correct answers of each question on the blank spaces provided for the open-ended questions. Students could review and change previously answered questions. The item order was not the same on the paper-based and computer-based versions; on the computer version, the test questions were randomized.

To measure examinee characteristics, a modified version of the Distance Learning Profile was used. The Distance Learning Profile was first proposed by Clariana and Moller (2000) and it contained 24 statements that have been shown to strongly relate to distance learning course performance. These statements fall into five categories (factors) including Active Engagement, Independence, Competitiveness, Perceived Course Quality, and Frequency of Computer use.

Our modified Distance Learning Profile consists of 12 statements which also fall into these categories; Frequency of Computer use (items 1, 2, 3, and 10), Independence (items 4, 8, and 9), Competitiveness (item 7), Perceived Course Quality (items 11 and 12), Active Engagement (items 5 and 6).

Relationship between test mode results and students' characteristics

In the foregoing discussion, it was stated that the students' characteristics we considered in this study included content familiarity, computer familiarity, and gender competitiveness. After a careful study of the examinees' scores when juxtaposed with their Distance Learning Profile information, it was observed that gender was not associated with computer versus paper test mode effect. However, computer familiarity (frequency of computer use), content familiarity (perceived course quality and active engagement in learning), and competitiveness were associated with the significant differences observed for the test mode with high attaining students obviously outscoring low-attaining students.

As mentioned earlier, the National Open University of Nigeria (NOUN) is the country's foremost institution of higher learning that offers qualitative distance learning programmes. Subsequently, the items in tables 3 and 4 above can also be regarded as Distance learning profile predictors of the various test takers in each group. To determine whether any of the items in the tables directly predict course achievement, simple correlations of each item with post-test scores were conducted.

Specifically, students who reported that the course and its assignments / activities were interesting (items 5, 6 & 11), and those who often prepared well for the course which they see as a high quality course (items 8 and 12) actually performed best in each of the test group (computer-based and paper-based groups).
The items designed to measure computer familiarity (items 1, 2, 3 and 10) showed that most of the students who performed very well in the test were very familiar with the use of computers.
Interestingly, students from both groups who reported that they work harder than others performed best both on computer-based and paper-based tests.

Table 1
Computer-based test result

Scores & Grades	70-100(A)	60-69(B)	50-59(c)	45-49(D)	40-44(E)	0-39(F)	Total
No of examinees	30	25	20	15	10	Nil	100

Table 2
Paper-based test result

Scores & Grades	70-100(A)	60-69(B)	50-59(c)	45-49(D)	40-44(E)	0-39(F)	Total
No of examinees	15	20	35	16	12	2	100

The above data clearly suggests that the mode of administration may have significant effect on students' performance on multiple choice and open-ended question items.

Consequently, this result contradicts Clark's (1994) postulation that paper-based versus computer-mediated instructional components should produce exactly equivalent results if the content and cognitive activities of the two are identical. However, our findings correlate with Bunderson, Inouye and Olsen's (1989) findings which observed that though the paper-based and computer-based questions are matching and the intellectual activities needed to reply the test items are the same, important dissimilarities in the test scores are often perceived.

Examining individual characteristics of leaners provides one interesting avenue for determining the critical factors involved in the test administration mode effect. From a detailed interaction with the students who took both tests, it was observed that the students who scored high marks in the computer-based test were more familiar with computers, more familiar with the content of the test and had a competitive inclination. Consequently, many science-oriented year one students with a good knowledge of the Use of English course were among the top scorers in the computer and even paper-based test. This proposition was arrived at after analyzing the data collected from the test takers. The data used are as follow;

Table 3
Observation of students' individual characteristics and test performance

Computer-based test group.

s/no	Item	Yes	No
1.	I use computers every day.	72	28
2.	I don't really like computers.	10	90
3.	I often use the internet.	90	10
4.	I work harder than others to stand out from the crowd.	68	32
5.	The GST 101 (Use of English) course is actually boring.	06	94
6.	The GST 101 course assignments are interesting and challenging.	90	10
7.	I am usually competitive.	74	26
8.	I usually prepare for examinations well in advance.	60	40
9.	I learn best without supervision.	56	44
10.	I often access my e-mail.	80	20
11.	Many of the GST 101 course activities are uninteresting.	10	90
12.	Generally speaking, I consider this to be a high quality course.	84	16

Table 4
Paper-based test group.

s/no	Item	Yes	No
1.	I use computers every day.	56	44
2.	I don't really like computers.	34	66
3.	I often use the internet.	26	74
4.	I work harder than others to stand out from the crowd.	56	44
5.	The GST 101 (Use of English) course is actually boring.	40	60
6.	The GST 101 course assignments are interesting and challenging.	50	50
7.	I am usually competitive.	56	44
8.	I usually prepare for examinations well in advance.	50	50
9.	I learn best without supervision.	50	50
10.	I often access my e-mail.	56	44
11.	Many of the GST 101 course activities are uninteresting.	28	72
12.	Generally speaking, I consider this to be a high quality course.	52	48.

Discussion

It is mandatory in any investigation of the test mode effect that the exact equivalent relationship between the paper and computer forms is closely examined. The paper-based and computer-based test versions in this study were similarly worded and the students in both groups were allowed to review and change their responses. Interestingly, the computer-based test delivery mode in this investigation had a higher impact on the scores of students relative to the paper-based test. It was also observed that the Distance Learning Profile items administered to the students before the tests were taken showed different correlations with paper-based versus computer-based test performance.

An important issue that was not investigated in detail in this study is 'item order' in tests. Beaton and Zwick (1990) postulated that item order can affect performance in any test; this relates to "ordered" versus randomized test item sequencing. Their argument was that when the instructional lesson content and test items are in the same order, the "ordered" test will likely obtain greater scores than a randomized version of the test. This argument is clearly flawed by this investigation where the paper-based test items which were presented in an ordered format had lower scores than

the randomized computer-based test. In other words, the computer-based test group performed better and had higher scores than the paper-based examinees.

Conclusion

It should be stated that establishing a model that fully accounts for test performance differences in computer versus paper-based testing in Open and Distance Learning institutions in Nigeria may need further research, especially because of the rapid growth of computer-based testing worldwide. Based on the review and results presented in this study, it is clear that computer familiarity is the critical factor in the test mode effect in the National Open University of Nigeria. It is very important to state here that undergraduate students in their third and final years, as well as post graduate students are required to take the paper-based examination before graduating from NOUN. This policy was recommended by the National Universities Commission (the body that regulates standards in Nigerian universities). Perhaps, their belief is predicated on the poor communication (spoken and written) skills displayed by many university graduates in Nigeria, consequently raising fundamental questions about whether computer-based testing can actually reveal the students "actual knowledge" in a given area of study in the university.

The findings of this study indicate that it is critical to realize that computer-based and paper-based tests, even with identical items will not necessarily produce equivalent measures of student learning in an Open and Distance Learning environment. Subsequently, ODL institutions and their administrators in Nigeria specifically and Africa generally, need to expend quality time and financial resources to investigate test mode effects of computer-based and paper-based tests.

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Niger Delta Poetry as Mainstream Nigerian Poetry

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Abstract

This paper explores Niger Delta poetry as part of mainstream Nigerian poetry. It traces the emergence of Nigerian poetry tradition and locates Niger Delta poetry as a tradition within a tradition. Using minority discourse and environmentalism as analytical tools, this paper examines the environmental and social conditions of the Niger Delta people as represented in poetry. Ojaide's *Delta Blues and Home Songs*, Ikiriko Ibawari's *Oily Tears of the Delta*, Akachi Adimora-Eziegbo's *Heart Songs*, and Hygenius Ekwuazi's *That Other Country* are the primary texts selected for this study. The first two texts are written by Niger Delta poets and the last two are written by non-Niger Delta poets, representing the double-lensed views of this discourse. The paper traces development of poetry tradition in Nigeria and in the process argues against the assumption that Niger Delta poets are the custodian of Niger Delta poetry. It states that the poetry on the Niger Delta environmental crisis written by non-Nigerian Deltans adequately depict the environmental crisis of that region and that the centrality of the techniques used in the development of themes contribute in making Niger Delta poetry part of the mainstream Nigerian poetry. This paper therefore, reveals that though the geographical space that Niger delta poetry captures is a minority, its themes are central to the socio-political problems of Nigeria. Thus, Nigerian poets, regardless of their region, have positioned their poetic imaginations to the service of a region that has witnessed one of the uncanny environmental destructions in the history of Nigeria.

Keywords: Niger Delta, Minority, Mainstream and Environment

Introduction

The multi-ethnic nature of the Nigerian state has created a binary structure that assigns a majority or minority status to its citizens. The Hausa-Fulani, the Igbo, and the Yoruba are privileged as the majorities, while the rest of the ethnic nationalities constitute the de-privileged minorities. Unfortunately, the same binary structure has shaped the notion and taxonomization of Nigerian literature. Niger Delta poetry is thus an offshoot of Nigerian poetry. It exists within the wider corpus of Nigerian poetry; a tradition that dates back to the aesthetic appraisal of oral traditional forms of poetry. As is the case with the emergence of African poetry, written poetry in Nigeria was modelled after modern European poetic forms while tapping from the oral traditional forms.

Thus, the uniqueness of Nigerian poetry derives from a mixture of oral traditional elements and elements of European poetry tradition. As a mark of commitment to plausible representation, **w**riters such as Wole Soyinka, Chinua Achebe, Christopher Okigbo, and J. P. Clark in their works have drawn from their folkloric traditions to make cultural and political statements against European colonization and against the post-independence disillusionment and neo-colonial tendencies that have engulfed the Nigerian socio-political environment. It is against the backdrop of this commitment to plausible representation that the Niger Delta poetry evolved. However, the central question remains, to what extent do poets from outside the region capture the realities that confront the people of the region?

Analytical Framework

This paper adopts minority discourse and environmentalism as its literary tools. Minority discourse theory is identified with emergent and cultural works of non-mainstream, non-European writers, and cultures (Roger Fowler 9). It is a theory that has many influences from poststructuralism, postcolonialism, and other schools of thought. Critics such as Walter Benjamin, Michael Foucault, George Lukas, and Antonio Grams; have contributed to the growth of this theory. The general notion of minority discourse is that when national literature is produced, there is the awakening of the smaller minorities within the societies who are also fighting to be heard within the construct of national literature. These minorities can be ethnic minorities, women, children, or regional minorities. In other words, these minorities have to fight for social justice and equality in their own countries after a major fight against the colonial centre. It implies a fight against a dominant force of oppression in their own space, as they are doubly suppressed owing to their backwardness or marginalised disposition.

Gilles Deleuze and Félix Guattarri's *Towards a Minor Literature* is an important exposition on minority discourse. The work argues that there are three grounds to judge minority literature, which are: minor literature is affected by a high level of coefficient of deterritorialisation, everything in minor literature is political, and everything takes a collective value. (16) The first point has been a major point of discourse for decades in postcolonial studies. However, the second and third points are relevant to the Niger Delta situation because the poetry coming from the region is political and at the same time represents the collective value of the region, that is, it symbolizes the reality and concerns of the people of that region. The validity of this theory comes to the fore in the way and manner the poets of that region constitute themselves as the mouthpiece for this minority group that has suffered because of oil exploration and exploitation in that region.

This paper also adopts environmentalism as a theory to explore the nature imperatives in the Niger Delta poetry. Environmentalism is a theory or social movement that advocates for the preservation, restoration, and improvement of the natural elements or processes such as climate change, control of pollution, protection of plant and animal as well as balancing the relation between humans and the various natural systems (Lorraine Elliot 1).

Environmentalists believe that green issues, however important they are, can be addressed within the existing political and economic structures. To succeed, this would require wise government decisions, appropriate legislation, and the voluntary adoption of environmental practices. One of the pitfalls of environmentalism as observed over the years is that it has no clear political and ideological agenda which makes critics view it from different lenses.

The viability of the application of both theories lies in the intersection between the region's minority status and the environmental abuse they suffer. To belong to a minority is to suffer negligence. For the Niger Delta people, the abuse of their environment stands out as the physical

evidence of the neglect they suffer as a minority people, thus, doing justice to a critique of the representation of the region requires a double-lensed criticism.

The Development of Poetry Tradition in Nigeria

The body of writings known as modern Nigerian poetry is rooted in the oral tradition form. Poets, most notably Dennis Osadebey and Nnamdi Azikiwe set the pace and pioneered new Nigerian poetry in English. Unlike its oral counterpart, this form mirrored the socio-political atmosphere of the time with a nationalist undertone. These poets wrote poems that were made public through radios and newspapers. These first generation poets schooled within Nigeria which provided a training ground for them to exhibit maturity and mastery of European style and form. Poets such as Wole Soyinka, Christopher Okigbo, Gabriel Okara and J.P. Clark-Bekederemo impressed the outside world as they attempted to reverse the Eurocentric notions about Africa

These poets adopted different strategies in their poetry; one of such is the use of oral tradition. For instance, Christopher Okigbo's "Idoto" explores the transcendental experience with the goddess Idoto, which symbolically implies a search for unity with the African gods. Wole Soyinka and J.P Clark explored the Abiku myth from different ideological perspectives, thus giving an ambivalent position of an African traditional belief. However, second-generation poets break away from the first generation through the way they prioritize social commitment, and their literary works were not tailored after the European style as observed with their predecessors. The second-generation poets situate poetry to the service of the average person in the society. These poets so approach poetry because they are witnesses to the country's declining economies as a result of bad leadership, having witnessed the Nigerian Civil War, military coups, military/civilian dictatorships, and other forms of social, economic, and political instability. These experiences shaped their poetry in terms of ideology and commitment. Some of the second-generation poets include Niyi Osundare, Tanure Ojaide, Odia Ofeimun, Onyora Ossie Enekwe and Catherine Acholonu. These poets also explored the intolerable gap between the rich and the poor, the haves and the have-nots (Egya Sule 8).

Many of the poets, including, Niyi Osundare, Akomaye Oko, and Tanure Ojaide absorb their respective ethnic literatures into their poetry. In their poetry, form is not rated above content as seen in the preceding generation. It is significant to state that it was during this period that poets in Nigeria began to write about the environment from a radical perspective. During this period, texts that focused on nature like Niyi Osundare's *Eye of the Earth* and Tanure Ojaide's *Labyrinth of the Delta* were written. *Labyrinth of the Delta* opens up the tradition of more committed poetry with Niger Delta environmental problems as focus, and the third-generation poets from the region easily followed suit.

The third-generation poets to a larger extent tailored their works after the second-generation poets; the obvious difference between the two is that the poets of the latter are much younger at that time. Nevertheless, both the second and third generation poets from the Niger Delta are more audacious in using poetry to criticize the government of the day and situate their poetry to the service of the Niger Delta people. Their works include Ebinyo Ogbowei's *Let the Honey Run;* Ebi Yeibo's *Forbidden Tongues,* Barine Ngaage's *Rhythms of Crisis¸* Ikiriko's *Oily Tear of the Delta***.** Ogaga Ifowoodo's *The Oil Lamp* etc.

According to Nwahunanya, these works:

> Collectively, part of the point they make is that the experience of the Niger Delta is clear evidence of neo-colonialism, deliberate government neglect and marginalisation of the

> minorities, and a manifestation of the merger of foreign bourgeois interests and a local elite comprador class, a situation that would keep generating protest if not permanently addressed (xviii).

In essence, these writers have placed poetry in the service of society by allowing it to perform political, environmental, and cultural functions.

Furthermore, since the judicial murder of Ken Saro-Wiwa and eight other indigenous leaders from that region by the despotic Sani Abacha junta in 1995 over trumped-up charges**,** more literary works have been produced, both by writers from the region and outside the region on the environmental problems of the Niger Delta. Therefore, the outlook of Niger Delta poetry broke from the confines of the Niger Delta poets to becoming a major topic within the tradition of Nigerian poetry.

Niger Delta Poetry as Minority Tradition within the Nigeria Poetry Tradition

Niger Delta poetry is attributed to belonging to the Niger Delta people. This is so because the poets from that region are bred in that environment and are also witnesses to the region's environmental carnage. Thus, they bring these experiences to bear in their poetic imaginations. However, Niger Delta poetry has moved beyond that confine. It should rather be referred to as the works produced about the region.

It is unique poetry and it is set in the Niger Delta or takes themes from the experiences of the people of that region to create a distinct tradition in Nigerian poetry. According to Tanure Ojaide:

> Niger Delta is a regional and bioregional and social-cultural area that has a uniqueness of its own that sets it aside from other parts of Nigeria… it is imbued with the common and shared experience of self-affirmation, resistance to majority domination and multinational exploitation, and oppression and a defense of the piece of the earth the people call their own (Speaking 56)

The above statement is a concise description of the uniqueness of the Niger Delta region, which its indigenes and non-indigenes have thematised in their works. Niger Delta is not synonymous with the political expression called the South-South of Nigeria as many would want to assume. It is rather a geographical description of old Warri/Delta Province, which includes Anionma and Aniocha areas. It comprises Rivers, Akwa Ibom, Edo, Bayelsa and Cross River States (Ojaide *Seriously Speaking* 57), and some parts of Ondo State. What unite and describe them as a geographical entity are the shared experiences of the people with the environment, the effect of the activities of multinational oil companies in that region; and the determination of the people to defend the environment which they see as their home.

Niger Delta poetry is not just all about the setting but it is also influenced by Nigerian politics. The Nigerian political experience from the colonial down to the postcolonial informed the Nigerian literary experience. Thus, there cannot be a successful discussion of Nigerian poetry without factoring in the political, historical, and human experience which has been the norm even since the 1960s. So also, there cannot be a successful exposition on Niger Delta poetry without factoring in politics. In Nigeria, politics connects all other aspects of life. Umeh Okonwko affirms that "Politics has constituted a major influence on modern Nigerian poetry" (46). Politics in this context involves how these poets have responded to the socio-political, cultural, economic and

other issues affecting human development. Therefore, since the wider issue of politics constitutes part of Niger Delta poetry, poets within and outside the region draw from politics into their poetic oeuvres in projecting the environmental problems of that region.

Poetry with themes of politics has been identified with Nigerian poets since its inception. For instance, Christopher Okigbo in *Path of Thunder* adopts political and public themes to comment on the unstable political situation in Nigeria that culminated in the civil war. In 'Hurry for Thunder", Okigbo uses the elephant as a symbol for the federal government and illustrates its brute force with the image of pulling four trees to the ground. The four trees represent the then four regions of Nigeria that would soon be engulfed by war. Okigbo's poetic trajectory established that they have been a matrix of political tradition in Nigeria poetry. It is a tradition that Niger Delta poets have incorporated into their poetry. For instance, a poet like Joe Usher uses *A Reign of Locust* reflects politics in his poetic trajectory. He explores the happenings in Nigerian politics with ceaseless allusions and the overriding metaphor of the locust. Having linked politics to environmental problems in the Niger Delta, he describes the Nigerian politicians as the vulture, hyena, tiger, lion, and dragon in order to explore incidences of extra-judicial murder, corruption, and destruction of the Niger Delta region. Therefore, the rootedness of Niger Delta poetry in politics gives non-Niger Delta poets a stand to write poetry that interface the political and the setting of that region. These poets who include Akachi Adimora, Ezeigbo, Tayo Olafioye, Hyginus Ekuwazi among others have tailored their works in that direction. Thereby, they represent genuine interest from outside the region writing about the environmental crisis in that region.

In the 1980s during the military era, politics, as it relates to the military, was a hegemony discourse that Niger Delta poetry had to respond to. The military rulers were complicit with the multinational oil corporations in the environmental degradation and marginalization of the Niger Delta, from where the nation derived over 85% of its foreign revenue. Poems that are written during the military era became a counter-hegemony discourse in the face of military dominance for the minority region. Tanure Ojaide's *Delta Blues and Home Songs* featured a poem titled "Delta Blues" to bemoan the fate of the Niger Delta people as a minority in a pluralistic, multivalent, nation-state like Nigeria. Within this unfair political chart, the majority often hold the reign of power at the federal level while the Niger Delta people and their environment are the victims in this whole process. Ojaide conjures the image of the systematic destruction of the region by the military in "Delta Blues" with words such as: "trees beheaded", "streams mortally poisoned" (21) to underscore the problem of being a neglected minority group. Also, his "When Green was the Lingua France" reveals that the extraction of crude oil from the land as well as gas flaring activities that followed gave birth to the gradual annihilation of the region's biodiversity. It reads:

Then shell broke the bond
With quells and a hell
Of flares. Stoking a hearth
Under God's very behind (13)

Thus, Shell British Petroleum with the collaboration of the Nigerian military government is indicted for the environmental destruction of the region. The Niger-Delta environment is preyed on by foreign oil investors without considering the people and the environment. There is therefore the collaboration of the military force cum the foreign oil conglomerate to ensure that the exploitation and militarization of the region go hand in hand. Ojaide, through his poetry voices the genuine interest of the Niger Deltans about their region's environmental problems.

However, Akachi Adimora-Eziegbo, though not from that region gives a powerful rendition of the situation of women in the region as a result of environmental degradation. The emotion and style adopted reveal that she can interpret the depth of the problems in that region just like any other Niger Delta poet would have done. In *Heart Songs*, the poem titled "Violated Ogoni Women" is filled with lacrimation. She chants about the suffering of women of Ogoniland in the Niger Delta:

Sisters, sisters, sisters
three times I call you
tears flow down
as blood flows
….
you watch
your daughters
ravaged
by men armed
to the teeth
some younger you: (124)

Thus, her focus was on women who suffered rape and other forms of abuse as a result of the presence of the Nigerian military who were out there to protect oil interest on behalf of the Nigerian federal government. She graphically uses enjambment to connote the barbarism of the military. She describes them as: /armed/ to the teeth//men of blood-drinking/ spree. Virgin's hymen/ torn to shreds/ with violence/impunity! (16-23). Adimora Ezeigbo thus hits at the conscience of the Nigerian government about the suffering of women and the use of military force in that region. The poem demonstrates that the problem that women face with the military in that region is an extension of the larger Nigerian problem as it relates to women and the military. Also, in "Ram Syndrome" she attacks the use of naked power by dictators to crush defenseless people like Ken Saro-Wiwa who was hanged by the Abacha's junta because of his relentless efforts over the crisis in the region. Akachi placed Ken alongside other victims of this brute force. Those in that category include Amadou Diallo, Bola Ige, Moshood Abiola etc. She laments that:

Lizard does not
Visit a hedge
Where cat
takes a nap:
Ask Bola Ige

Who does not know
that jackal does not
Forgive an affront?
ask freedom choirmaster
Moshood Abiola (16)

From the lines above, Akachi reiterates that the use of brute force has brought down many of those who were regarded as voices for the voiceless. Akachi Adimora represents voices outside the region that are using the larger problems of the society to relate the agitations and problems of the Niger Delta region.

Niger Delta poets as a distinct marker and identity incorporate oral tradition as part of their shared experience into their works. Poets such as Tanure Ojaide, Onookome Kome, Ebi Yeibo have adopted their oral tradition to express the environmental concerns of the region. Ojaide for instance incorporates the Udje oral art into his work. His work: *Poetry Performance and Art: Udje Dance Songs of the Urhobo People* is an extensive work on this important oral form. Udje song-poetry tradition is one of the many sources where he draws inspiration from and makes an invocation to gods such as Uhamwha or Aridon (the patron god of poets and music). As part of their indebtedness to oral tradition, Onookome Okome's *Mamiwata Poems* also reveals the belief in the river goddess that dwells in the sacred groves of the region. Also, Ibiwari Ikirko's poetry represents the way and manner poets from that region incorporates oral tradition to relate the environmental crisis of that region. In Ikiriko's "Everything Already" (I-IV) and "Ikikali," in *Oil Tears of the Delta* re-enact the attempt to connect the gods of that region with resistance. Right from the beginning of "Everything Already", there is a strong urge, which must be the ancestral gods nudging the poet to contribute to the campaign against the illegality that is ongoing in the environment. Resisting such urge becomes impossible for the poet and having a shared affinity with the environment, he has to stand and become a truthful witness to the injustices that have characterised the existence of the region since the discovery of oil. In the poem, the gods actually urge him to speak. Ikiriko thus sings:

I had listened
To the voices within me
To the voices around me
That I am a time-bomb
Now I realize
That I am an oil bean seed (11)

There is constant use of repetition:/I had listen / to the voices around me/ (8-9) to buttress that the call to promote environmental struggle is beyond personal grudge but that which is communal. The poet sees himself as being chosen by the water-spirit to sear the conscience of the exploiters about the harm being done to their region. The repetitive use of the personal pronoun "I" also indicates a transition from a personal call to fulfil a collective purpose. He opines: And I know why I live/ to say these things are still to do/ cares/ clamping weight of cares/ (23-26). This love for the region which he described as: /before, behind, within and around him/ (27-28) also spurred him to speak for the region that is decimated by environmental problems.

Nevertheless, such indebtedness by Ikiriko validates the argument that Niger Delta poets write from the premise of their rich oral traditions in exploring environmental issues, a position which has been assumed to give them an advantage over poets from outside the region writing

about the Niger Delta. However, Niger Delta poets' indebtedness to oral tradition does not invalidate the contributions of writers who are not from that region who explore the region's environmental predicament from their respective perspectives. Writers who are not from that region like Helon Habila and Hygenius Ekwuazi have produced texts with themes from the Niger Delta region to buttress that the literary production about that region, is not only from those from that region. For instance, Hygenius Ekwuazi's *That Other Country* has a large chunk of his poems dedicated to the trauma of the Nigerian Civil War. However, he also dedicated some of the poems to the Niger Delta environmental crisis, and thereby revealing the trauma of living in an environment that is affected by oil spills. Some of the poems are: "I Must Go and Find the Peace of that Night," "The Dream" and "Pictures I've Tucked away in my Memory". "The last poem is a vivid and realistic examination of the Niger Delta setting under the siege of oil spills. Ekwuazi connects the trauma of the Nigerian Civil War to the trauma of oil related crises in the Niger Delta. He says:

In the creeks
They continue with gas flaring
And the people still cook with faggots
Of wet mangrove

In the creeks
They have given away homesteads
And farmlands and sacred grooves
And called them oil wells-
Every barrel of oil from those wells
Bubbles with anger…
And the fire in the creeks-
They set my memory on fire
And they overhear my pillow at night..(36)

The graphic description above reveals that though Ekwuazi may not be a child of the Deltas, he demonstrates a deeper understanding of the environment. Through the use of vivid imageries and personifications, we see the anger and the pains of the farmlands and sacred grooves because of oil spills. He thus connects our memory to the environmental problems of that region. Also, in "Dream" Ekwuazi opens up the readers to the unconscious where dreams come alive to communicate the suppressed feelings of greed and self-centeredness that have become the hallmark of Nigerian politicians. In the dream, the persona saw someone at the zenith of a "long, long reedy pole reaching/ up to the very distant skies" (2-3). There in the skies are stars "like a giant football field/ aglow with fire-flies". The persona was given the power to pluck the stars effortlessly. He placed as many he could pluck in his pocket. "all of the bright and twinkling" (11-12). Thus, he looked down and saw thousands of people shouting at him, expecting him to at least throw some stars down. He however refused to the consternation of all. Reason was that: "none of them is wearing that tribal /mark which my father gave me" (18-19). The poetic narration became interesting when the persona discovered that there are moons up there, that with a further climb of the reedy pole he could get them in his pocket. He made the effort and instead of him to at least throw the stars to those down the reed. The persona hanged the star back in the sky and he woke up when: "the shaking of the reed becomes more violent" (32). Such narration that is induced by trauma reveals that the Niger Delta problem is an extension of larger political problems in Nigeria that is driven by greed. It is therefore the lack of political will by the Nigerian government that makes the environmental crisis in the region to have persisted.

One can further argue that it is the trauma of the Nigerian Civil War that is extended in the depiction of the Niger Delta environmental crisis. The findings of this paper reveal that although Niger Delta poets as a mark of identity incorporate their oral tradition into their works. Does not in any way invalidate the possibilities that poets from outside the region are making of the Niger Delta situation. Akachi has brought an aspect of her feminism in revealing the women that are suffering among other issues, and Ekwuazi engaged the region's problem from a trauma perspective, and positioning it as an extension of the Biafran crisis. Both Ekwuazi and Akachi have arguably portrayed the Niger delta problems as an offshoot of the general Nigerian problem.

Conclusion

The environmental issues of the Niger Delta have elicited much poetic response from poets from within and outside the region because of the region's strategic importance to the Nigerian economy. Since the environmental problem of that region is a representation of a larger socio-political problem in Nigeria, writers from different regions have used their poetry to contribute to the fight for environmental justice in that region.

What started as a minority discourse from the Niger Delta region is presently being mainstreamed by non-Nigerian poets as part of commitments and advocacy for environmental justice for the region. Niger Delta poetry can no longer be restricted to the literary works of writers from the region because of the proliferation of works on that region from different parts of the country. Niger Delta poetry is now subsumed as part of mainstream Nigerian poetry.

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ECRIRE ET PUBLIER EN FRANÇAIS AU NIGERIA : LES ENJEUX ET LES DÉFIS

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Résumé

Depuis deux décennies maintenant, une génération d'écrivains nigérians a commencé à publier en français, non seulement des manuels de grammaire, mais aussi des œuvres de création littéraire et des critiques dans un environnement anglophone où la langue française n'est pratiquée que par une petite minorité de locuteurs. Dans cet article, nous nous proposons d'attirer l'attention des lecteurs sur l'émergence des écrivains anglophones d'expression française au Nigeria, un pays anglophone en Afrique occidentale. En dehors de la présentation du bilan sur l'état actuelle de l'entreprise de publication, l'article vise à s'interroger non seulement sur l'actualité des orientations de la production littéraire et des études françaises, mais également à examiner les défis d'écriture et de publication des œuvres écrites en français au Nigeria.

Mots clés: édition, publier et écrire, Nigeria

Introduction

L'édition au Nigeria est l'une des entreprises les plus anciennes dans l'histoire de la nation. Avant la fusion de 1914 des divers peuples sur l'entité géographique nommée Nigeria, l'édition avait été en existence quelques 68 ans plus tôt. En 1846, autrement dit, il y a 168 ans (1846-2014), la première imprimerie au Nigeria a été établie à Calabar, la capitale actuelle de l'Etat de Cross River, par le révérend Hope Waddell de l'église presbytérienne de la Mission Écossaise. L'objectif principal de cette presse était d'imprimer des leçons bibliques, mais elle été ensuite utilisé pour imprimer des livres d'arithmétiques pour les écoles (Emeyonu, 2003). Beaucoup plus tard, Henry Townsend de l'église de la société missionnaire a établi une autre presse à Abeokuta, l'actuelle capitale de l'Etat d'Ogun, pour imprimer le premier journal au Nigeria connu sous le nom de *'Iwe Iroyin*,' (un journal de dialecte yoruba) précisément en 1859, cinq ans après la création de la première presse de Calabar. Cette maison d'édition, qui a publié des milliers de livres au Nigeria, est un produit de cette graine plantée par Henry Townsend. Dès lors, l'édition a commencé à s'accroitre avec des objectifs différents. Parfois, ces objectifs définissent le genre de livres, que

certains éditeurs publient alors que d'autres, se proposent des publications d'ordre général. Ce fut l'histoire de la presse au Nigeria. Ces presses ont continué à publier pendant les années prospères, au moment du boom pétrolier, jusqu' au début des années 80 où une trentaine d'universités ont fait leur apparition dans le pays. La diversité des ouvrages semblait indiquer l'essor d'une littérature nationale, guidée par des choix éditoriaux faits au Nigeria et non à Londres. C'est à cette époque qu'a commencé la critique de la colonisation qui fut annoncée par les écrivains tels que Chinwezu, Madubuike et Onwuchekwa. Compte tenu de cette longue histoire de l'édition au Nigéria, on s'attend aujourd'hui à ce que ce secteur soit en compétition favorable avec les normes internationales. Mais le paysage a brutalement changé pour des raisons qui n'ont rien à avoir avec la créativité des nigérians. Ike atteste de cette situation en écrivant:

> On the face of it, Nigeria has a vibrant book publishing industry, with perhaps the largest number of publishing houses in any African country. At one stage, prospects for the book industry in Nigeria appeared rosy. The Federal Government established paper and pulp making industries, and an elaborate plan was drawn up for achieving self- sufficiency in the production of books for the nursery/primary, secondary, and tertiary tiers of education. Unfortunately, all that, or most of it, collapsed following the nation's economic down turn of the 1980s.Book famine descended on Nigeria. (Ike, 2004)

Parlant de la littérature nigériane d'expression anglaise, il est important de mentionner les auteurs qui sont à l'avant-garde. Ce sont les auteurs tels Ben Okri, Chinua Achebe, Cyprian Ekwensi, Ola Rotimi, Wole Soyinka, Flora Nwapa, Buchi Emecheta (Coussy. 1988), qui ont œuvré pour l'émergence d'une véritablement littérature au Nigeria. Quant à la littérature nigériane d'expression française, elle n'a commencé que tardivement. Elle compte néanmoins une quarantaine de titres depuis son commencement. On peut citer entre autres: *L'étonnante enfance d'Inotan* d'Anthony Biakolo, publié à Paris chez Harmattan *les contes nigérians* de Nadand et Ogike Uche, publié par Hatier, *L'oracle de l'ile Biafara* de Osaji Debe et Ugah Adah publié à Sherbrooke par Naoman. La taille du marché potentiel permettait une grande diversité de genres et de sujets. Il faut aussi ajouter que la croissance économique permettait au lecteur nigérian de s'acheter des livres.

Il est triste de constater qu'aujourd'hui, ce paysage d'écriture et de publication a changé. Car en plus du prix exorbitant des livres sur le marché nigérian, prix qui n'est plus à la portée du Nigérian moyen, il faut noter que la parution de nouveaux titres est subordonnée aux bon vouloir des éditeurs et distributeurs étrangers. Un autre problème auquel est confrontée la parution des œuvres de création au Nigeria est la censure et la persécution des auteurs. Les plus prolifiques sont le plus souvent réduits au silence ou contraints à l'exile

En outre le manque de personnel pouvant assurer la maintenance des équipements déjà vétustes des maisons d'édition couplé au manque d'infrastructures nouvelles sont autant de problèmes qui minent la publication des livres au Nigeria. Il n'y a souvent pas de publicité ni d'information sur les nouvelles parutions. La plupart des temps, les maisons de publication sont laissées à elles-mêmes sans ressource, ce qui ne leur permet pas de produire en grande quantité. Il faut ajouter à ceci la pauvre culture de lecture qui ne permet pas aux éditeurs de publier faute de lecteurs. La liste des problèmes auxquels est confrontée la publication au Nigeria est très longue. Pour Gurnah par exemple:

> The Nigerian publishing landscape is perhaps the most challenging in the world. The reason for this state of affairs is obvious—the long military dictatorships led to a collapse in both the educational and economic systems and these in turn cut off the intellectual demand for books and the monetary ability to buy them. When there is no demand for books and there is no ability to pay for them, they decorate bookstore shelves. A book

> factory, which really is what a publishing company is, begins to wither and die—that is what happened in Nigeria. Only the hardiest can survive in such a climate and this explains why only textbook publishers have largely survived, the same old iconic names, Africana-First, Longmans, Macmillan's. Yet, the height of our culture is expressed not in the cold sterilities of mathematical formulae or in the devious rules of syntax and quantitative reasoning—it is rather in our literature, in our national poetries and drama, in, most of all, our fiction (Gurnah (78)

Cette acception de Gurnah résume sans ambages les problèmes auxquels sont confrontées l'écriture et de la publication au Nigeria. Il est important de passer en revue quelques-uns afin d'en trouver des solutions pour redorer le blason du secteur de la création littéraire et de la publication au Nigeria

Publier en français au Nigéria

L'enseignement du français date de la période coloniale. Selon Emordi:

> Contrary to the belief or opinion held in some quarters that French was not taught at all during the colonial period but only as from 1960 (the year of Nigeria's independence), I would want to use this medium to inform you properly that formal French teaching took place during the colonial times and that convincing evidence of proofs abounds then and today to confirm that claim (5).

Citant Omolewa, Emordi présente des preuves montrant que l'enseignement de la langue française date depuis la période coloniale. Néanmoins, le français subi toujours des défis en ce qui concerne la production des textes littéraires et pédagogiques. Le Nigeria étant entouré par les pays francophones, il est nécessaire d'examiner le rôle que le français y a joué depuis son introduction dans le cursus scolaire. La politique linguistique du Nigéria proclamée par le feu président, Mohammed Sani Abacha renouvelle la prise de conscience de l'importance de la langue française au Nigéria. Cette nouvelle politique a fait du français la deuxième langue officielle du Nigeria.

Nous remarquons par ailleurs que depuis l'introduction du français au Nigeria, les écrivains nigérians d'expression française ont contribué au développement et à l'épanouissement de la langue française. Ces écrivains ont publié non seulement des manuels de grammaire, mais aussi des œuvres critiques et en plus, des œuvres créatrices, dans une ambiance anglophone, où la langue française n'est pratiquée que par une minorité.

Avant de répondre aux problèmes de la production des textes en français et celui de l'édition, nous constatons qu'il y avait des textes écrits en anglais par les écrivains nigérians chez les éditeurs anglais comme Oxford University Press, Heinemann, Longman, Methuen, parmi d'autres, qui ont été traduits par des éditeurs français (Vignal 1983). Tout a commencé avant même l'indépendance du pays, avec la publication, en 1953, de la traduction française, par Queneau, de Tutuola : *The palm-wine drinkard - L'ivrogne dans la brousse*. *Le monde s'effondre* (1966) d'Achebe, qui deviendra le roman africain le plus lu dans le monde est traduit treize ans après celui de Tutuola. *Le lion et la perle* de Soyinka est publié en 1968.

Serait-il possible donc de parler des romans nigérians d'expression française au Nigéria ? Dans ce cas, il ne s'agit plus des œuvres rédigées en anglais et traduites en Français, mais plutôt des œuvres rédigées directement en Français. Selon D'Hulst et Moura, « les études littéraires francophones se présentent comme l'espace des disciplines et des agents qui prennent les

littératures d'expression française leur théorie, leur pratique, leur histoire, leur consommation pour objet » (9). Obieje et Fiki-George (2013) quant à eux se contentent de définir la littérature nigériane d'expression française comme toute littérature écrite ou orale par des nigérians au Nigéria ou à la diaspora en langue française. Un parcours bref nous révèle une poignée d'écrivains d'expression française au Nigéria. A cet égard nous pouvons citer Femi Ojo Ade, Tunde Ajiboye, Adegbilero Motunrayo, Adeniyi Emmanuel, Agbasiere Julie, Ajunwa Enock, Anyadoh Theresa, Anyaehie Evaristus, Balogun Ola, Balogun Françoise, Bestman Martin, Biakolo Anthony, Tunde Fatunde Mbuko Lynn, Ogike Uche, Ojo-Ade Femi, Okeke Vincent, Onyemelukwe Ifeoma, Osaji Debe, Ugah Ada, Nwagwu Ignatus, Angrey Unimna, Alfa Olasunkade, Siwoku-Awi Tayo, Sanusi Ramonu Biodun, Obiagwu Linus, Tony Ezike. La majorité de ceux-ci sont des enseignants et des critiques littéraires dans des universités nigérianes. Ce fait est signalé par Ugochukwu lorsqu'elle affirme,

> Grâce à Ola Balogun, premier africain anglophone à avoir publié un ouvrage de création en français, et grâce à ses nombreux critiques universitaires publiant dans cette langue, le Nigeria figure également dans la Bibliographie des auteurs africains de langue française publiée chez Nathan comme dans le Dictionnaire des œuvres littéraires négro-africaines de langue française de Kom, publié au Canada (Ugochukwu, 2006)

Cependant, la littérature nigériane d'expression française reste inconnue à deux niveaux importants. Les auteurs les plus connus et respectés étaient seulement ceux qui avaient été publiés par les éditeurs de renommée alors que l'autoédition souffre encore de stigmatisation. Actuellement, la plupart des livres au Nigeria sont auto-publiés parce qu'il y manque d'éditeur, ce qui pose le problème crédibilité. L'autoédition est la publication d'un livre par l'auteur de l'ouvrage, sans l'intervention d'un éditeur établi. L'auteur est responsable du contrôle de tous les processus de publication, y compris la conception de la couverture/intérieur, les formats, le prix, la distribution, le marketing, etc. La triste nouvelle aujourd'hui est que moins d'un pourcentage des auteurs qui cherchent à être publiés par les éditeurs établis réussissent. Des milliers d'auteurs et leurs livres sont rejetés tous les jours. Pourtant, les maisons d'éditions établies se voient comme la seule voie légitime et crédible. Il faut noter que l'autoédition offre considérablement moins de prestige malgré la qualité de la publication, l'expertise, ou l'expérience et toute autre chose qui ferait d'un livre le mérite d'être lu. D'ailleurs quand on est publié par un éditeur établi, c'est une annonce au monde que vous pouvez écrire un bon livre. Aussi le fait qu'un éditeur est prêt à prendre un risque financier pour publier un livre dit aussi quelque chose sur les possibilités de commercialisation et la rentabilité des idées de l'auteur.

Un coup d'œil jeté au champ thématique de la littérature nigériane d'expression française révèle juste une poignée de thèmes. Toutefois, il est nécessaire de remarquer que le thème de la violence domine les écrits en français. Les violences ont caractérisé aussi les communautés anglophones, comme le Nigeria, le Liberia, la Sierra Leone etc. Il y a des écrivains qui pensent que la division linguistique n'est qu'artificielle, puisque, en plus des structures politiques et économiques, les pouvoirs colonisateurs ont donné respectivement leurs langues à des zones d'influence. Ces langues restent le seul élément qui donne le pouvoir à chacune des différentes communautés. Jacques Chevrier (2005) précise que:

> La problématique du pouvoir apparaît en quelque sorte consubstantielle à la littérature africaine. Née du fait colonial, et, dans une large mesure en réaction contre le fait colonial, la littérature africaine moderne, qu'elle soit francophone, anglophone ou lusophone, manifeste en effet son émergence une sensibilité particulièrement aiguë à toute une série de situations engendrées par la colonisation (261).

On comprend alors pourquoi la littérature d'expression française qui se développe actuellement au Nigeria, se base toujours, à de rares exceptions près, sur les mêmes préoccupations, à savoir: la situation sociale, culturelle et politique, et la violence. Peut-être parce que la littérature africaine elle-même se préoccupe depuis toujours des violences successives qui ont secoué le continent africain. À titre d'exemple, l'apartheid prédomine dans les œuvres littéraires sud-africaines; les guerres de libération au Zimbabwe, en Angola au Mozambique ont donné naissance à une littérature de combat; les guerres sécessionnistes, conflits religieux et Boko Haram au Nigéria. Les conflits politiques au Soudan, au Tchad, au Libéria, en Sierra Leone, sont à la base d'une considérable production littéraire. On constate que les différents écrivains dénoncent toutes ces formes de violences extrêmes dans leurs pays respectifs.

Ce présent article n'est pas une présentation exhaustive de toute la fiction romanesque écrite en français au Nigeria ce qui, par ailleurs, serait une entreprise vaste et ambitieuse. Nous voudrions cependant présenter brièvement les principales thématiques qui caractérisent le roman nigérian d'expression française afin d'avoir une vision claire des grandes orientations de ce secteur au Nigeria. Ainsi de façon générale, on peut retenir que Ojo-Ade a publié *Les paradis terrestres* en 2003 et qui a pour thème la « migritude ». Ce roman rappelle que l'âge d'or de l'éclosion de la personnalité de l'Africain, surtout dans les sociétés de domination blanches n'est pas pour demain. Pour lui, dans ces sociétés ou les Blancs sont en majorité, les Africains demeurent encore tout au plus des pièces de curiosité ou bien objets de dénigrement. Ojo-Ade dépeint d'une manière réaliste l'image de la position subalterne de ses compatriotes noirs dans ces sociétés en question. On peut témoigner à travers le roman d'Ojo-Ade de la discrimination raciale qui refuse de s'affaiblir et qui se manifeste ouvertement souvent, et l'hypocrisie raciale qui caractérise les hommes dans ces sociétés. En bref, l'africain est confronté par deux enfers. D'un côté, l'humiliation, le dénigrement et la désillusion en Occident où il pense se réfugier et de l'autre cote, il est répugné par la pourriture sociale, la décadence économique et politique.

Hormis quelques pièces de théâtre et des contes et nouvelles, jusqu'à l'heure actuelle, le Nigeria ne connaît véritablement que quelques œuvres romanesques écrites en français qui déconstruisent le processus de la colonisation. *Le Bistouri des larmes,* par exemple, parle d'un pays du nom le Nigara qui se situe à l'ouest du continent africain et comprend trois régions correspondant également aux trois principales ethnies. Le Nigara est vraiment un pays doté de ressources minières ainsi que des produits agricoles. Vu les différentes formes de violence qui s'enlisent en Afrique, et particulièrement au Nigeria. Ramonu Sanusi et ces romanciers nigérians émergents pensent que la situation va de mal en pire et qu'il faut sonner fort le tocsin pour interpeller le narrataire à manifester sa responsabilité afin de mener à terme ce combat. Les romanciers de la jeune génération trouvent incontestablement matière à réflexion dans les interminables guerres tribales ou ethniques et politiques parsemées un peu partout en Nigéria, dégénérant parfois en des tueries colossales. La question de la violence a toujours été au centre de la fiction africaine et apparaît comme un dénominateur commun à un grand nombre de romans. Les événements historiques, entre autres, la traite négrière, l'esclavage, la colonisation, l'apartheid et les guerres particulièrement atroces, servent de toile de fond à une création littéraire dont la forme varie selon les faits et les époques. Dans ce roman, il observe quelques traditions africaines telles que l'excision qui est le thème principal de son roman. Il observe l'excision comme un acte barbare et s'interroge sur l'importance d'une coutume qui détruit les sexes des filles et qui peut même les empêcher dans l'avenir d'avoir des enfants lorsque l'excision est mal faite.

> Enfin, Brahima, écarta les jambes d'Abibatou, saisit son clitoris et le trancha. Il en trancha plus qu'il ne voulait et créa ainsi un grand trou dans le sexe d'Abibatou. Le sang gicla

même deux fois plus en volume que celui des enfants précédemment excisées ; Rahina s'évanouit. (*Le bistouri*…78).

C'est ainsi que commence les malheurs d'Abibatou. Le bistouri de Brahima va créer des larmes infinies, des larmes qu'Abibatou versera toute sa vie, des larmes qui ne sècheront jamais, des larmes qui détruiront sa vie et la conduiront partout dans sa vie. L'excision détruit en elle l'organe reproducteur et rend la vie invivable pour Yétoundé! L'excision est généralement pratiquée chez les filles entre 4 et 12 ans. C'est un traumatisme physique et psychologique. Cette mutilation, effectuée sans anesthésie, occasionne une douleur très intense et peut provoquer de graves problèmes de santé comme des saignements, des infections et parfois même la mort.

> Brahima avait poliment convoqué Bala le Mari de Rahina pour lui présenter ses excuses. C'était sa faute et c'est de cette même façon qu'il avait présenté des excuses aux parents d'enfants qui étaient morts le jour où il avait excisé ces pauvres innocents. La joie était transformée en malheur et les pleurs ne finissaient pas
>
> . (*Le bistouri* …79).

Une femme excisée ne pourra plus avoir de rapport sexuel sans souffrance. Voilà pourquoi cette pratique reste de l'actualité et occupe une place prépondérante dans le roman de Ramonu Sanusi. Sanusi l'un des écrivains émergents de la période postindépendance dénonce cette pratique de l'excision dans le village fictif de Mandibou situé dans un pays dénommé le Nigara.

Chez Tony Ezike, dont nous considérons deux de ces romans qui nous sont disponibles, il jettera un coup d'œil sur ce qu'il considère comme réalité de son temps. Ezike, du sud-est, tandis que Sanusi est de sud-ouest met accent plutôt sur la vie politique. Comme Sanusi et beaucoup d'écrivains nigérians en langue française, il et professeur aussi de la langue française.

Dans son premier roman *Difficile à survivre,* Ezike met l'accent des thèmes socio-culturels à savoir : la mort, l'harmonie communautaire, les croyances africaine. Selon Umina Angrey dans la préface de ce roman, « la mort semble pour l'auteur le thème autour duquel gravite d'autres thèmes dont l'exil et la justice. Il faut que le mort des parents du narrateur lui ouvre les portes de chez le couple Ochiki ». Dans ce premier roman, l'auteur met en relief des éléments de la réalité du vécu quotidien au sein de la famille et la société : des petites jalousies' des actes de sorcellerie, le système de justice, ainsi de suite.

Un Monstre pour sûr le deuxième roman de Ezike met l'accent sur une société 'démocratique'. Dans ce roman nous sommes témoins aux enjeux de la démocratie telle qu'elle présente dans la plupart dans beaucoup de pays Africains. Il s'agit d'une démocratie caractérisée par la pourriture morale, la décadence où les leaders sont égoïstes et corrompus, et, ou ils détournent les fonds de la société. Ceci désillusionne les jeunes qui quittent leurs pays d'origines pour d'autres pays. Par exemple, le Professeur Sadik, un des personnages découragé ou désillusionné se dit:

> - Que faire ! Je partirai d'ici (…) je fis peut-être fausse route de quitter Hambourg. Les vrais professionnels patriotes ici sont les souffre-douleurs. Ils sont d'autant plus physiquement et moralement stressés… je comprends pourquoi il y a, dans tous les secteurs économiques, tant de fuite des cerveaux dans un pays qui a besoin urgent de main d'œuvre spécialisée.
> (*Un Monstre ...43*)

Conclusion

Au terme de cet aperçu, on peut faire quelques réflexions. En premier lieux, écrire et publier au Nigeria devient de plus en plus cher. La littérature nigériane de l'expression française est un phénomène nouveau. Pour beaucoup d'auteurs, l'autoédition fait partir de l'option de dernier recours. A l'heure actuelle, il y a beaucoup de stigmatisation associée à l'autoédition. Mais ce fait en voie de disparition dans la mesure où les auteurs ont de plus en plus de succès plus dans l'autoédition. La deuxième partie est une réflexion des thèmes romanesques qui constituent une sorte de constat amer de la société d'aujourd'hui ; une société toute marquée de violences, de corruption, d'intriques politiques et d'incertitudes. Le débat sur l'excision, par exemple, fonctionne comme une métonymie à travers laquelle sont débattues d'autres grandes questions sociales et politiques sur les rapports sociaux entre les sexes et entre les jeunes et les aînés, sur la stratification sociale; des traits qui semblent, toujours, caractériser et identifier certaines sociétés africaines du XXIe siècle.

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THE NEGATIVE INFLUENCES OF TEXT MESSAGING ON FORMAL WRITING CONVENTIONS

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Abstract

Mobile telephony has rapidly spread all over the world faster than any form of communication technology and is now widely used around the world. This technology came along with SMS-short message service hitherto popularly known as text messaging which became fashionable around 1998. The popularity of the use of cellular phones among students from elementary schools to university level has increasingly become evident. With Attendant pedagogical and learning implications on the formal conventions of writing as aspect of the Second Language Learning (L2). This paper takes a critical look at the negative influences of text messaging on teaching/ learning of formal writing convention. The paper notes a historical sketch of mobile telephony and SMS Text Messaging as a background. The part of the paper situated. Then the paper investigates the linguistic features of Text Messaging/ SMS and its negative influence on formal pedagogical/ learning setting. While the next part of the paper is the Review of Related terms-SMS, Standard English formal writing conventions (Mechanics in context) and the Linguistic characteristics features of text messages. Then the theoretical foundations of the paper which is based on two cardinal theories. Language Acquisition within English as a second language (ESL) context and Technology conditioned approach to Language change and use (TELCU) as detailed in (Bisco 2007). The data for this paper consisting of (12) twelve text messages elicited from participants' inbox and outbox for a period of two months from 28th January, to 28th March, 2020, were presented and analysed. While the last part of the paper sums up the main arguments of the paper that Text messaging has negative influences on formal writing conventions. Which needs to be addressed in the future pedagogical directions in English as a second language (ESL) setting like Nigeria.

KEYWORDS: Conventions, Formal Writing, Negative Influences, Text Messaging

Introduction

Mobile phone has rapidly spread all over the world, faster than any other communication technology, and is now widely used around the globe. Mobile phone text messaging, otherwise known as short message service SMS, was initiated in early 1990s by cellular service but did not become fashionable until about 1998 (Crystal, 2002). Originally, it was intended as 'a way for mobile providers to share alerts and other service-oriented information with their network users. It was conceived, then as a method of business communication and it was not imagined as a back-and-forth process" among texters. The popularity of the cellular phones among students from elementary school to college has become increasingly evident. Students use text messaging

frequently such that many people, both inside and outside the academia question whether text messaging language shortcuts – textisms or textese – influence students' academic writing competences. Text messaging has become one of the preferred methods of telecommunications for teens and young adults around the world today. To promote this system of communications, newer smart phones like Blackberry, iPhone and android make the process of sending a text easier for consumers.

Research has shown that text messaging is on the rise as a dominant form of communication among people today. Nelson company (2009 (cited in Wardyagya, 2012) reported that "the average US mobile teen now sends or receives an average of 2,899 text messages per month compared to 191 calls". These statistics hold true for most countries including Nigeria.

This qualitative study is set to investigate the extent to which the use of text messaging among students in tertiary institutions in Nigeria have negative influence onthe ability of students in tertiary institutions to adhere to the formal writing conventions in the category of mechanics – spelling, punctuation and spacing in writing tasks.

Statement of the problem

This study has been designed to investigate the linguistic features of text messages among Nigerian students. The study examines some SMS language as it is revealed in some of the text messages under study. The study is set within the scenario of English as a second language in Nigeria. Keeping in view the situational exigencies of English in the formal setting, with Standard English.

Text Messaging

Formality is the aspired model by learners/writers. The intention of this study is to describe and explain the negative influences that could arise as a result of the students' constant use of text messages. Though text messages are informal forms of writing that is used for colloquial communication among users especially the youth, but it is observed that its constant use could reflect negatively in the students' formal writing conventions. Scholars argue that texting (text messaging) is being blamed for hampering students' formal writing skills. Furthermore, the scholars claimed that texting (which is more conversationally based) is appearing in standard writing and this concern, often cited in the media, is based on incidents of text language used in school work (Flusterwood and Bell, 2016). This study hopes to answer the following research questions: What are the major types of text messages? What are the characteristics of text messages? To what extent do the text messages have negative influence on formal writing conventions? What are the specific implications as regards spelling, pronunciation and spacing? Do these influences affect writing conventions of standard formal English? Answers to the questions above will form the back bone of this paper

Theoretical Issues and Literature Review

The theoretical issues relating to this study are based largely on the underpinning of two main theories: Language acquisition within the Second Language (ESL) context and technology conditioned approach to language change and use (TELCU). This framework emphasises the obvious causal relationship between the emergence of new information communication technologies (ICTs) and new forms of language and literacy. TELCU, as a research framework, highlights the view that, with the emergence of new technologies, new concepts and ideas may emerge in due course. Consequently, in order to express the new ideas emerging along with the new media and tools, new forms of language literacy are often necessary. So, the ways in which

people use their language may face changes due to the new media of communication (Bosco, 2007).

Attached to the theoretical underpinnings are the assumptions that: (1) the student participants are considered to be rational and in normal health, and not suffering from any serious conditions that would influence their text messaging. (2) the students are conscious that text messages and formal writing are two different things. The topics related to this paper reviewed are: SMS Standard English formal writing conventions (mechanics in context), characteristics of text messages. SMS is one form of communication through mobile text messages, mostly thought to be one mode of computer mediated communication (CMC). The technology of SMS was first developed in Europe in the early 1990s (Crystal, 2004). The SMS protocol was developed as. -:

Text Messaging

Part of global system of mobile communications (GSM) networks. The GSM technology was introduced to establish a uniform mobile telephone system in Europe. According to Bodomo (2010), SMS was commercially introduced in 1995, He also states that the first SMS message was a Christmas greeting sent out in Britain in 1992. Within the decades of its invention, it has proved its position as one of the major mass media of communication, with an estimation of over one billion messages exchanged per day around the world. Text messages are created by tapping digits on the keypad of mobile phones. These number of stokes corresponds to the desired letters of Romda Alphabet. The modern feature phones and smart phones provide the full QWERTY keypads with reduced key strokes on keypads. As regards the features of the SMS, it is a language adopted in different situations, using fewer words and fewer characters (Baron, 2003). SMS also has specific linguistic features different from other forms of written language, its specific and unique lexical syntactic, typographical and graphical features. It is a form of hybrid of written spoken form, but written closer to spoken. In essence, the SMS language has already been established as a situational variety of written language, with its own specific mobile platform (Baron, 2008). Bodomo (2010), Crystal (2008), talking about the features of SMS, opine that it is very closely related to computer mediated communication (CMC), yet different in many other situational varieties and registers of written language due to specific linguistic features. Most text messages are not written in the standard written form, instead, users try to describe in written words what they want their readers to hear in their SMS voices as it were. Furthermore, through the written form of SMS, texts have developed a written form of intonation that serves the purpose of the spoken discourse. SMS essentially has invented a unique style and features of its own.

Standard English is also a very crucial related concept in this paper. Standard English is generally accepted as the correct or most appropriate form of English in use in formal settings, while non-Standard English such as textese (language usage in SMS) is not (Campbell & Mixco, 2007). Crystal (2008) stated that Standard English is best defined as focused on grammar, vocabulary and orthography (spelling and punctuation) carries the most social prestige recognisable to well-educated citizens. It is also used in institutions such as government, courts and schools, understood by many produced by few: must reserve standard English for particular writing tasks such as formal business writing found mostly of print. Standard English has no local base. Standardization of a language (such as English) is a historical process that is always in progress. Whether written or spoken standard English, today it is not the same as it was a century ago and it will be different again a century from now. Like the view of Hudddleston and Pullum (2002). The definition of Standard English is a snapshot as its conception could change overtime. For the purposes of this paper, what is essential is that Standard English refers to (in this context) writing conventions and

the model aspired to denote Standard English formal writing conventions used in the UK and the Commonwealth.

Now, we turn to the next issue here. Formal writing conventions refer to language facility and effectiveness, and grammatical clarity in the way writers express their idea to the reader. Good writers make many choices about language use in formal context – they decide on what sentences to use and how to construct these sentences to convey the relationship between ideas. Good writers arrange their sentences to enhance the organisation of their writing and choose particular words to alter how emotion and voice are expressed and effectively communicate meaning. In other words, writers are expected in formal writing context tasks to have effective command of grammar – language ordering according to rules, usage – use established conventions of written language used in communication and mechanics such conventions like capitalization, punctuation and spelling. SMS has certain unique characteristics. These characteristics associated with the SMS are, according to scholarly researches on SMS, as follows.

1. Shortenings e.g bro – Brothers
2. Contraction – e.g – dot – don't
3. G – Clippings – e.g – doin – doing
4. Other clippings. e.g wil – will
5. Omitted apostrophes e.g cant – can't
6. Omitted articles e.g. the, a/an
7. Acronyms and initialisms e.g KD for Kaduna/ ATL – Atlanta
8. Symbols and emotions e.g. @ for at /# for number
9. Letter and number Homophones e.g b4 – before, w8 – wait
10. Non-conventional spellings e.g fone – phone /rite – right
11. Informal tone and Register e.g. Hi – Dear
12. Lack of capitalization at the beginning of sentences or proper nouns e.g. michael – Michael, good day – Good day
13. Lack of punctuation e.g. missing commas and full-stops.

In sum, the characteristic that defines text messages/SMS are also the examples of non-Standard English. This non-standard dialect of text messaging is perceived as having a corrupting influence on the presumed standard of formal written Standard English.

Data Presentation and Analysis

The total population of the research conducted in the two tertiary institutions in the North West – Ahmadu Bello University, Zaria. (ABU) and Usmanu Danfodiyo University, Sokoto. (UDUS) consisting of one hundred and twenty student subscribers of different networks – MTN, AIRTEL, ETISALAT AND GLO. The wisdom of using one twenty is to investigate both negative and positive effects of text messaging. However, this paper elicited from Students' inbox and outbox for a period of two months from (28^{th} January, to 28^{th} March, 2020) a representative text messages of those who frequently write messages. The twelve (12) text messages were randomly selected from the 120 excepts. One from each ten messages, which have features with negative influence onformal writing conventions.

In what follows, we present and analyse the data of the twelve representative samples of text messages. The text messages as they relate to formal writing conventions.

The Data

S/N	Text Messages	Problem of Spelling/Machanics	Implications for Formal Writing Convention
1.	Where r u? Just to inform that our ass will Ve a mtng.	'r u' 'you' ass 'Ve a mtng.' Gloss: are you association have a meeting	Spelling: e.g 'r, u, ass, Ve mtng. Machanics: eg 'uncapitalised 'ass'/capitalised 'Ve' Grammar: eg 'you' is omitted.
2.	Gud afternoon dady I call u may be u was busy I want 2 tell dt my neco result 4rom eng.	'Gud' 'u' 'u' ' was' dady Gloss: Good you you Daddy '2' you 'dt' '4rom' 'eng'. Gloss: to that from English.	Spelling: eg Gud, u, u, dt, 4rom, eng' dady machanics: e.g. Number and letter homephones, '2, 4rom'. uncapitalised 'd' for Daddy Grammar: eg 'was instead of are'. Wrong tense. 'you' is omitted. 'd' omitted in the word Daddy.
3.	A rain drop luk 2smol 2 eyzbr smwhr a thusty flower awaits its fall. A smol sms may seems 2smol 2U bt smwhr a hrt remembers u always. Have a ricoday.	'luk' '2' smol' '2 eyzbr, "smwhr" Gloss: look too small to eyes browse somewhere 'smol' '2 smol' 2 U' 'bt' smwhr' 'hrt' 'u'. Gloss: small too small to you but somewhere Heart you.	Spelling: eg 'luk, 2, Smol, eyabr, smwhr, bt, hrt, etc Machanics: eg Number and letter Homephones '2' 20'. Un-capitalised hrt'.
4.	Leaves may 4get special ppl lyk u, bt some x the strees of lyf makes us seem as if we don't care u ar always remembered Happy Friday.	"4 get' 'ppl' 'lyk ' u' bt' ' x' Gloss: forget people like you but ease 'lyf' 'u' ' ar'. Gloss: Life you are	Spelling: e.g., 'ppl, lyk, u, bt, lyf, ar x etc. Machanics: number and letter homophones.
5.	If u eva c dis msg, u luv me, if u save it u adore me, if u ignore it u're crazy abt me, if u txt me u cant do without me….	'u' 'eva' 'c' 'dis' ' msg,' 'u' 'luv', Gloss: you ever see this message you love 'u' 'u' 'u' 're' 'abt' 'u txt' 'u' 'cant'. Gloss: you you you are about you text you can't	Spelling: eg 'u, eva, c, dis, msg, luv, abt, ext e.t.c Mechanics: No apostrophe to negate the word 'can'.
6.	Gud morn, Im in sok. 2 submit my appl 4 extetn of stod met the univ. so busy ……	Gud morn 'sok' '2' 'appl' '4' Gloss: 'Good Morning' 'Sokoto' 'to' 'Application' 'extetn' 'stod' 'met' 'in' 'univ Gloss: Extension Study Meet University	Spelling: e.g 'Gud, morn, sok, 2, appl, 4, extetn, stod, met, univ. e.t.c. Mechanics e.g The following letters are not capitalised e.g m, for Morning, s, for

			Sokoto. a, for Application. ex, for Extension. st, for Study. univ, for University Grammar: e.g. 'let us, in, were omitted.
7.	Xxx c disstobs? Xx is nevr dems it's a embl of the luv promise that good will nevr leave u, these ar ur hope 4 d new month……..	'Xxx c disstobs ? xx nevr' demsit's Gloss: see disturbs never them sits embl 'luv' Gloss: emble love 'nevr' 'u' 'ar' 'ur' '4 d' Gloss: never you are your for the	Spelling, e.g xxx, c, disstobs, nevr, demsits, u, ar, ur, 4, d. mechanics: e.g Number and letter Homophones '4'. No relevant punctuation marks that is why 'xxx is used. The tone has changed completely.
8.	Never mean anytn in mind but only to discova dt u are bizy dt is y I socorn am very sorry if my reactn sound daughty pls kind 4give n 4get let's role on.	'anytn' 'discova' 'dt' 'u' 'bizy' Gloss: anything discovered that you busy "dt 'y' 'socorn' 'reactn' 'pls' '4give' Gloss: that why so concern reaction please forgive 'n' '4get Gloss: and forget	Spelling: e.g., 'anytn' discova, dt, bizy, so corn, reactn, pls, y: 4give, n, 4get. Mechanics: e.g unpunctuated text, No commas, full stops etc Number and Letter Homophones. Grammar: e.g the letters 'ly' were omitted from the word Kindly.
9.	I deful u' ve won the trophy congrats really ur drms cum 2 ru.	'deful' 'u' 've' 'congrats' 'ur' 'drms' Gloss: dayful you have congratulations your dreams 'Cum' 2ru'. Gloss: Come true	Spelling: e.g 'deful, u, ve, congrats, ur, drms, cum, 2ru. Mechanics: e.g change of tone by using pidgin. i.e 'dayful'. Number and letter Homophones. The word trophy, congratulation, and dreams are not capitilised.

10.	W8 4 Mi i'll com @ 8 2 continuu our discussns of the mata.	'w8' '4' 'mi' 'I 'll' 'com' '@' '8' '2' continuu Gloss: wait for me I will come at 8 to continue 'discussns' 'mata' Gloss: discussions matter	Spelling: e.g 'w8, 4, mi, i'll, com, @, 2, continuu, discussns, mata.' Machanics: e.g., Number and Letter Homophones use of symbols and change of tone by using pidgin. i e 'mata' instead of matter.
11.	Oboy, no be dis gell wey carry ur money dat dey? C him d luk like kwabra.	'Oboy' 'dis' 'gell' 'wey' 'ur' 'dat' Gloss: Oh boy this girl way your that "dey' 'c' 'him' 'd' 'luk' 'kwabra' Gloss: day see the look Cobra.	Spelling: e.g 'oboy, dis, gell, wey, ur, dat, dey, c, luk, d, kwabra'. Machanics: e.g. The tone has change to pidgin. Capital letters are not use in words like 'boy, girl. Grammar: e.g., distortion 'him d luk', 'no be dis'
12.	Go 2 m house W8 till he comes then giv him the buks hand to hand.	'2' 'w8' 'giv' 'buks'. Gloss: to wait give books.	Spelling: e.g., '2, w8, giv, buks'. Mechanics: e.g., no punctuations of comma.

Data Analysis

English in a second language situation such as Nigeria is taught with Standard English as the goal. That is why it is the formal English that is taught in the form of spoken and written English. The standard form is generally accepted as correct and most appreciated form of English used in formal settings. This study on text messaging and it's negative effects on formal writing conventions isolated 12 twelve text messages from a larger chunk of 120 as representative samples to illustrate how their linguistic characteristic and features could affect in a negative sense the formal writing conventions of the students of the two Universities – Ahmadu Bello University, Zaria and Usmanu Danfodiyo University, Sokoto as earlier stated, Text messages have some features and characteristics which are anathema to the formal conventions of English writing. Such unique characteristics of SMS Text message are: -

1. Shortenings – [swhr – NO 3]

2. Contractions – [Gud NO 2 abt NO]

3. Clippings – [Bt NO 4]

4. Other clippings [Ur NO 9]

5. Omission of Apostrophe – [Wont No. 10]

6. Omission of articles – [Xxx c No. 7]

7. Omission of Words-[No. 1,2,6,8] Symbols and Emotions – [@ No. 10]

8. Acronyms and Initialisms – [neco No. 2, msg No. 5]

9. Letter and Number Homophones [W8 – wait No. 10, 4get No. 4]

10. Non-conventional spellings [4mi No. 10]

11. Informal tone and Register – [O boy no be dis gel, dat dey No. 11]

12. Lack of capitalization – [ass No. 1, neco No. 2, and sok,appl, stod univ No 6]

13. Lack of punctuation – [xxxc dis ters instead of a relevant punctuation mark]

14. Grammar (wrong use of tense) – [No 2 ' was' instead of ' are',]

From the instances and representive samples presented and analysed above, it is clear that the act of text messaging would negatively affect the formal writing conventions of the students who participated in the search that provided this paper. This effect would also affect the goals of teaching and learning of Speech, Comprehension and Fluency in the aspects of writing, which are critical skills in teaching and learning of the English language in Nigeria.

Concluding Remarks

This paper set out to investigate the negative influence that text messages have on the formal writing conventions. Twelve (12) Text messages were isolated for the study in this paper, which

were taken from the inbox/outbox of students' from Ahmadu Bello University, Zaria and Usmanu Danfodiyo University Sokoto. This paper showed from the unique characteristics of text messages studied that they tend to affect negatively the writing proficiency of the students.

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SAPIENTIAL INSTRUCTIONS TO 'MY SONS' (PROVERBS 1-7; 31:2) IN AFRO-NIGERIAN EXISTENTIAL ENVIRONMENT

Essay in Honour of Emeritus Professor Hendrik L. Bosman

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Abstract

The role of wisdom in the upbringing of 'my sons' is underscored in the book of Proverbs at a literary level (Proverbs 1-7; 31:2) and is here interpreted and applied to the Nigerian existential environment. There is an inexorable link between obedience to parental, formal or informal instructions and the inculcation of social and moral values of accountability, integrity and responsibility in 'my sons'. This could be true of the social world of Proverbs, but hardly so in the Nigerian existential environment. The problems of cultural hybridity, identity and mimesis still stares Nigerian youths in the face and can hopefully be addressed using a literary-critical analysis of our pericope. It could serve as an expository tool for inculcating accountability, integrity and responsibility in 'my sons' if interpreted from a perspective resonating with the sapiential heritage of Nigerian society. The fact that youths who are amenable to discipline and instruction at the familial, collegiate and/or rabbinical levels are more likely to mature and become morally sound, responsible and accountable citizens are underscored in the findings. While it recommends parental instructions in motivating the youth towards moral excellence and creativity, the imperatives of self-discipline on the part of the latter are stressed. It concludes by highlighting the importance of expositions of wisdom literature at familial, formal and collegiate levels to enable 'my sons' grow into morally sound and spiritually mature members of the society.

Keywords: Discourse, Sapiential, Hybridity, Mimesis, Youth, Discernment and Plurality

I. INTRODUCTION

This article is written in honour of a brilliant and indefatigable Old Testament Biblical scholar, Emeritus Professor Hendrik L. Bosman[1]. It is based on a theme: 'my sons' from an Old Testament *pericope* in the book of Proverbs (Prov.1-7; 31:2). Proverbs is literally defined as short, pithy folk sayings; consisting of oracles, parables and taunts. The book is uniquely transcendental in application and transnational in scope. They are intended to convey truth to the ordinary mind in a quick, illustrative and often familiar tone.[2] They instill discernment, discipline, prudence and wisdom. When its teachings are adopted and its precepts imbibed, efficient and good character is the result. Obedience to godly parental instructions yields understanding, knowledge and discernment. These are qualities so desperately desired in Nigerian youths today.

On prima facie assessment the authorship of the book of Proverbs is variously assigned to a King Solomon son of David among many eponymous others. Apparently, the moral dilemma associated with palace turmoil, intrigues and conflicts brought upon the house of David in the aftermath of David's love affair with Bathsheba have not gone unnoticed by the one who was more or less a compromise child![3]. Neither the historical evidence nor the literary style supports any ascription of wholesale single authorship.[4] Harrison[5] has pointed out however that some sections of the book which include Pro.10:1-22:16 is of considerable antiquity and could not but be Solomon's. Regardless of authorial plurality, ethics and morality is of primary concern to the authors of Proverbs.[6] This section consists of about three hundred and seventy-five proverbs most of them

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[1]. The author studied under the celebrant Emeritus Professor Hendrik L. Bosman in the Department of Old and New Testament University of Stellenbosch in a Masters and later Doctoral program. He served as Research Assistant and now as a Fellow of the Department.

[2] Harrison R. K. (2009) *Introduction to the Old Testament*, p. 1010-1011 lays emphasis on this point.

[3] Ahiamadu A. E. (1993) Ministerial Impressions see also 2 Sam. 12:24-25; Acts 7:47

[4] Brown, Fitzmeyer and Murphy (2007) *The New Jerome* …p. 448

[5] Harrison, (2009) p. 1020

[6] Harrison, (2009), p.1020

unrelated.[7] Our pericope captures the opening instructions to 'my sons' in Proverbs 1–7 (see 3:15-18) which are more or less prologues, while Pro. 31:2 is part of its sprawling epilogue.

II. FORMAL INSTRUCTIONS IN WISDOM LITERATURE

During the first Temple era, wisdom's fame attracted to Solomon the presence of learners from far and wide particularly from the surrounding ancient Near Eastern world of his day. This in the opinion of scholars could not be unconnected with the royal and court concerns in ancient Near Eastern kingdoms, including ancient Israel. Collegiate as this was, the instructions were skewed to coach the young ones, not only in the art of governance and administration but also in the avoidance of evil and in the maintenance of personal decorum and hygiene.

A. Formal Instructions in Proverbs

Hans Heinrich Schmidt[8] is one Biblical scholar who also affirms that ancient Near Eastern wisdom, collegiate as it was generally had parental and formal inputs as the case may be, rather than just being oral and pragmatic. This formal and parental nature of wisdom informs the instructions extant in our pericope. Furthermore, Schmidt counters the frequent claim that wisdom is non-historical. However, wisdom is certainly not mythical, nor devoid of ever-valid truths. The former may appeal to an ancient Near Eastern audience, while the latter would carry the insignia of Greek philosophical orientation.

Interestingly, Wisdom does not shy away from the realities of the existence of evil. It observes that evil has one sole purpose in mind, and that is to take away the lives of those who practice it and those who go after ill-gotten wealth. Children should therefore be hedged in by the discipline and nurture of concerned parents. Ben Sirach[9] further mentions a 'home of instruction' where Sages impart Wisdom to "my sons". In fact, children who lack the discipline and nurture necessary to live a prudent life end up as 'fools', 'mockers', and as 'simple ones. Conversely, they end up receiving the Spirit of God as they ruminate on parental counsel (Pro. 1:20-23, 24-27). Proverbs describes the simple as wayward, as fools who hate knowledge, and as loving complacency.

[7] Harrison (2009) p. 1016-1017.

[8] H. Schmidt 1972 *Die Thronfahrt Jahoes* in S.H. Hooke (ed*) Myth and Ritual* 1983

[9]Sirach, Jesus ben. Ecclesiasticus (Sir. 51:23) in the *Apocrypha*.

Similarly, mockers are those who ignore all God's advice and who spurn his rebuke (Pro. 1:22-30; cf. 21:24; 9:7-8; 22:10; 29:8; 13:1; 15:12). Neither a formal nor an informal setting may add or subtract the value of careful parental instruction as we shall see presently.

B. Wisdom in Informal Settings

Schmidt[10] summarizes the use of proverbs in the informal sector as a three-step processes of observation, interpretation or sifting and application. This he applies to the existential problem of "evil" along with a prescription of how to avoid it which is clearly of major concern in sapiential literatures. Moreover, it is such informal features of Wisdom that resonates with the Afro-Nigerian sapiential culture and *orature.*[11] The home serves as the focal point from which theologies and moral instructions originate and are dispensed for the benefit of "my sons" – the youths.[12] This mostly is supplemented by yet a secondary source of wisdom, namely popular sayings or folk wisdom. Evidences of these abound before, during and after the Kingdom era in Israel (see Judg. 8:2, 21; 1 Sam. 16:7; 1 Kgs 20: 11). Our pericope apparently captures the Sages' concern for "my sons" who ought to be as disciplined, humble, prudent and wise[13] as the Joseph of Egyptian fame (Gen.37-46).

Returning to our earlier argument, Gerhard von Rad[14] has convincingly argued that the older wisdom of Proverbs was both of formal and informal origin. Moreover, it rested securely in a context where the main lines of historical faith could be discernible. Hence the wisdom teachers

[10] H. Schmidt 1972 *Die Thronfahrt Jahoes* in S.H. Hooke (ed*) Myth and Ritual* 1983

[11] A popular parlance for or oral communication or oral-literature (*ora-ture*) introduced by the popular Nigerian Nobel prize laurette Wole Shoyinka in his book *…sand the man died* (1968).

[12] J. L. Crenshaw 2005: Wisdom and Authority: Sapiential Rhetoric and its Warrants.*V.T. Supplement* 32 (1980), p.29.

[13] For a discussion of the Joseph narratives in Genesis as of Wisdom genre see Gerhard von Rad (1984) "The Joseph narrative and ancient wisdom" in *The Problem of the Hexateuch and other Essays (E.W.T. Dickens trans. London SCM* Press, 293-294 cited in Philip A. Nggada (2018) "The Use of Old Testament Wisdom Literature in Practical Life: An African Reflection" in Tambiyi and Dan-Fulani *Rethinking Biblical Studies in Africa – Essays in honour of Danny Keith McCain* (Jos: African Christian Textbooks press) pp. 360 -361

[14] Gerhard von Rad (1972) *Wisdom in Israel* Nashville: Abingdon

could devote themselves to the uncharted areas of daily life that lay along the highway of historical faith. More than that, von Rad[15] has drawn attention to three kinds of explicit theological statements in the older sections of Proverbs: First**,** Proverbs with the central theme of **accountability** to God in all human actions (e.g., Pr. 2:1; 4:10, 12; 6:1, 3; 31:1-2). Second, Proverbs dealing with the **integrity** of conduct as a prerequisite to divine favour (e.g., Prov. 1:8, 10, 15, 17, 16; 5:20, 23; 7:1, 4) much like the Deuteronomist would say. Third, most telling theologically is a group of Proverbs speaking of human **responsibility** in the midst of God's sovereign rule over the family (e.g., Pro. 3:1,21-22; 5:1,2; 6:20,22; 7:1-4 etc.). This can easily be mistaken for fatalism, but it is not. There is the freedom to act on the part of the youth, which is embedded in wise actions and within the limits of God's sovereignty.

III. ACCOUNTABILITY, INTEGRITY AND RESPONSIBILITY THROUGH SAPIENTIAL INSTRUCTIONS (PROV. 1-7; 31:2)

The parental instructions given to "my sons" is to elicit a wholehearted response "in truth and in spirit" (Pr.2:1-5; Ps.119:11; Job 28:12; Jn. 4:24). Moreover, there are three vital weapons - discretion, understanding and wisdom – which are indispensable for spurning perverseness and for maintaining a godly path. These weapons when correctly applied helps the youth to keep good company. It also facilitates the objective of making room for everyone to live happily in the land (Pro.2:20-22; Psa.9:17). These are the sapiential instructions which translate into an accountable, responsible and integrated lifestyle to which we now turn.

A) Instilling Accountability

In order to strengthen the resolve of "my sons", motive-clauses are added to enable the prohibitions of an unaccountable life become even clearer (Pro.2:1-2; 4:10, 12; 6:1-3; 31:1-2). Wisdom is the foundation upon which all God's creation stands, and "my sons" must stand thereon in an accountable manner bearing in mind the Divine image and likeness. Divine wisdom continues to demand for a life of accountability in an on-going anthropomorphic and fiduciary order. In the embrace of Wisdom (i.e., in the knowledge and actualization of sapiential teachings) by "my sons" this attribute is by the 'students' embodied in the same cosmic knowledge which the Creator shares with the creatures. In other words, God's creation and government of the universe is implemented

[15] Gerhard von Rad (1972) *Wisdom in Israel* Nashville: Abingdon

through humans and particularly the youth in an atmosphere in which accountability is allowed to flourish. To be accountable both to God and fellow humans, Nigerian youths would of necessity acquire the nurture and admonition of concerned parents, mentors and instructors who eagerly build on the Creator's precepts and postulates so to speak. As stated in the holy oracles "children obey your parents in the Lord…the first commandment with a promise" (Exo. 20:12; Eph. 6:1-3).

B) Fostering Integrity

Similarly, the pithy sayings of Proverbs 1:8,10,15-17; 4: 10-12; 5:20-23; 7:1,4) are styled as addresses from the older generation to the younger, from the wise teacher to "my son." This stands in some sharp contrast to the priestly instructions that follow later. They, too, apply at times to Israelites in general, as for example, when they insist on healthy living and ritual correctness for longevity and stability.

Wisdom and foolishness are seen as dimensions of character more than labels of individual actions (Pro.3: 21; 4:20; 5:1; 7:24). Individual acts of integrity, wise or foolish, contribute to the balance and imbalance of human affairs. It is the attentiveness of the youth to parental or collegiate instructions that helps in strengthening the moral fabric for the achievement of seemingly impossible feats by the youth. In Israel, the human relationships are not outside of God's oversight. However, only the disciplined and attentive youth may likely attain to a life of integrity and success. This includes acts on the natural and the supernatural plane as the case might be. Integrity is indeed at the centre of human character building and is indispensable to youth moral efficiency and social identity within of course the created or natural order.

C) Managing Responsibility

Wisdom's emphasis on the value of responsibility through "service and sacrifice" (Pr.3:1, 21-22; 5:1, 2; 6:20-22; 7:1, 4) is noteworthy. It is only as youths yield to a self-giving service to God and to fellowmen, that they fulfil the ultimate divine purpose. Moreover, learning from Wisdom and applying understanding are both basic to the good life envisaged by sages and philosophers. In Proverbs as in real life "practice makes perfect" and better still as the English say "examples are better than precepts" or as the African saying goes "*hne anweye omumu bu ekwna*".[16] The teaching

[16] Literally meaning '*tears often accompany lack of knowledge*". In other words, and in my own words "*ignorance breeds tears, while learning wipes it"*

by Sages presumably is what gives the young pupils practical instructions in wisdom and also the capacity to tackle life's challenges. The aim is for "my sons" to live out their social and moral lives in an environment of coherent identity, increased responsibility and enhanced integrity. The existential environment in which Nigerian youths live out their lives, espouses the need for insight into the Biblical text (Pro.1-7; 31:2) with a view to addressing some, if not all of those challenges.

IV. "MY SONS" IN NIGERIAN EXISTENTIAL ENVIRONMENT

The Nigerian existential environment is replete with the admonition that one may never attain to the pinnacles of wisdom until one realizes that it is impossible to "know the ascent to and descent from the sky"[17], to "wrap water in linen"[18], or to "scoop water with a straw basket"[19]. Raising accountable and responsible youths is arduous without careful formal and informal parental instructions. The triad problems of *identity*, *hybridity* and *mimesis* earn an equally triad solution of accountability, integrity and responsibility through a concerted effort at inculcating in the youths early in life the virtues of spiritual maturity and moral excellence. A continual instruction in the literary style of Proverbs as well as by the African sapiential heritage of communal or "collective memory" is a parental assignment that must be taken seriously.

As already discussed elsewhere in Ahiamadu 2020[20], existential issues in the instructional upbringing of youths in Nigeria borders on the tripartite problem of *hybridity*, *identity*, and *mimesis*[21]. For instance, the Nigerian youth suffers from a hybrid (not schizophrenic) nature: *the voice may be Esau's but the body Jacob's*. It consists of youths growing up with a West European orientation in a micro or null African mind-set. In this context, Nigerian youths often have

[17] Wise saying of the Ogba and Ekpeye, Rivers State Nigeria

[18] Wise saying of the Ogba and Ekpeye, Rivers State Nigeria

[19] Wise saying of the Ogba and Ekpeye, Rivers State Nigeria

[20] Ahiamadu, Amadi E *Redefining Stewardship of Land and Oil Mineral Resources in Nigeria* (Port Harcourt: Pearl Publishers (2020), a reprint of Ahiamadu, Amadi E. *Redefining Stewardship of Land and Oil Mineral Resources IN Nigeria – a Theological and Ethical Response to Oil Minerals Management and Land Use in a Developing Country* (Saarsbrucken, Germany: Lambert Academic Press (2011).

[21] The author is grateful to the New Testament Professor Jeremy Punt who showed these concepts to me.

leadership roles thrust upon them under the close watch of a gerontocratic or monarchic superstructure[22]. In this case the ideas are of Western orientation, sublimated and groomed on the norms of an African gerontocracy. Moreover, there are those who associate wisdom with the ability of youths to effectively manage that hybridity both in character and learning. The associated problems of mimesis bear similar scenario with the youths always attempting to mime the more *successful other*[23]. Let us discuss these briefly hereunder:

A) Existential Issues of Hybridity, Identity and Mimesis

Our *pericope* portrays a contrast between the constructive ways of wisdom and the destructive paths of violence (1:11-18), immodesty and immorality (2:16-18). The adulteress with her seductive words tries to lure a young man to her house and ultimately to death (chap. 5, 7). The most vulnerable to seductions are the young men caught in the web of a hybrid culture. Although a child of his parents, he is taken away into a public space where other cultures predominate. Like Joseph he could fall under the sway of an 'imperious whorish woman' (Prov. 5; Ezek.16:16-20). He could mock at or ignore all God's advice and spurn His rebuke (1:22-30), or he could be a wise young person who loves knowledge and discipline who frowns at seducers and enticers.[24] The aftermath would be a life amenable to accountability, integrity and responsibility, which three are the very antidotes to triad crisis of *hybridity*, *identity* and *mimesis.*

1) Issues of hybridity

Hybridity in this context is defined as cross-breeding using two or more agents, in this case African and Western or foreign culture. It depicts an African youth alienated from his own culture and steeped in the use of foreign or European culture. It could lead to all forms of social vices including xenophobia and immorality generally which literally are the antitheses of wisdom (Pr.5, 7). At the heart of parental instructions are the antidotes to social vices such as sexual immorality, indolence,

[22] The word 'superstructure' is borrowed from Karl Marx (*Das Kapital* 1851) but with a slight difference in in meaning to show that Nigerian youths in leadership roles often have to be sensitive to the ideas of seniors and superiors.

[23] Gerrie Snyman 2012 "The African and Western Hermeneutics Debate: Mimesis, the Book of Esther and Textuality" in *Old Testament Essays* Vol. 25 No. 2 pp. 657-684; see also David Tuesday Adamo 2018 "The Extent to which OTSSA Journal (OTE) Reflects the Indigenous African Culture and Tradition from 2001 – 2016" in *Old Testament Essays* Vol 31 No.1, pp. 42-65.

[24] To use a favourite Nigerian parlance by William F. Kumuyi founder and president Deeper Life Bible Church of Nigeria.

and theft to which youths especially are allergic. In the Wisdom sections of Genesis, we see Joseph (Genesis 37, 39-41) shunning a hybrid lifestyle, and instead stuck with personal and corporate integrity. Not the same can be said of Joseph's identity in the land of Egypt.

2) Issues of identity

The role of wisdom in fostering personal and corporate identity and integrity has been emphasized earlier. Gerstenberger[25] particularly stresses the holistic nature of wisdom. The identity crisis rocking our youths in Nigeria elicits such a holistic analysis, which space does not permit. It has therefore resulted in an identity crisis at individual and corporate levels which sounds a dismal and confused note[26]. Wisdom is a universal feature of the human mind when imbued with the Divine afflatus – the creative essence of Deity. This is so only if excellently embodied in primordial values undergirded by mother-tongue communications. The use of indigenous languages enhances the personal and corporate identity of users, and better still if they do so as youth. A concern for coherent identity should at best be proffered, neither should such concerns be seen as mundane or even profane.[27] The present trend where everything African is suspect and despised is unhealthy and antithetical to youth personal, positive and corporate identity.

The resources for such a positive identity abound in the book of Proverbs, and especially in our *pericope*. Here we are given a practical application of wisdom to life's realities and as an enhancement of the qualities of a good life on this "terrestrial ball". Qualities such as filial honour, honesty, hard work, chastity, charity and charism and godliness. The parental instructions in Proverbs resounds with the Divine echoes of "do not forget" (Pro. 3:1-4, 5-8) along with assurance of a good understanding. Yet my sons must keep what they have learned constantly in mind, and like "sheep" be constantly chewing and ruminating at it, as it were a curd (Pro.4:1-3, 20-23). One wonders if Nigerian youths can be separable from the seductions of Western media and internet culture without a conscious government policy.

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[25] Gerstenberger, Erhard (2002) *Theologies in the Old Testament*. London: T & T Clark, 101-134

[26]Ahiamadu, Amadi E. (2016) "*Imago Dei:* Albert Schweitzer's 'Reverence for Life' in Dialogue with African Humanism" in Izak Spangenberg & Christy Landman (eds) *The Legacies of Albert Schweitzer Reconsidered*. Durbanville: AOSIS. p.95.

[27] Murphy, Roland E. and Carm O." Introduction to Wisdom Literature" in Brown R.E.; Fitzmyer, Joseph; Murphy, Roland E. and Carm O. *The New Jerome Bible Commentary* Lomdon: Burns and Oates (2007) p.449.

3) The issue of mimesis

Miming is an inveterate part of youth because children and youth usually learn by observation and imitation. As so aptly stated in a similar context by this author:

> *Nigerian youths mime their Western counterparts in dressing, music, language and art.* They are exposed to all forms of foreign dressings and lifestyles, and in so doing compromise the standard values and norms of a healthy and integrated society[28].

Be that as it may, miming could be positive when it ensures the living of the *good life* according to one's means, but especially if it avoids deeds that are evil (Pro. 4:14-17; 6:23; Psa. 36:4; Mic.2:1).

On the other hand, when people discover themselves and become self-actualized, they tend to be less inclined to miming. They live more sublime lives and exhibit more independent capabilities that smacks of accountability, integrity and responsibility. In Ogba and Ekpeye it is often said that "*ebo bu ohna, eto bu ohna*"[29] or to put it more succinctly *"ishi ebo a ka ohnu ishi.*"[30] Emphasis is on solidarity, and miming is the outcome.

The book of Proverb has a spectacular paedocentric pericope when brought into dialogue with the sapiential *orature* of selected Nigerian communities – namely the Ogba and Ekpeye. Both the ancient and modern sayings often highlight a common concern for family health and public wealth. Of course, the sublimity and altruism that characterizes ancient Hebrew wise sayings also differentiates the former from the contemporary Ogba and Ekpeye ones. Conversely, the latter feature such vulgarism as to make them repugnant to good taste which regrettably space does not allow us to delve into them.

V. CONCLUSION

The link between wisdom and accountability, integrity and responsibility are such a close factor that the book of Proverbs is adept at urging youths and humans in general to incorporate within their lives the teachings of the Book and of the Sage. Usually, spiritual maturity does not spring

[28]Ahiamadu, Amadi E. "*Imago Dei:* Albert Schweitzer's 'Reverence for Life' in Dialogue with African Humanism" in Izak Spangenberg & Christy Landman (eds) *The Legacies of Albert Schweitzer Reconsidered*. Durbanville: AOSIS (2016) p.95.

[29] Literally, 'two makes a town, three a community'

[30] Literally 'Two heads are better than one'

from an outstanding intellectual giftedness, but is often the product of compliance with parental instructions imbued with communal experiences of faith or what Hendrik Bosman would occasionally describe as "collective memory"[31]. Our pericope (Pro.1-7; 31:2) illustrates popular or folk wisdom as extant in the Writings, but the message comes out clearly that wisdom is a never ending and lifelong quest of which impartation, like charity must begin at home.

When viewed in the context of morals and ethics parental instructions serves as a veritable oral tool for repairing the breach which education without religion could bring upon "my sons". Moreover, it should be an ongoing process of inculcating sound moral values of integrity, identity and responsibility in the younger generation of Nigerians. This of course would translate into moral upliftment and so transcends the accusation that Nigerian youths are docile. Moreover, careful parental guidance would undermine the divergence between the older and younger generations.

Neither has the present lopsided educational system in Nigeria helped matters. Charity as the old saying goes should begin at home and this to bridge this gap and increase the parental impartation of wisdom to the young. This is necessary for molding the character and identity of Nigerian youths. Moral excellence and spiritual maturity would be the result when youths are brought up by parents who underscore the values of accountability, integrity and responsibility in both domestic and public life. Experience has shown that there are rich sapiential resources in the Nigerian existential environment that can be brought into dialogue with the morality and ethics of the literary traditions as shown in our pericope. The current situation whereby Nigerian youths mime the Western societies make it difficult for them to exert their creative energies in solving both domestic and national problems without depending on the gerontocracy and patriarchal structures of contemporary African societies.

It is however recommended that hybridity must be marched with integrity, identity marched with accountability and mimesis marched with responsibility for a vibrant and proactive youth culture to emerge and reverse the current trend of laxity and exasperation among Nigerian youths. No nation grows into greatness when the younger generation are at best divorced from the sapiential

[31] Bosman, Hendrik L. "Ants, Spiders or Bees… and Ticks? A Typology of Old Testament Scholarship in South Africa since 1994 within Its African Context" in *Old Testament Essays* Vol. 28 No 3 (2015), pp. 636-654

wealth of their parents, or are at worst abandoned to their own puerile whims and caprices. The same emphasis on parental instructions steeped in religious and spiritual fervour should be embraced at all levels of academic and ecclesiastical experience. This ought to mark Nigeria's sapiential and existential environment today and tomorrow.

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Feminist Consciousness and Societal Change: The Woman's Voice in Vincent Egbuson's *Love My Planet*

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Abstract

Feminist consciousness, the awareness that women should be given the same rights and opportunities as men, is created through literature. Existing studies on *Love My Planet* have mostly focused on its ecological perspective while its feminist engagement is meagerly explored. This study, therefore, examines women as agents of social change in the novel. Egbuson's *Love My Planet* is purposely chosen for this study owing to the consciousness it raises about certain societal acts and practices that are inimical to meaningful existence of women, as well as its protest against such acts and practices through the voice of the woman. This study adopts radical feminism as theoretical framework to reveal the woman's voice of protest in seeking liberation from repressive acts that are detrimental to women's personhood and societal development. One of the findings of the paper is that the woman's liberation is fought for by women themselves through a female character, Toundi, who through the power of the pen protests against female genital mutilation, child marriage, harmful widowhood practices, preference for male children, dowry system, women degrading advertisement as well as other acts and practices that engender oppression against women. The pen, therefore, becomes a 'weapon' in the hand of the new Nigerian woman in particular and African woman in general in combating injustice against womanhood. The selected text depicts women as agents of positive impact and their contribution to the positive development of the society.

Keywords: Feminist consciousness, Patriarchy, Women's liberation, Vincent Egbuson

Introduction

Treatment of individuals of a particular race, ethnicity or sex is dependent on how such individuals are perceived by others that are not of the same group. This accounts for usage of terms like racism, xenophobia, minority, and weaker vessels to describe such concepts or individuals. Sometimes, the image given to such persons is different from the reality. It is often negative, demeaning,

downgrading, repulsive, and to a greater extent encourages oppression or domination against such individuals.

Women are among individuals who are sometimes being referred to as weaker vessels, perhaps because of how they are perceived by men who are not of the same sex with them. As a result, men tend to exert domination over them. Patriarchal culture inculcates into men a sense of superiority and as a result, makes them believe that women were created for their service. The bias against the female sex is betrayed by some of the cultural practices in Africa whereby a woman is regarded as property to be acquired by a man in order to serve his purpose. Gboyega Kolawole concurs with the above opinion by stating that in that kind of setting, "a woman's primary duty is to wait for a suitor in marriage and produce a male heir for her husband" (13). He further attributes this perception to her biological characteristics such as child-bearing, nurturing infants and bearing menopause. He believes that some of these features "trigger a degree of discrimination or repression against her" (13).

Literature Review

Some scholars believe that there is silence over injustice against women in the traditional setting of Africa. The reason for this silence is that some practices that breed oppression against women are sternly held as part of culture, especially in Africa. Culture is explored in literary works. Literature is used to capture the woman's situation in African cultural environment. Literary writers used their works to recount the experiences of the African woman in the pre-colonial period. Later, some of the pioneer African writers (males especially) came under the attack of scholars for relegating women to the background or doing what some critics refer to as 'imprisonment' of women on the pages of their books. Among the writers that were alleged of denigrating women in their earlier works was Chinua Achebe, who received the highest attack. Scholars bluntly frowned at the way he downplayed women in *Things Fall Apart*. Idowu Adeniyi bluntly frowned at how African male writers misrepresented women in their earlier works. According to him,

> … the representation of women in their texts is nothing short of slavery, weakling, backwardness, and other derogatory stereotypes, which reveal their belief that woman is subservient to man, that they (women) can do nothing about their situation other than to accept their lots. The motivating factor for this negative portrayal of women by some African authors is probably a validation of their belief that women amount to nothing in the society (60).

For Adeniyi, the decision of African male authors to portray the male sex in the light of 'usefulness' and women in the light of 'uselessness' in their earlier works is predicated on their belief in women's 'worthlessness' in society.

However, such critics who share a similar opinion with Adeniyi on African male authors' demeaning of women in their earlier works, fail to put into consideration the utmost aim behind their writings at the earlier stage of African literature. The utmost concern of the writers at that time was to project African culture through literature in order to achieve two major aims: protection of African dignity and redemption of her image, which was lost to colonialism. Ernest Emenyonu highlighted the motive of the writers thus:

> The writer sought to instill a new sense of dignity in the Africans, urging them to believe without any fear of contradiction that the African past had respectability; that African ancestors had dignity, social justice, law and order, love and brotherhood; and that music, art, aesthetic recreation and impressive cultural values flourished in the precolonial African society (49).

The literary writers at that time were more interested in projecting African culture and national dignity as against the wrong perception of non-African writers who in their writings portray Africa as a dark continent and Africans as a people without culture. At that time, 'image of women' in literary works was not the objective of their writings; what was of utmost importance to them was 'image of Africa'. For this reason, their major aim was to use their literary works to play a redemptive role with regard to Africa's image. In line with the above, Ramonu Sanusi identifies two major reasons behind African writings at that earlier stage. First, according to him, "… the African man appeared on the African literary scene to tell his own stories and attack erroneous colonial writings in a view to combating arrogant views of the superiority of European culture" (2). Second, they write to expose "the coloniser's misdeeds on the continent" (2). The aim of the writers is summed up in what Gabriel Bamgbose described as "writing back" (156). African writers 'write back' to non-Africans to educate and inform them of the beauty of 'Africanness' as well as the validity of African cultural heritage from a realistic point of view.

In the light of the foregoing opinions, this study argues that the African male writers could not have avoided what Allwell Onukaogu and Ezechi Onyerionwu called "the most momentous … issues in the country's history" (53) for other things they felt that were less pressing at that time; because any writer who does that would amount to that man in the African proverb who leaves his burning house to chase rats fleeting from the fire. It is worthy of note that if, for instance, Achebe had represented women in the way that was different from reality of their existence in Igbo patriarchal society at that time in an attempt to enhance women's image, it would have amounted to doing what this study perceived as 'unrealistic romanticisation of reality' and he would have deviated from 'vision-driven' writing to engaging in a mere academic exercise.

Theoretical Leanings

Although the term 'feminism', according to Sanusi, "connotes different things to various people, societies, feminist writers, and critics" (14), what is central to the diverse opinions on the concept, as observed by Remy Oriaku is "a notion of male dominance of society and a concomitant marginalization of women" (130). The definition given to the term by an individual or a group is usually dependent on the observed peculiarities of women's experiences in a particular cultural environment (Akorede 9). However, what is common to most gender-inclined theories and approaches like feminism, womanism, motherism, stiwanism and nego-feminism, is concern for women's welfare. In her opinion, Akachi Adimora-Ezeigbo believes that "feminism posits that women should have equal rights and chances with men in every aspect of human experience: politically, legally, economic, social, etc" (11). Akorede reiterates that:

> Feminist ideology rests firmly on the proposition that women should be given equal rights and opportunities as men. It articulates the politics of gender discrimination, exploitation and liberation. It is an ideology that articulates the yearnings of most women who become conscious of the negative impositions being a woman have brought upon them in their different cultural environments (19).

Feminists are set out to address any form of oppression, subjugation, dehumanisation and suppression against women in order to achieve justice for them. It is worthy of note that the primal motive of feminism is not to canvass for equality of the men with the women or to instigate enmity between men and women; it is rather to insist on fair treatment for both sexes. Feminists are individuals (men and women) that advocate fair treatment for women, among whom are creative writers who employ their imaginative creativity to embark on "a definite … mission to enlighten and re-educate readers about critical issues of being a woman in African" (Emenyeonu 70). They, through representation of female characters whose life-worth are impactful to their society, are particularly interested in correcting false image and perception about women, especially as induced by patriarchal system. Through thorough orientation, they hope to unmask and demystify those false beliefs that surround injustice against women. Among these writers in mission is Vincent Egbuson, who used his novel, *Love My Planet*, to vehemently assert that being a woman does not in any way connote inferiority. There are different models of feminism but this study appropriates a radical feminist perspective in interrogating the role of women as agents of social change in the text.

Perception of Women in Patriarchal Environments

Akorede notes that "patriarchal observations and conclusions about women reflect a deep misinformation and lack of understanding of the woman and her capabilities" (27). Negative perception of women is clearly reflected in how they are addressed and treated in text and context. Beauvoir as quoted in Adeniyi traced the denigration of women to Aristotle, who believes that "the female is a female by virtue of a certain *lack* of qualities … we should regard the female nature as afflicted with a natural defectiveness" (60). This confirms that the erroneous perception of women and its consequent abasement has an ancient root. It is even worse in Africa where culture is strictly patriarchal. In describing patriarchy and its implication for women, Adeniyi explained that it "fosters tyranny, injustice, inequality, subjugation of one sex and objectification of another [in this case the female]" (58).

Patriarchy places men at an advantageous position and women at disadvantageous side. It empowers men as persons to give order, while women are to obey the order. If women were demeaned in the traditional African setting, they were relegated more in the colonial era. Women were perceived and treated as objects of service to the men. The burden of being a woman became heavier during the colonial period. While African men were carefully positioned by the colonial masters to play roles that were considered important to them, the women were only allowed to attend to some trivial matters like cooking, washing, cleaning and most importantly, bed warming of the colonial masters.

In Africa, some of the things that constitute barricade and create a boundary against women include preference for male children, harmful widowhood practices, child marriage, as well as odious cultural practices, repulsive attitude towards childlessness, false belief about menstruation, to mention a few. In the culture of some traditional African communities, a woman is regarded as unclean when she is menstruating. As a result, she is excluded from certain functions during that period. Bride price, female genital mutilation, denial of right to inherit property, and domestic violence (like battering) are also some of the oppressive acts against women. Rape (including sexual abuse of all forms) is also a painful act against women. Females (adult and children) are not expected to let anyone know when they are sexually abused under any circumstance, let alone when it happens under marital platform. This is because it is a part of the cultural beliefs of most

African communities that a woman does not have rights over her body; she belongs to a man (husband) who pays a bride price to acquire her as his property. As such, her husband has the right to treat her anyhow he likes; the treatment includes battering. African literary writers like Zulu Sofola, Vincent Egbuson, Buchi Emecheta, Safiya Yero, Abubaka Gimba, Mohammed Razinat among others use their works to chronicle women's experiences in patriarchal African society. They employ literature as a veritable tool of protest against culture, act or system that inflicts pains on women. Male preference, verbal abuse, battery, degrading widowhood rite, among others, are some of these acts and practices identified as tools of oppression against women in their works.

Male Preference and Women's Predicament in *Love My Planet*

Preference for male children is one of the thematic foci in the text under study. This act serves as a fracture on a life of a woman. Among the writers is Egbuson, who uses his work, *Love My Planet*, to totally debunk those false beliefs that are used as instruments of inferiorisation, objectification, discrimination, and oppression against women. It is not surprising that a male author from patriarchal African society explores preference for male children and its weighty implications on female children in their writings. This shows that men are aware of this societal anomaly. In the text, Wenni verbally abuses his wife, Larami, because she gives birth to only female children. As a result of this bias, he neither commends the good behavior, of his daughters nor their outstanding academic performances, for no other reason than that they are not boys, but girls. Toundi observes that her father:

> Had never been excited seeing her results. He had always felt that the first position she had been taken didn't come through intelligence and hard work, but just because she was a girl, and though she was his own daughter he had often looked for the shaming manifestation of the consequences on her body, [to humiliate her] … (82).

He makes his repulsion for female children obvious to his daughter, Toundi, the day she fights with a boy. When she comes home with bruises sustained in that fight, he reprimands her thus, "You, you who have no brother to fight for you, it is a boy you are fighting?" Toundi insists that the boy sustained more injuries in the fight because he lost one of his front teeth. Her father reminds her thus, "He lost one of his front teeth. When he sees you again, if he and his brothers gather together to beat you, how many of your back teeth will you lose? Who will help you? The brothers your mother cannot give you? You forget that you are from a house of women". (68) The father's expression of disgust for female children inflicted emotional injury on her, as this makes her to weep inconsolably. When her mother gets to know about her husband contemptuous comments about their female children, she tells Toundi the genesis of his father's negative acts towards them. She explains to her in the following excerpt that:

> Her father had come home from his village union meeting smarting from the insult he had received from a fellow contestant for the post of president of Ogazza Improvement Union, Ajegunle, Nigeria Chapter. His rival had said he was better qualified for the position because all his children were boys – four boys and no girls and by the grace of God, one more was on the way, meaning that his pregnant wife would give him and Ogazza one more boy. It was that day her father started to hate her mother and her sisters and her" (69).

It is decipherable from the excerpt that Wennie's negative attitude towards his daughters is traceable to patriarchal prejudices inherent in African culture *which does not have regard for*

womanhood beyond procreation of male children. In such a male-centered world, men are horizontally at advantage and vertically at benefit. In such an environment, men are always at the centre of things and women are always at the edge; as a result, men are the centre of attraction and women are the point of distraction. It is in the course of their discussion that Toundi's mother reveals to her what she has been going through as a result of this cankerworm called male preference. She tells her that after her third child, she does not want to give birth again but the quest for a male child from her husband and the society pressurised her. What gives Larami the highest shock of her life is the reaction of her mother (Toundi's maternal grandmother). When she learnt from her daughter, Larami, that her marriage was being threatened because she has not given birth to a boy, she asks her, "Why do you not want to give him a boy? Give him a boy and let your marriage be happy" (85). The above statement gives a clear picture of the definition given to a happy marriage in such a society. From the response, the only thing that can guarantee a woman's happiness in a marriage is when such marriage produces male children and nothing less.

A Radical Feminist Voice in *Love My Planet*

Women's welfare is the common goal of feminism, irrespective of diverse views of its different proponents. Radical feminists totally reject injustice against women as well as seek to dismantle any form of structure that relegates women; they also seek to give womanhood a real definition. In Emenyonu's opinion, "the essence of African womanhood is indeed more than to procreate, listen and obey …" (70). This is affirmed in the representation of a female character in the text. The protagonist is cast in a delightsome mode in order to equip her with the fitness that is required for the consciousness-raising task of the liberation of women from the claws of hostile societal principles. Toundi is imbued with intelligence, diligence, confidence and audacity that are required to protest against oppressive system. Larami expresses fear of uncertainty about the sex of her unborn baby thus, "Oh let it be a boy. If not, I do not think I will live to see what it is" (85). Toundi's reactions to her mother's negative perception of self in particular and women in general, show a total rejection of false belief about women. She said, "I know to accept myself for what I am. I'm a woman. I'm proud" (85). Toundi's response is quite instructive; the woman's first step to initiating liberation is self-acceptance. The woman should not live her life based on the definition of other people about womanhood. She should give her personhood a definition that can carry the portrayal of the essentialities of humanity in a woman. Coming to terms with 'self', this study believes, is the first stepping stone to liberation of women and negotiating sustainable development in African society.

Preference for male children and rejection of such belief are some of the major issues that contribute to plot and character development in the novel. Larami is subjected to verbal assault by Wennie, her husband, before he pays the school fees of their daughters. The reason is not unconnected to the fact that they are not boys. Toundi non-violently confronts him for insulting her mother. Toundi's confrontational reaction to Wennie (who represents patriarchal culture and its concomitant effect on womanhood) shows her rejection of "… patriarchy and the oppressive demands it places on women by reducing femaleness to childbearing function" (Abiola, 501).

The confrontational reaction to her father, on the other hand, is indirectly targeted at individuals and institutions as well the society whose actions and inactions instigate gender-based oppression against women. Larami, who is emotionally unstable as a result of wrong perception of self and womanhood due to societal definition of and on the term 'woman', is artistically paired with Toundi, who lives her life on self-awareness, to illustrate the author's conviction on the close

connection between female agency and social change. Restoration of unity and peace in the family after Wennie accepts his female children for whom they are, demonstrates that acceptance of males and females is germane to peace in society. Sustainable development cannot be achieved in an environment that operates an unjust system against males or females. The initiation of sustainable development starts with initiation of peace at the family level where emotionally stable and psychologically balanced individuals are nurtured and in turn give back to the society. This point is demonstrated by Toundi when she recognises that she is "born to inspire" [others] (106). With this in mind, Toundi sets out to make positive impact on her world. One of such bold steps that were taken by her is using her article in *The People's Word* to protest against:

> Female genital mutilation, child marriages, harmful widowhood practices, the preference for male children, the bride price in Africa, the dowry system in India, women-degrading advertisements, catwalks and modelling exposing women's breasts and legs, the use of the female body as a tourist attraction, the use of scantily dressed female cheerleaders in sports, honour killing in India, Iran and Iraq, honour suicide in Turkey, the absence of female governors in Daglobe, absence of female presidents in the history of Daglobe, and the androcentric use of language … (265).

Toundi shows a genuine commitment to the struggle against oppression of women by using her article in another newspaper, *The Conscience*, to protest against inhuman treatment given to a "young woman who was burnt because she was not a man, whose case had not been investigated in order to determine the culpability of the police on that day, because the head of the police is not a woman" (320).

Toundi establishes a Non-Governmental Organisation (NGO) called Clean Daglobe, whose major aim is to meet societal needs through capacity building. Her belief that women's roles are essential to positive societal development is clearly demonstrated through this act. With particular interest in championing women's course, the educational and entrepreneurial needs of the people of Daglobe Delta were met by Toundi through the NGO. Through the NGO, she fights for changing some cultural practices that negatively affect women, thus aligning her action with the prescriptions of the radical feminists. One of such repulsive traditional practices is in Inoge community, where every first daughter of every family is mandated not to get married at all but stay in her paternal family house and bear male children for her father. One of the students of the Literacy Centre (the education wing of the NGO), a twenty-two-year-old woman tells Toundi how this repulsive custom has deprived her of her individuality (right to make choice of a marriage partner especially). Toundi decides to intervene through the NGO. She engages in consciousness-raising activities as a means of advocating a change. She embarks on educating the custodians of the culture of the need to get rid of such obnoxious customs that bring extra burden on women and set society backward.

The new Nigerian woman, through playing of roles that are significant to sustainable development of the society, demonstrates that she has renounced image of 'a kitchen rat and a bedroom warmer' to that of a world changer. This position is justified by the roles played by the female protagonist in the text. Women are doing successfully well in various fields of endeavours today; Ngozi Okonjo-Iweala, the Director-General of the World Trade Organization, is a classic example. Toundi does not engage in advocacy against unjust system in her society by carrying placards. Rather, she deploys the 'pen' as a weapon against irresponsible leadership and its negative effects on the society. Toundi uses her article to launch an attack on the egocentric Daglobe Deltan leaders,

who on assumption of a leadership post, turn their backs at the masses and concentrate more on satisfaction of personal interest. The dilapidated state of structures in an educational establishment like Edota Boys and Girls Secondary School, is the evidence of the effect of bad leadership in Daglobe Delta in the text. It baffles Toundi that in Edota, one of the communities in Daglobe Delta, an area that serves as the economic power house of the town, students hold their lessons under trees because their classrooms are dilapidated. On a visit to the community, she

> Saw a dilapidated sign board unashamedly announcing the name of the school: EDOTA BOYS AND GIRLS SECONDARY SCHOOL. The students under the trees were not relaxing – they were in class, each group of students sitting on wooden chairs, without desks, in front of the teacher who was backing a blackboard nailed to a tree. She saw the reason: two buildings were unusable; their roofs having fallen off and some of the walls broken (131).

Considering the economic worth of the crude oil whose extraction has plunged the region into a state of doom, one would expect a better living condition for the people, but the condition of the region is totally contrary to this expectation (the above deplorable condition of education system of Edota community is an example). It is disheartening that students hold their lessons under trees because of ramshackle classrooms in a region where one of the most lucrative mineral resources is exploited. These injustices spur Toundi into activism that is targeted toward achieving positive changes in the society. She protests against these using her article. The pen here is used as a metaphor for gun in the hand of the new Nigerian woman in particular, and the African woman in general, in initiating social change. She uses her article to fight corruption in Daglobe. In one of her articles in *The People's Word*, Toundi condemns:

> The huge amounts public officials in Daglobe were fond of embezzling. She called them mindless amounts because, to her, they were amounts no human could use up in several lifetimes. Conceding that no amount or type of punishment could eradicate the evil, she appeals to her fellow Daglobans who had a mind to embezzle public funds to think of the possible profound effects of their actions on the country's little people (247).

In the above excerpt, the condition of the people of Daglobe Delta in the text is an allegory to the pathetic situation of the people of the marginalised region known as Niger Delta in Nigeria. It is an area that is ridden with poverty, insecurity, corruption, environmental degradation and other problems that were brought upon the people of the region by the exploitation of their crude oil.

In the text, a male activist known as Araba, and a female character, Toundi, are literarily juxtaposed to shrewdly address the 'woman being' question in order to rethink the perception of the term 'woman' in text and context. Araba establishes an activist group known as Simple Justice (SJ) to fight against injustices of oil companies in collaboration with the government. One of the activities of the group is to damage oil installation as a means of seeking attention of the oil companies to address environmental degradation and its unbearable consequences in the area. But Araba and his group are not rational enough to consider that such act contributes to polluting the environment the more. In order words, they are destroying what they claim to be fighting for. The male activists appear not to be rational enough to consider the consequences of their acts on the society. An intervention of a rational female character, Toundi, brings an answer to the 'woman being' question in Africa. She is reasonable enough to notice that SJ and other militant organisations through breakage of crude oil pipelines are:

> … polluting and damaging the environment they said they are partly fighting for. Take the case of Ayere village where the people can no longer drink the water from the river or from underground following the destruction of the Zion 2 pipeline three times last month (334-335).

Toundi, having made the above observation, decides to intervene through the platform of her non-governmental organisation. She writes an appeal to SJ and other militant groups to persuade them to reconsider their approach in seeking justice for the Daglobe Delta, in order to dissuade them from activities that are impedimental to positive development in Daglobe Delta. However, this does not mean that Toundi is in support of unjust acts of oil companies towards the host communities, evident in her protest against pollution-related challenges caused by their oil exploitation activities in the region. By imbuing a female character with such mental stamina capable of positive change is truism to the significant role of the new woman to the effective management of the society.

Paradoxical placement of Araba (a man) and Toundi (a woman) side by side and their roles to the struggle in Daglobe Delta region in the text, a reader would inquire, "which of them makes more pronounced and influential impact in their society?" The answer is glaring; it is the woman, Toundi, as a result of her self-worth which reflects in the quality of impact made in her society. She astutely employs non-violent but radical strategies in solving societal problems and desired results were achieved, which Araba and his activist group (the men) could not achieve with their violent activism. It is very clear here that, being wise, intelligent, rational, reasonable, emotionally stable, resourceful, hardworking, managerial, considerate, kind, trustworthy, to mention a few, are normal good qualities that can be possessed by any human being, irrespective of 'sex'. The opposite of the above mentioned qualities can also be possessed by any individual (either a man or a woman). This study, therefore, contends that an individual should not be treated based on his or her sex but by the individual's worth to the society.

Conclusion

Love My Planet depicts women as agents of positive development in society. This authorial aim is made clear in the way the female protagonist is portrayed. Protest against acts and practices that provoke oppression against women and relegation of womanhood is conveyed through a radical feminist disposition of the chief female character in the text. This is to convey one important message: gender-induced acts and practices that relegate womanhood and stand as a barricade between the African woman and fulfillment of her destiny should be done away with, as radical feminists proposed. This study believes that by this, a better society where males and females would have equal chances to contribute their quota to sustainable development without sexist obstructions, would be born, and the woman's voice is significant to this birth through the instrumentality of literature.

Recommendations: Every human being (male or female), this study believes, possesses the capability to contribute something positive to the society. Any society that would record meaningful progress should avoid gender bias. This study, therefore, makes the following recommendations: (a) Individuals should not be treated based on being male or female but self-worth. In other words, sexism should be avoided because, it is not only injurious to the victim but also to the society that practices it. (b) All acts and practices that are detrimental to the development of African women should be obliterated. (c) African women, just like the female protagonist in the

novel, should get actively involved in the management of their various communities; their contributions are necessary for the society to move forward.

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LES CAUSES DE LA MIGRATION DES FEMMES: UNE ETUDE MARXISTE DE *TROIS FEMMES PUISSANTES* DE MARIE NDIAYE

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Résumé

La migration est un ancien phénomène social. En Afrique, pendant une longue période, la migration semble être une solution chez les jeunes gens pour répondre à leurs aspirations personnelles. Marie Ndiaye expose ce phénomène dans son roman, *Trois femmes puissantes*. Ce roman évoque les conditions défavorables dans lesquelles vivent les femmes africaines et qui les poussent à la recherche d'une vie meilleure à travers la migration. S'appuyant sur la théorie féminine-marxiste en littérature, le but principale de cette étude est d'identifier les causes de la migration des femmes telles que dépeintes par Marie Ndiaye dans son roman. Dans ce travail, nous utilisons la méthodologie de recherche documentaire. La grande découverte de ce travail est que par des raisons socio-économiques, des milliers de jeunes africains, surtout des femmes, risquent leur vie en se tournant vers l'Europe. Ils veulent échapper à la pauvreté, au chômage et à l'oppression, mais ce rêve se termine pour des milliers d'entre eux d'une manière tragique. Nous sommes convaincu que cet étude va aider à la compréhension des causes de la migration des africains, en général et sur les femmes en particulier vers Europe. En guise de conclusion, nous suggérons que, déjà, beaucoup a été écrit sur les causes de la migration en Afrique et les expériences des Africains pendant la migration vers l'Europe. Il est donc, plus que nécessaire, que les écrivains africains se préoccupent de l'effet de la migration sur le continent africain en termes de fuite des cerveaux, qui est un phénomène associé à la mondialisation.

Introduction

Les écrivains africains écrivent sur des thèmes qui touchent à la vie et aux expériences de leur peuple. Ils écrivent sur les droits et les vissicitudes de la vie quotidienne dans le but d'éduquer et de transformer les vies et les sociétés pour le mieux. C'est de cette manière qu'ils touchent des vies, réforment et divertissent dans le processus. Dans la mesure où la migration est devenue un phénomène important à l'ère de la mondialisation, les écrivains africains se sont également intéressés au thème de la migration dans le champ littéraire africaine.

Les études sur la migration, pendant plusieurs années ont mis l'accent sur les hommes migrants. Les femmes africaines étaient considérées comme des migrantes inefficaces car elles émigraient principalement sur la base de l'entité familiale: soit comme épouses, soit comme filles d'une famille de migrants. En effet, Ce n'est que récemment qu'une nouvelle approche qui aborde le facteur du

genre a été intégrée dans les recherches sur le phénomène de la migration (Hourma-Allah 2012). Cela a permis aux femmes d'être plus reconnues dans les entretiens sur les migrations en Afrique. Il ajoute que le nombre de femmes migrantes a énormément augmenté au cours du siècle actuel, ce que l'on est tenté d'appeler la situation migratoire actuelle comme la "féminisation de la migration". Dans son estimation, les femmes en Afrique constituent plus de la moitié de la population des migrants africains dans le monde entier.

Une grande partie des études réalisées ont attesté de l'importance numérique des femmes migrantes d'Afrique vers l'Europe. On estime qu'il y a environ 190 millions de migrants dans le monde, dont 49,6 % sont des femmes (Gugler et Gudrun 1995). Pour confirmer cela, ils ont mené une étude des données africaines sur les migrants, une étude qui révèle que, depuis des temps immémoriaux, les femmes ont toujours été présentes et même dominantes dans la migration urbaine de plusieurs pays africains vers l'Europe.

Les femmes ont acquis un nouveau statut de migrantes indépendantes et que les écrivains africains contemporains montrent progressivement une préoccupation plus profonde pour cette question dans leurs œuvres de fiction. La plupart des productions littéraires, au cours des quinze dernières années, ont traité succinctement le thème de la migration des femmes dans la littérature africaine, mettant l'accent sur les expériences des femmes au cours des voyages migratoire. Donc, dans cette étude, la thèse principale c'est de savoir comment Marie Ndiaye a traité le thème de la migration des femmes dans son roman, mettant l'accent sur les causes socio-économiques qui conduisent les femmes à migrer.

L'Objectif de l'étude

L'objectif de cette étude est de réaliser ce qui suit :

- explorer comment Marie Ndiaye a représenté, dans son roman, les réalités particulières des conditions de vie en Afrique qui obligent les femmes africaines à migrer du continent africain vers d'autres parties du monde à la recherche de meilleures conditions de vie.

- Considérez le rôle de la littérature dans l'exploration des réalités avilissantes des migrants et sa représentation dans le roman de Marie Ndiaye.

Le cadre théorique : le féminisme marxiste

Le féminisme marxiste, en tant qu'une théorie, trouve son origine dans les écrits de Frederick Engels dans son célèbre ouvrage, *The Origin of the Family, Private Property, and the State.* Cette théorie est émergée de l'intersection du marxisme et du féminisme. D'une façon générale, le marxisme et le féminisme examinent toutes les formes d'inégalités systématiques qui conduisent à des expériences d'oppression pour les individus marginalisés (Ehrenreich 1976). Ehrenreich explique que, dans un côté, le marxisme traite toute forme d'inégalité qui découle de la dynamique de système de classe sociale et de capitalisme. Il explique également l'inégalité de classe comme l'axe principal de l'oppression dans les sociétés capitalistes. Dans l'autre côté, le féminisme aborde, spécifiquement, toute forme d'inégalité entre les sexes. Il explique l'inégalité des sexes comme l'axe principal de l'oppression contre les femmes dans les sociétés patriarcales. Ainsi, le féminisme marxiste sert de cadre pour analyser, comprendre et expliquer l'oppression et l'exploitation des

femmes, ainsi que la libération des femmes en transformant les conditions de leur oppression et de leur exploitation.

Elizabeth Kennedy explique que le féminisme marxiste est étroitement lié au féminisme socialiste qui est apparu entre les années 1960 et 1970 comme une ramification du mouvement féministe qui se concentre sur l'interconnexion entre le patriarcat et le capitalisme (Kennedy 2008). Elle affirme que cela est évident dans la mesure où le patriarcat et le capitalisme sont considérés comme des forces qui font que les hommes exercent le pouvoir primaire et prédominent dans les rôles de direction politique, d'autorité morale, de privilèges sociaux et de contrôle de la propriété au mépris du des femmes.

Le féminisme marxiste devient une théorie pertinente dans notre analyse du roman car nous essayons de mettre en évidence les situations économiques et sociales qui poussent les femmes à migrer, d'expliquer de quelle manière Marie Ndiaye utilise son roman pour promouvoir la campagne contre l'oppression des femmes, ainsi que la description du patriarcat comme instrument d'exploitation et d'oppression des femmes.

La théorie du féminisme marxiste est considérée comme une théorie pertinente dans notre analyse de *Trois femmes puissantes* de Marie Ndiaye dans la mesure où nous tentons de mettre en évidence les situations économiques et sociales qui poussent les femmes à migrer. Dans ce cas, nous mettons l'accent sur la peinture du patriarcat comme un instrument d'exploitation et d'oppression des femmes qui les pousse à chercher à s'échapper par le projet de migration. Cela nous mène à voir de quelle manière Marie Ndiaye utilise son roman pour promouvoir la campagne contre l'oppression des femmes dans le projet de migration.

Résumé de *Trois femmes puissantes*

Trois femmes puissantes est un roman de trois récits des trois femmes qui se déroulent à différents endroits mais il y a beaucoup de détails qui les rattachent tous au Sénégal. La première de ces trois femmes puissantes c'est Norah, une avocate de trente-huit ans qui, sur l'injonction de son père qu'elle n'a pas revu depuis vingt ans, quitte sa vie parisienne pour rejoindre Dakar, afin de résoudre une affaire cruciale dont elle ignore tout.

La deuxième femme puissante, Fanta, est vue à travers les yeux de son mari, peut-être parce qu'elle n'a d'existence que par lui, jeune femme aux espoirs déçus, solitaire dans cette maison froide et lugubre qu'elle déteste, ne veillant plus désormais que sur son fils. Femme meurtrie, à jamais étrangère dans ce pays où son mari l'a conduite avec de vaines promesses, elle se mure dans un silence assourdissant.

La troisième de ces femmes puissantes et sans conteste la plus émouvante, c'est Khady Demba. Après trois années de mariage avec un homme doux et gentil qui jamais n'avait protesté contre la présence envahissante dans leur vie de cette grossesse qui ne venait pas, Khady se retrouve veuve sans enfants. Lorsque ses beaux-parents la jettent hors de chez eux, elle entreprend un voyage de migration vers l'inconnu avec peu d'expérience, peu d'éducation et aucun moyen financier.

Etat de la recherche (Revue de littérature)

L'exploration du thème de la migration dans la littérature africaine a été rassemblée sous le concept de "littérature migritude". Dans son sens le plus simple, on peut dire que la littérature de la "migritude" est une forme d'expression littéraire d'un groupe d'auteurs contemporains dont l'œuvre décrit la condition de migrant sous la mondialisation avec une poétique féministe critique. Elle est, également, un mouvement de justice mondiale qui considère la littérature comme un instrument d'activisme culturel.

On dit que le terme "migritude" provient de deux sources. La première source provient de l'œuvre de Shailja Patel dans son œuvre *Migritude*, et la deuxième source c'est l'étude de la littérature africaine francophone, menée par Jacques Chevrier en 2003 (Ali 2019). Shailja Patel dans *Migritude*, retrace les diasporas sud-asiatiques en Afrique de l'Est et la migration des Africains vers l'Angleterre et les États-Unis. Le travail de Patel, *Migritude*, met en scène la politique identitaire de l'époque de la Négritude et engage les histoires de migration pour contester la violence systémique contre les immigrants. Il révèle l'expérience de Patel qui a vécu dans trois pays sur trois continents différents dans la diversité culturelle. Le lecteur est amené à voir la vie qu'elle mène, comment elle reste fidèle à ses cultures indiennes et comment elle lutte pour protéger les droits des victimes d'abus sexuels, et comment elle gagne sa vie dans des pays qui ne semblent pas vraiment comprendre la souffrance des gens en Afrique.

Jacques Chevrier, le théoricien littéraire français, soutient que l'immigration est au cœur de la littérature africaine contemporaine. Il appelle les œuvres de littérature africaine qui traitent le thème de la migration comme "la migritude". Les œuvres de "migritude" donnent une nouvelle façon de comprendre l'immigration à l'ère du capitalisme mondial et d'un engagement critique à son égard; elle apporte une nouvelle perspective à l'étude de la littérature africaine, en mettant la lumière sur les conditions de la diaspora et de la migration (Kavwahirehi 2006).

Pour l'Afrique francophone, Frédéric Mambenga-Ylagou précise que la première phase de la littérature de migration a commencé dans les années 1950-1960, marquée par les premiers écrivains comme Ferdinand Oyono, Bernard Dadié, Aké Loba et Yambo Ouologuem (Mambenga-Ylagou 2006). Depuis une décennie, les œuvres littéraires africaines sur la migration occupent une place de choix dans les études francophones que certains critiques présentent comme un nouveau sous-genre littéraire. Une lecture attentive de ces littératures rassemble une structure commune de sentiments particuliers aux migrants mondiaux, avec l'accent sur la colère, la honte et l'ambivalence.

En l'an 2000, le flux migratoire à travers le Sahara a préoccupé les écrivains et les médias. Ainsi, la littérature africaine s'est, davantage, engagée dans l'examen de la question de la migration. Plusieurs récits romanesques racontent les voyages des jeunes immigrés africains vers l'Europe qui, malgré les obstacles sur leur chemin, persistent. Beaucoup de ces romans se concentrent sur les problèmes internes qui poussent ces jeunes vers l'Europe malgré et les obstacles rencontrés lors de leurs voyages clandestins.

Les écrivains tels que Calixthe Beyala et Ramonu Sanusi, pour mentionner que ceux-ci, ont exploré le thème de la migration dans leurs œuvres pour tenter de mettre en lumière les maux inhérents aux expériences migratoires des Africains. Il s'agit, dans la plupart des cas, d'exposer les actions des jeunes Africains afin de les décourager des activités migratoires.

Au cours de la dernière décennie, le roman africain sur le the thème du gendre et de la migration a connu de nouveaux développements passionnants qui mettent l'accent sur les contraintes du système patriarcal imposé aux femmes. Rhacel Salazar Parrenas soutient que les femmes migrent d'un système patriarcal à un autre système d'exploitation. Mais, même si elles se retrouver de nouveaux obstacles à l'autonomie dans le pays d'accueil, elles trouvent de nouvelles opportunités et de nouvelles façons de négocier leur identité (Parrenas 2006).

Notre étude se penche sur la théorie féminisme marxiste parce que nous pensons que, quelles que soient les causes de la migration des femmes dans le roman, ces causes peuvent être mieux comprises et interprétées dans le cadre du féminisme marxiste.

Les justificatives de la migration des femmes dans *Trois femmes puissantes* de Marie Ndiaye

Trois femmes puissantes de Marie Ndiaye est un le roman qui aborde le thème de la migration des femmes de manière sous-jacente. Le problème de la migration en général et surtout de la migration clandestine est complexe car c'est une combinaison de conditions socio-économiques et même politiques qui mènent à l'entreprise migratoire. Dans cette étude, nous présentons d'abord les disparités sociales, le chômage et la recherche d'emploi. Ensuite, nous analysons d'autres causes sociales qui sont axées sur les traditions et les mentalités qui créent une discrimination entre les femmes, les hommes, la condition inférieure d'une femme infertile et la quête de sa liberté.

La pauvreté

Même s'il est construit comme une configuration imaginaire ou fictive, le roman de Ndiaye est adapté à la perspective marxiste qui explique la pauvreté comme une cause majeure de migration. La théorie marxiste soutient que la pauvreté, comme la richesse, est une conséquence inévitable de l'inégalité inhérente au système de classe dans la société humaine (Cunningham 2007). Et en tant que cause de la migration des femmes, la pauvreté a certaines explications qui peuvent être mieux comprises à travers les optiques du féminisme marxiste où l'accent est mis sur les relations inégales et hiérarchiques qui informent la migration (Ariya et Roy, 2006).

La pauvreté est présentée, dans ce roman, comme l'une des principales causes de la migration. Il devient donc impératif pour nous d'analyser certains des indices de la pauvreté telle que le roman en dépeint. Un élément majeur ici c'est le cadre spatial qui met en évidence les disparités sociales reflétant la condition de pauvreté des habitants. Quaglia (2013) affirme que l'occupation du cadre spatial reflète le statut socio-économique des habitants.

Dans le roman, le quartier de Colobane est décrit dans le roman comme un bidonville à la vie chaotique et habité par les pauvres. L'évocation de ce quartier est un effort délibéré chez Ndiaye pour mettre en évidence une valeur symbolique à propos la misère et la pauvreté des habitants qui mènent une vie lamentable *au-dessus de la boue rougeâtre des rues de Colobane* (72).

Fanta, l'une de protagonistes du roman, est née à Colobane dans une famille malheureuse. Elle se retrouve dans la misère et à la pauvreté condition du lieu de sa naissance, contre lesquelles elle lutte pour s'en sortir. A cause de la "boue rougeâtre" caractéristique des rues de Colobane, Fanta perçoit la saleté qui agit sur la santé des colobaniens. C'est dans ce quartier insalubre qu'elle rencontre Rudy. L'écrivain nous décrit cette situation : *‹‹ Il l'avait vue balayer, longuement et patiemment les deux pièces de l'appartement vétuste, aux murs verts d'eau, qu'elle partageait à Colobane avec un oncle, une tante et plusieurs cousins ››* (Ndiaye, p.120).

La pauvreté des habitants de Coloban ne leur permet pas de s'acheter des appartements privés de luxe disponibles dans les autres parties de la région. Ils s'entassent dans un logement où plusieurs familles partagent les pièces entre elles. Il existe un autre quartier connu sous le nom de Grand Yoff. C'est le quartier populaire et pittoresque de Dakar où le père de Norah réside lorsqu'il revient de France au Sénégal avec son fils Sony.

Il ne fait aucun doute que Colobane et le quartier de Grand Yoff connotent la pauvreté et la misère des habitants. Cependant, contrairement à Colobane et Grand Yoff, le quartier du Plateau reflète la richesse et le bien-être. Le Plateau peut être qualifié de quartier le plus moderne de la capitale Dakar, situé au sud de la presqu'île du Cap-Vert, face à l'île de Gorée. Le Plateau est le centre de la ville. On y trouve les banques, les hôtels les plus célèbres, les magasins les plus modernes et le palais présidentiel. Le Plateau est un lieu identifié à la richesse culturelle et artistique.

Khady mène une vie misérable à Colobane. Sa famille est pauvre, aussi dès son plus jeune âge elle est obligée de travailler comme servante pour plusieurs familles afin de pouvoir vivre. Dans ses efforts pour améliorer sa condition misérable, elle a épousé un homme gentil et très bon. Khady et son mari ont donc quitté le quartier ouvrier pour vivre au Plateau. L'appartement moderne où vit le couple reflète leur nouveau niveau social. Malheureusement, la vie luxueuse sur le Plateau est écourtée après la perte de son mari. Une fois de plus, elle se retrouve à Colobane pour vivre dans la maison de ses beaux-parents. En outre, Fanta et Rudy vivent dans un petit appartement sur le Plateau. La narratrice exprime "*cette période radieuse de sa vie où il quittait chaque matin son petit appartement moderne sur le plateau avec un cœur innocent*" (Ndiaye, 143).

Marie Ndiaye révèle les disparités sociales et le contraste des niveaux de vie en décrivant la vie de Fanta à Colobane avant son mariage sur le plateau pour faire ressortir la disparité entre les deux quartiers. En effet, si les gens écrasés choisissent des maisons dans des quartiers insalubres à cause de leur pauvreté, les riches choisissent des quartiers caractérisés par l'aisance et le bien-être des gens. Comme le quartier des Almadies, où Manille, la patronne de Rudy, habite une villa : *la villa ensoleillée de Manille avec sa grande entrée disproportionnée, très semblable, cette grande maison basse, à celles qui ont été construites dans le quartier des Almadies* (Ndiaye, 167). Le quartier des Almadies est situé au nord-ouest de Dakar. Ce quartier est l'une des zones les plus résidentielles de la ville de Dakar où résident des familles sénégalaises aisées. Comme le quartier des Almadies, il y a aussi Mermoz, qui connote la richesse, l'aisance et le bien-être de la population.

La romancière met en relief le cadre géographique qui fait apparaître les disparités sociales pour que ses lecteurs observent le quartier Mermoz qui reflète la prospérité des gens vivant à Mermoz. Fanta qui est une femme ambitieuse, *se rend chaque jour au lycée Mermoz où elle enseignait la littérature française à des enfants prospères des enfants de diplomates ou de militaires gradés* (Ndiaye, p30). Le Lycée Mermoz, comme affirme Babou Diene est *un établissement d'Elite réservé aux enfants des familles prospères* (Ndiaye, 2014).

Le chômage / la recherche du travail

Si la disparité sociale en Afrique cause la migration des jeunes, le chômage et la recherche du travail les poussent à quitter leur pays. Le problème du chômage des jeunes en Afrique est plus complexe que dans les autres régions du monde. La lente croissance des économies ne permet pas de créer suffisamment d'emplois pour le grand nombre de jeunes qui cherchent un travail afin de

pouvoir se marier et d'avoir des enfants et d'améliorer leur condition sociale. Cela permet aux jeunes de croire que la migration est le seul moyen qui les sauve du chômage.

Lamine, dans le roman, est un jeune malheureux. Il n'éprouve pas le bonheur depuis son enfance. Après la mort de sa mère il vit avec la nouvelle femme de son père. Celle -ci le traite sévèrement. Pour cela quand Khady lui raconte sa condition lamentable et misérable, il constate qu'elle revit ainsi ses plus vieux souvenirs qui l'ont profondément affligé: *Elle ne put empêcher sa mémoire de retenir qu'une belle -mère, nouvelle femme de son père après la mort de sa mère, avait battu Lamine à le rendre fou des années durant* (Ndiaye, p.290).

Souffrant de la misère du chômage qui accroît sa vie lamentable, Lamine est incapable même d'avoir le moindre de ses besoins pour qu'il puisse vivre. Il se rend compte que l'émigration en France est la seule solution pour qu'il cherche le travail auquel il aspire. Voilà pourquoi, il décide de voyager en France même s'il sacrifie sa vie. Nous lisons qu': *Il lui était indifférent de mourir s'il fallait même envisager de payer de ce prix la poursuite d'un tel but, mais vivre comme il avait vécu jusqu' à présent, il ne le voulait plus* (Ndiaye, p.289). Il est vrai que *Le cas de Lamine n'est pas atypique, il est représentatif de toute une génération de jeunes sénégalais dont seul le départ est la solution au manque d'emploi* (Ndiaye, 2014).

Si certains jeunes souffrent du chômage dans leur pays en Afrique et essayent l'émigration illégale comme souligne Marie Ndiaye, il y a d'autres qui ont un travail. Pourtant ils, aspirent à améliorer la condition de leur travail en désirant émigrer dans la terre rêvée comme Fanta. Celle -ci lutte contre sa condition misérable, elle sait que le travail qui est un trésor la sauvera de la pauvreté. Bien que le pourcentage des chômeurs soit plus élevé, Fanta trouve un travail au lycée comme un professeur de littérature française. Elle épouse un de ses collègues Rudy Descas qui est agrégé de lettres classiques: *L'ambitieuse Fanta aux chevilles ailées ne volait plus au-dessus de la boue rougeâtre des rues de Colobane* (Ndiaye, p.119). Fanta rêve depuis de longues années de quitter le milieu sombre, malsain où elle est née pour devenir *un être instruit et cultivé pour sortir, si monotone, de l'indigence* (Ndiaye, p.117).

Pour cela quand son mari Rudy lui propose le départ en France en cachant les véritables motifs de leur départ du Sénégal, elle accepte la pérégrination sans penser. Elle croit qu'il *aurait dû la sauver de tout cela mieux encore et l'aider à parachever sa victoire sur le malheur d'être née dans le quartier Colobane* (Ndiaye, p.119). Fanta croit que le départ en France lui accorde une vie meilleure et une carrière réussie. C'est pourquoi elle quitte son pays pour suivre son mari Rudy en France, et toute la famille réside dans la région bordelaise.

C'est là encore où l'œuvre de Marie Ndiaye s'inscrit dans le cadre du féminisme marxiste. Une étude du Département pour le développement international (DFID) affirme que pour les chômeurs, la migration vers des emplois peu qualifiés peut offrir et offre effectivement une voie rapide pour sortir du chômage. Ainsi, il ne fait aucun doute que le chômage est considéré comme une motivation pour le projet de migration (DFID 2007). Le nombre de jeunes qui migrent, en particulier les jeunes femmes qui se déplacent de manière indépendante, a considérablement augmenté. Dans l'ensemble, cela est dû à la combinaison de l'augmentation des possibilités d'emploi en dehors des zones d'habitation.

L'incommunicabilité et l'incompréhension familiale

Nous pouvons dire à juste titre que la pauvreté et le chômage que nous avons expliqués dans la section précédente de cette étude, sont des causes fondamentalement économiques de la migration. Il devient impératif, dans la section suivante, d'aborder les causes sociales de la migration telles qu'elles sont perceptibles dans le roman.

Nous considérons l'incommunicabilité comme une forme de pauvreté. Maria Shibatsuji a comparé l'incommunicabilité à la solitude et elle l'appelle la pauvreté de connexion qui est une injustice sociale. Elle explique que la solitude en tant qu'injustice sociale est causée par un déséquilibre du pouvoir et des ressources, perpétuant des sentiments d'impuissance et d'isolement.

Dans son analyse des causes sociales de la migration chez trois femmes fortes, Nelly El-Haddad a identifié le problème social de l'incommunicabilité et l'incompréhension familiale**.** Elle maintient que Marie Ndiaye souligne la décomposition familiale, l'incommunicabilité et l'incompréhension pour mettre en valeur le chagrin émotionnel des personnages jusqu'à ce qu'ils essayent de changer leur vie en émigrant dans un pays où domine la liberté (El-Haddad 2017).

Khady, la veuve, mène une vie malheureuse chez sa belle – famille haineuse et mesquine. Elle se rend compte de son isolement à cause de l'incommunicabilité dont elle souffre car les deux sœurs de son mari ne lui adressent pas la parole en la traitant comme une chienne: […] Il l'avait tacitement […] écartée de la communauté humaine […] *et leurs yeux de vieilles gens […] ne distinguaient pas entre cette forme nommée Khady et celles innombrables, des bêtes, et des choses* (Ndiaye, p.256).

Subissant une série de souffrances, de douleurs, et d'humiliations, Khady est malheureuse, elle mène une existence effacée chez ses beaux-parents qui la mettent toujours à l'écart:

> […] Elle se rencognait si bien, ne laissant dépasser de sa mince silhouette […] resserrée sur elle – même, que ses doigts rapides et de son visage baisse, les hauts méplats de ses joues, qu'on cessait vite de lui prêter attention, qu'on l'oubliait, comme si ce bloc de silence et de désaffection ne valait plus l'effort d'une apostrophe, d'un quolibet (Ndiaye, p.252).

Khady est abandonnée par toutes les personnes qui lui sont chères. Elle se résigne à sa condition de vie et se réfugie dans l'engourdissement et l'isolement au point qu'elle glisse *dans un état de stupeur mentale qui l'empêchait de comprendre ce qui se disait autour d'elle* (Ndiaye, p.37). Comme l'incommunicabilité et l'incompréhension familiale provoquent la difficulté de la vie, elles mènent les personnages à aspirer à l'émigration afin d'améliorer leurs conditions de vie.

La coutume de la discrimination entre sexe

Nous devons réaffirmer ici que le féminisme marxiste consiste à envisager le monde social de manière à mettre en lumière les forces qui créent et soutiennent l'inégalité, l'oppression et l'injustice à l'égard des femmes et, ce faisant, à promouvoir la poursuite de l'égalité et de la justice. Ceci est l'un des thèmes majeurs que Marie Ndiaye aborde dans son roman. Ici encore, nous trouvons la postulation de Nelly El-Haddad tout à fait pertinente puisqu'elle soutient que l'éducation familiale apprend aux garçons et aux filles comment construire leur vie à partir de positions sociales inégales, hiérarchisées car leurs manières de traiter leurs filles et leurs fils sont inégalitaires.

Les parents ne traitent pas filles et garçons de la même façon dès leur bas âge. Dans presque tout le continent africain, quel que soit le type d'orientation traditionnelle ou moderne, la jeune fille reçoit une éducation différente de celle de garçon: l'enseignement dispensé à la jeune fille consiste à la former pour jouer son rôle ménager et maternel. Elle est éduquée dans le sens de la soumission tout d'abord à son père ensuite à son mari.

Khady est une fille, donc, ses parents ne s'intéressent pas à elle, ils ne lui accordent ni l'amour ni la tendresse dont chaque enfant a besoin. Par contre, ils sont indifférents aux sensations et aux sentiments de leur fille Khady qu'ils confient à sa grande - mère qui l'a élevée. Si la femme en Afrique souffre de la discrimination entre sexe masculin et féminin, elle supporte beaucoup de peines causées par les coutumes ou l'esprit traditionnel qui considèrent que la femme est née pour la reproduction. Le regard inférieur pour la femme infertile la pousse à quitter son pays.

L'Africain ne conçoit pas un mariage sans enfant. Par conséquent, comme maintient Lylilian Kesteloot, les enfants occupent une place très importante dans la société. La grande calamité qui peut frapper une femme africaine est l'incapacité de mettre des enfants au monde. Une femme stérile n'a aucune place dans la société traditionnelle africaine. Kesteloot révèle que : "*dans cette société, la valeur d'une femme n'est définie que par sa capacité à engendrer* " (Kesteloot, 2004 : p.44).

Thérèse Denizeau révèle que "*… le peuple africain, la femme est totalement soumise, corps, âme et esprit, elle n'existe pas. Elle n'existe que par son statut de génitrice, mais Khady Demba est stérile, donc elle n'a aucun statut"* (Denizeau, 2010, p.22). De la même façon, Egle Kackute ajoute que: "*la pire calamité qui puisse frapper une femme africaine est l'incapacité de mettre des enfants au monde. Une femme stérile n'a aucune place dans la société traditionnelle africaine"* (Kackute, 2008: p.393)

Marie Ndiaye présente Khady en tant qu'une femme stérile. Après son mariage, elle n'a pas de grandes ambitions dans la vie, son seul souhait est de tomber enceinte. Le terrible désir de grossesse domine sa vie conjugale. Chaque mois elle est désespérée: son désir de grossesse est présenté comme une hantise angoissante:

> Elle se souvenait des trois années de son mariage non comme d'une période sereine, car l'attente, le terrible désir de grossesse avaient fait de chaque nouveau mois une ascension éperdue vers une possible bénédiction puis, quand les règles survenaient, un effondrement suivi d'un morne découragement avant que l'espoir revienne et, avec lui, cette montée progressive, éblouie, pantelante le long des jours, tout au long du temps jusqu'à l'instant cruel où une imperceptible douleur dans le bas-ventre lui apprenait que cette fois ne serait pas encore la bonne — non, certes, cette époque n'avait été ni paisible ni heureuse, puisque Khady n'était jamais tombée enceinte. (Ndiaye, p.247).

Khady est une femme détruite car elle éprouve qu'elle ait succombé à une immense peine causée par les gens de son entourage qui lui jettent un regard humiliant à cause de son infertilité:

Après la mort de son époux, Khady supporte plusieurs peines causées par les beaux-parents: celle - ci est éloignée socialement parce qu'elle n'a pas rempli sa fonction primordiale. Pour cela ses beaux -parents la traitent comme une domestique en la surchargeant des travaux ménagers sans avoir le droit de les refuser. En plus, ils la considèrent comme un objet:

> ‹‹ Ils l'avaient tacitement, naturellement, sans haine ni arrière-pensée, écartée de la communauté humaine, et leurs yeux durs étrécis, leurs yeux de vieilles gens qui se posaient sur elle ne distinguait pas entre cette forme nommée Khady et celles, innombrables, des bêtes et des choses qui se trouvent aussi habiter le monde (Ndiaye, p.256).

La romancière souligne que la femme souffre surtout en Afrique des contraintes qui la rendent captivante en empêchant sa liberté. Les problématiques des migrantes sénégalaises sont liées à leur identité culturelle. Beaucoup de migrantes s'attachent à démontrer leurs conditions lamentables qui les enferment dans leurs rôles traditionnels dont elles essayent de se libérer.

Fanta a grandi au Sénégal où elle est née, mais elle éprouve qu'elle soit prisonnière dans la maison familiale sous la tutelle de sa mère. Elle est captivée par le rêve de sa vie qui est celui de se libérer de l'ambiance chaude et étouffante caractérisant le Sénégal. Nous lisons que *Fanta, malgré tout, était là, et qu'elle fût là davantage comme une poulette aux ailes rognées pour que la moindre clôture lui soit infranchissable, que comme l'être humain indépendant …* (Ndiaye, p.129).

Comme elle est ambitieuse, elle décide de briser les chaînes imposées par sa mère pour poursuivre ses études. Elle est convaincue que les études l'aident à occuper facilement un poste qui la délivre de ses contraintes et lui accorde la liberté à laquelle elle aspire. C'est ce que confirme la phrase suivante: *Elle qui avait lutté si bravement depuis l'enfance pour devenir un être instruit et cultivé pour sortir de l'interminable réalité, si froide, si monotone, de l'indigence* (Ndiaye, p.117).

Etant une femme rêveuse, Fanta chante la libération: elle essaye de changer sa vie en aspirant à un avenir meilleur en France où domine la liberté. Elle désire avoir une carrière réussie. : *L'ambitieuse Fanta (...) certes impécunieuse encore et freinée dans ses aspirations par mille entraves familiales mais se dirigeant malgré tout vers le lycée où elle n'était rien de moins que Professeur de littérature* (Ndiaye, p.20).

Quant à Khady Demba, l'héroïne du troisième récit, elle est contrainte à l'exil en vivant une existence effacée. Pour cela Marie Ndiaye la présente comme un type de femme africaine après qu'elle devient veuve, elle essaie de se libérer des contraintes imposées par ses beaux-parents qui l'enferment jusqu'à ce qu'elle soit exposée à un stress psychologique car sa belle-mère la traite sévèrement comme une domestique. L'auteur nous révèle que : *La voix de sa belle- mère continuait de dérouler, sécher, menaçante, monocorde, ce qui devait être, pensait Khady de loin, de déplaisantes recommandations, mais elle ne faisait plus l'effort de comprendre* (Ndiaye, p.257).

Déçue, elle se rend compte que le voyage libérateur est la seule chose qui la sauve du foyer devenu un enfer. Pour cela au moment où sa belle-mère l'oblige de quitter la maison en la confiant à un passeur qui la suit dans son déplacement comme son ombre, elle éprouve que son rêve d'émancipation de l'oppression familiale et de l'autorité atroce se réalisera.

Khady réussit à s'enfuir de cet homme inconnu qu'elle considère comme geôlier. Dans sa fuite, elle ressent qu'elle devient libre en prenant pour la première fois une décision concernant sa vie et son destin: elle décide de quitter définitivement le pays de ses beaux-parents en émigrant en France où domine la liberté. Khady est affranchie de l'autorité familiale qui constitue le noyau problématique pour tous les personnages de l'œuvre de Marie Ndiaye, *…elle avait senti que ces*

rêveries ne survivaient pas à un tel changement de sa situation qu'elle aurait à réfléchir, à entreprendre, à décider (Ndiaye, p.258).

Conclusion

Notre objectif principal dans cette étude c'est d'évaluer le rôle qu'un produit littéraire peut jouer dans les discussions sur la question sociale de la migration, avec un accent particulier sur les causes de la migration féminine. Nous avons exploré le thème de la migration des femmes. Nous avons vu les causes de migration à travers les optiques d'un écrivain littéraire. Nous croyons qu'un romancier fait partie de la société dans laquelle il vit. En tant que tel, toute œuvre littéraire est un reflet réaliste de la situation réelle de la vie. A l'instar d'un sociologue ou d'un politologue, Marie Ndiaye a bien présenté les causes de la migration des femmes de manière à dépeindre la réalité de la migration en Afrique.

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A Pragmatic Study of Insult and Bullying as Markers of Aggression in Parental Family Conflict

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Abstract

This paper attempts to apply pragmatics theory with specific insight from Grice's Maxims of Cooperative Principle and Conversational Implicature and Bach and Harnish theory of pragmatics in the analysis of verbal indicators of aggressiveness in parental conflict, with specific reference to insult and bullying. The data for this study were drawn from four families of Nigerian home videos and Mount Zion films. With the use of descriptive survey research design, the researcher employed a mixed method of data analysis that combines both quantitative and qualitative research methods in the analyses of the data. The findings reveal that most of the linguistic items that are markers of aggression, which are insults, manifested in the form of derogatory statements and abuse of personality which were employed to damage one's self-image. While bullying manifested in the form of harsh words, threats, commands, reassurance of personality and which were used to enforce authority, dominance and intimidation. The findings equally reveal that most of the words were uttered in anger and are indicators of aggressive behaviours, both from the husbands and the wives. The study concludes that since family conflict is traceable to aggressive behaviours and wrong use of words uttered in anger by the parents, for peace to reign in the home, parents are advised to show understanding, learn to control their anger and refrain from uttering provocative words.

Keywords: Aggression, bullying, conflict, family, insult

Introduction

Conflict is an inevitable aspect of human relationship. Every close relationship, either between parents and children, between parents or adults that are not married is bound to experience some form of conflict. All families, regardless of the love and understanding between them sometimes experience some kind of conflict. However, because of the level of emotional attachment, close and regular interaction that exist between family members, sometimes the conflict becomes very intense. Coupled with the fact that external interferences are often resisted, the conflict sometimes can become a prolonged tangled and painful conflict. This could as well degenerate and lead to detachment from the couples concerned, which could in an extreme case, lead to domestic violence or even divorce.

Cummings (1994) defines family conflict as an expression of negative affect between parents. It can as well be said to be disagreement, argument and struggle between husband and wife, between parents and children and between siblings. Olympio (2005) in his submission defines family

conflicts as any conflict that occurs within a family between husbands and wives, parents and children, between siblings, or with extended families.

Family conflict can manifest in diverse forms such as argument, disagreement of one of the spouse's life style, financial management of the family, handling of in-laws' pressure, children's welfare, etc. In whatever form or shape it takes, it is usually transmitted through verbal or non-verbal communication. Communication, therefore, is a vital tool in family conflict. In the course of an argument between a husband and wife, insult and provocative utterances can trigger a serious conflict that can lead to violence. Aggressive commands of assertions of authority from either of the couple concerned could cause resistance, which could degenerate into aggressive behaviours. However, the focus of this paper is mainly on the pragmatic analysis of linguistic behaviour that act as insult and bullying in family conflicts between parents or a couple which would henceforth be referred to as parental conflict.

When parental family conflict degenerates into a fight, either verbal or non-verbal, it allows hurt feelings, anger and resentments, which can lead to both physical and emotional stress, both for the couple involved and their children, who are usually at the receiving end. The verbal fight could take the form of abusive words or insult such as *stupid, devil, Satan, a drunk, your head is not correct, empty head, fool, your mother did not give you home training, your people are useless, I regret marrying you,* etc. Bullying could be in the form of the use of commanding tone and assertiveness from either the wife or the husband, which could trigger resentment from the other partner.

In psychology, the term aggression has been defined as a harmful social interaction intended to inflict damage or other harm upon another individual, which can occur either reactively or without provocation (Debono & Muraven, 2014). It can be in the form of hitting or pushing, intimidating or verbally berating another person. Aggression, in humans can be triggered by frustration or a feeling of disrespect, anger, assertion of dominance, intimidation or threatening of another individual. Human aggression has been classified into direct and indirect aggression. Direct aggression is characterized by physical or verbal behaviour intended to cause harm to someone while indirect aggression is seen as a behaviour intended to harm the social relations of an individual (De Almeida, Cabral & Narvaes, 2015).

Theoretical Framework

Some factors are put into consideration in trying to analyse utterances between the producer and receiver who is expected to interpret the message as intended by the speaker. One of the major factors to be considered in trying to figure out the intended meaning of the speaker's utterance is the context of usage, which has to do with where, when, to whom and under what circumstance the utterance is produced. Pragmatics, in most cases is more interested in interpreting the hidden meaning of an utterance. Speaking on this, Bach and Harnish (1979) opine that the hearer's inference is based on what the speaker says and also on the Mutual Contextual Beliefs (MCBs). They equally recognise other types of beliefs that hearers may rely on to make inferences shared by an entire linguistic community. These include Linguistic Presumption (LP) and Communicative Presumption (CP). Emeike and Iyio (2017: 24) refer to LP as the moral belief shared by members of a community in the language in question, while Odebunmi (2006) submits that LP enables a

speaker to take for granted that the hearer will be able to understand the intended message. He further states that pragmatics, among others, believe that communication always involve speakers' intentions, and that communication is successful when hearers associate such intentions with speakers (Odebunmi, 2015). Communicative Presumption holds the belief that every speaker makes utterance with a recognisable illocutionary intent which the hearer is expected to infer on the bases of shared contextual information.

Bach and Harnish equally present a detailed taxonomy of illocutionary act where each type of illocutionary act is individuated by the type of attitude expressed. For instance, Informatives are denoted by the following verbs: advise, announce, apprise, disclose, inform, insist, notify, point out, etc. while in Descriptive, the speaker declares that a particular quality is possessed by a person, place or thing. Examples are appraise, asses, call, categorise, characterise, classify, date, describe, diagnose, evaluate and so forth.

In order to account for how utterances are interpreted, the pragmatic elements such as communicative presumption (CP), conversational implicature (CI), mutual contextual beliefs (MCBs) would be applied in the analysis. For instance, to determine if an illocutionary act is an insult, it may be necessary to put into consideration the intention of the speaker based on the general belief or presumption, the semantic interpretation of utterances, the context of usage and its implication. This is necessary because what A may interpret as an insult may not be considered as an insult by B. The context of usage also helps to give interpretation to utterances.

Speech Act Theory

One of the major theories of pragmatics that can be used to identify the performance of an utterance is the Speech Acts theory. In communication, Speech Acts theory is often used by scholars to explain how speakers use language to achieve their intended goals or actions and how hearers or recipients of an utterance decode the intended meaning from what is said. Speech Acts theory was postulated by Austin (1962) when he claims that engaging in speech act means performing some acts, i.e., the utterances people make or the things they say are equivalent to actions. This is to say that speech acts are actions which are performed through utterances. Language can be used to perform the following acts such as command, request, apology, order, promise, assert, warn, insult, criticise, etc. Austin (1962) identifies three parts of utterances which are locutionary act, illocutionary act and perlocutionary act. According to him, a locutionary act is the actual performance of an utterance and its ostensible meaning. He further explains that an illocutionary act is the pragmatic illocutionary force of the utterance. It reveals the speaker's intention of what the act is to accomplish. The third one is perlocutionary act. It is the actual effect of the utterance, such as persuading, convincing, scaring, enlightening, insulting and inspiring. Speaking on this, Odebunmi (2006) asserts that perlocution may be unpredictable. It could be intended or unintended. Culpepper and Haugh (2014) posit that expressions such as 'please' and 'kindly' are often used to express attitude, especially, in performing the act of request.

The Cooperative Principle and Conversational Implicature

Another pragmatics theory that could be relevant for this study is Grice Maxims of Cooperative Principle and Conversational Implicature. This theory was developed in the mid-70s by Grice (1975). He formulated the Cooperative Principle as a 'rough general principle' that participants bring into play in an interactional enterprise (Grice, 1989:309). According to him, utterances have meaning and are related to each other on the basis of inherent rules and that a speaker, by

participating in a conversation agrees to this implicit rule, which he refers to as maxims. The four maxims that he developed are: Quality: speaker tells the truth provable by adequate evidence; Quantity: speaker provides enough information as required; Relation: the speaker's utterance is relevant to the topic of discussion; Manner: there is clarity of expression, which is to avoid ambiguity and obscurity.

He believes that people follow certain patterns in their conversations and claims that listeners generally assume that a speaker's utterance contains truthful and enough information, which is relevant with clarity of expression. This helps the listener to understand the implication of the speaker's conversations by drawing on an assumption of cooperativeness, contextual information and background knowledge.

However, according to Grice, these maxims can be flouted by speakers when they deviate from the norms of conversation, which he rightly termed Conversational Implicature. Speaking on this, Cruise (2004) claims that violating the maxims can be seen as a sign of a speaker's/writer's hidden meaning and that something is merely implied instead of stated. In the same vein, Ibilate (2020:26) affirms that maxims can be violated, flouted, infringed, suspended or opted out on or a speaker can even be faced by a clash when one has to be sacrificed. In addition to this, Kauffeld (2013) notes that there are some human interactions that are "patently non-cooperative". For instance, interactions that involve the use of a degree of coercion, which preludes cooperation. This means that human interaction that involve bullying are non-cooperative as they involve the use of force to enforce obedience against someone's wish. Furthermore, Leech (1980) argues that another maxim exists. This he calls "the Tact Maxim" which says "Do not cause offence". According to him, it deals with politeness needs and should be added to the list of maxims. This is to say that when a word causes offence, it flouts the maxim. This implies that every word uttered deliberately to attack, assault and disparage someone's personality are cases of flouting of "Tact maxim".

From the above explanations of maxim, it is obvious that this theory would be relevant in the analysis of linguistic elements employed as insult and bullying in a parental family conflict. An utterance can be interpreted to be insulting when there is a deliberate violation of the maxims of quality, relevance and tact. However, the utterances have to be placed in context for it to be correctly interpreted (Yule 1996:47f). Thus, in this present study, one of the criteria to be considered in classifying an utterance as an insult is to characterise the target's social identity or using an epithet to address the target. Secondly, if the prediction about the target is interpreted by the target as demeaning or inappropriate, which could be deduced by his/her reactions, either verbal or non-verbal. Thirdly, if the speaker made the prediction with the intention to hurt or demean the target. Thus, words functioning as attack, assault, contemptuous remark, nasty comments could be regarded as insult.

With regards to bullying, Van Geel et al, (2015: 89) see bullying in the light of peer victimisation, which constitute of physical aggression by peers. Swearer and Doll (2001) view bullying as constituting a multidimensional phenomenon that arises from the complexity between family relationships, peer relationships, school community and the family environment among couples, bullying can take the form of harsh words such as ordering or command, assertiveness, threats, accusations, etc.

Research Methodology

The data for this study is selectively drawn from four families represented in Nollywood and Mount Zion family home videos. We have decided to use fictional data so as to get full details of the nature of conflict among spouses, which is usually kept secret in real life situations. Two are be taken from Nollywood home videos and two from Mount Zion films as this is much that can be conveniently accommodated in this type of study. The analysis is equally limited to verbal expressions. Non-verbal expressions are accommodated where they aid in the explanation and perlocutionary effect of the utterances.

Research Design

With the use of descriptive research design, the researcher analyses the data using a mixed method of data analyses that combines both qualitative and quantitative research methods. The qualitative analysis is used to identify the various speech acts performed during parental conflict and to explain the pragmatic functions of the linguistic items identified as insults and bullying as markers of aggression in parental family conflict. While the quantitative analysis is used to identify and quantify the frequency occurrence of the linguistic items identified as insult and bullying in parental family conflict according to the speech acts that realise them. After downloading the data, the YouTube, the researcher watched the video recordings which she transcribed for easy analysis. She studied the data to identify instances of utterances made during verbal conflict between husbands and wives. In the data analysis, utterances from the husbands are tagged H, while the ones from the wives are tagged W.

Data Presentation and Analysis

Qualitative Analysis

Excerpt 1:

H: (The husband entered the house at mid-night) ---------- 1

W: (In low tone) Where are you coming from? ---------- 2

H: (Husband stammers, mutters incoherent words) amm…-------- 3

In the above excerpt 1, the utterance of the wife, “Where are you coming from?” is a directive speech act expressed in a question form. It is a device used by the wife to elicit information about the husband’s whereabout in an unfriendly manner, thus indicating of the wife’s disapproval of the husband’s behaviour.

Realising the attitude of the wife based on the fact that there is a societal disapproval of married people keeping late night (MCBs), the husband mutters incoherent words in response. This is an indication that even though the tone was low, the husband was very much aware that his action was not right and the question was a sign of disapproval.

The fact that the husband stammered in his response indicates that he realises the wife’s intention in asking the question (CP).

From the utterance of the wife, it can be inferred that the wife suspects the husband of infidelity.

The husband in his response flouts the maxim of quantity by his inability to provide enough information as requested by the wife.

Except 2

W: (Shouting) I said, Where are you coming from, James? ---------- 4

H: (Silent)---------- 5

W: (Shouting and raising hands) If you don't talk, I will just pull down this building. --------- 6

H: Our kids are sleeping. ---------- 7

In the above except 2, in line 4, the wife shouted at the husband, "I said, where are you coming from, James?."

The above utterance by the wife consists of three speech acts: assertive, directive and notification. "I said" is an assertive speech act employed by the wife to reaffirm and to insist on her earlier demand of knowing where the husband was coming from. This time, she shouted at the husband in anger, which is a mark of aggression and bullying.

The second utterance "Where are you coming from?" is a directive speech act expressed in the form of question and request, which is a repetition of the question asked in line 2. This time, it was said vehemently in anger and aggressively to assert authority. The addition of the vocative "James" is an illocutionary speech act of notification, expressed in the form of address since it appears at non-utterance initial position Levinson (1983:70). It was used to arrest his attention sarcastically. The perlocutionary effect is to belittle him so as to make him feel guilty for his actions. By addressing the husband by his first name is an indication of disregard for him and a manifestation of anger and aggression due of his purported action as under normal interaction, the wife refers to the husband as 'mine'.

Since the husband could not talk in line 5, in line 6, the wife made the following utterance, "If you don't talk, I will just pull down this building."

The above utterance consists of two speech acts: directive and commissive. The expression "If you don't talk" is a directive act of warning. "I will just pull down this building" is a commissive act of threat. In anger, the wife threatens to pull down the building.

In this second utterance, the wife flouts the maxim of quality by not telling the truth. She could not have possibly pull down the building but rather was exaggerating. It is equally a figurative expression indicating making the house uncomfortable for the husband. By her utterance, she threatens the husband, which is the perlocutionary effect of her utterance.

In line 7, the husband replies with the following utterance, "Our kids are sleeping."

This is an informative speech act notifying the enraged woman of the fact that the children were already asleep. He indirectly implies that her shouting could wake up the children, who are fast asleep.

In his reply, the husband flouts the maxim of relation by giving an answer that does not address the question asked. The essence of this is to cover up and save face as he felt that he was being humiliated by the wife and would not want the children to witness such if they should wake up.

The fact that the husband tries to evade the answer to that question indicates that he realises the intention of the wife to disgrace him before the children. (CP)

Based on the mutual contextual belief, the husband expects the wife to realise the reason for evading the answer to the question, which is the fact that the society frowns at such a wife's behaviour towards the husband. (MCBs)

Excerpt 3

W: You are stupid; you are an idiot. I will make life uncomfortable for you. ----- 8

H: Are you not ashamed of yourself. For the past two months, have you performed your duty as a wife? You cannot apologise to your husband? No respect, no atom of regard, nothing, nothing. ---- 9

W: I will not apologise. ---------- 10

H: (shouting) You are very wicked. ---------- 11

Line 8 consists of two speech acts, which are descriptive and commissive illocutionary speech acts. The descriptive speech act is employed by the wife to address the husband as stupid and idiot; these are insults and abuse of character. The essence of insulting the husband, which is the perlocutionary effect, is to degrade and disparage his character. To make him feel inferior and lose self-esteem.

The second utterance in line 8 is a commissive act with which the wife promises to make life uncomfortable for the husband. This implies that the reaction of the wife is a deliberate act to frustrate, instill fear and possibly control and dominate the husband; this is a form of bullying. One can as well infer that the wife is the troublesome one. This informs the reason why the husband keeps late nights.

By calling the husband stupid and idiot, she flouts the maxim of quality by telling lies about the husband because the husband is definitely not an idiot but human. Since those utterances are offensive, the wife flouts the tact maxim that says "do not be offensive". As a result of this abuse, the husband reacted in line 9.

H: Are you not ashamed of yourself? For the past two months, have you performed your duty as a wife? You cannot apologise to your husband? No respect, no atom of regard, nothing, nothing.

The above utterance consists of five speech acts: Descriptive, Informative, Directive, Requesting and Accusative.

"Are you not ashamed of yourself?" is a descriptive act expressed in the form of a question employed by the husband to make the wife see her behaviour as a shameful act. This is a nasty

remark equally employed by the husband to attack the wife's personality so as to make her realise the inadequacy of her behaviour in order to curtail her excesses.

"For the past two months, have you performed your duty as a wife?" The first part of the utterance is an informative act used by the husband to remind the wife of how long she has failed in her duties and to see if she can retrace her steps. The second part of the utterance is a directive act of questioning. The perlocutionary effect is to ridicule the wife for failing in her duty as a wife and also to retaliate for the abusive behaviour of the wife.

The next utterance "You cannot apologise to your husband?" is a request expressed in question form by the husband by demanding for an apology from the wife. The perlocutionary effect is to make the wife realise her position as a second fiddle and to submit to him as the husband by apologizing to him.

The last utterance, "No respect, no atom of regard, nothing! nothing!" is an accusative act used by the husband to accuse the wife of lack of respect for him. The repetition of "nothing" is an emphatic expression used to heighten the enormity of her action of not having regards for her husband. The perlocutionary effect is the desire for respectful conduct and tendering of apology from the wife. Since all these were said in anger, they are all markers of aggression in the home front, which could not really produce the desired outcome.

Both the accusation of lack of respect and the demand for apology from the husband met a dead end due to the context of situation. Since these were said in anger, instead of the wife apologising, there was resistance when she declared in line 10.

"I will not apologise" this is an assertive act used by the wife to resist the husband's demand for apology.

In the general African marriage, it is believed that since the husband is the head of the home, the wife is expected to treat him with respect and high regard. By raising her voice at the husband, the wife has dishonoured the husband and she is expected to apologise to the husband. It is on this note that the husband demands for an apology from the wife. (MCB)

The utterance of the husband in line 9 flouts the maxim of relation. His utterances are not relevant to the issue at hand but a deviation. It is done by the husband to attract sympathy so that the society will condemn the wife for lack of respect thereby covering up his irresponsible behaviour that caused the problem.

Quantitative Analysis

The researcher identifies linguistic expressions that act as insult and bullying, quantifies the frequency of their occurrence in a tabulated form and finds their percentage. In this analysis, any linguistic utterance, either a word, phrase, clause or sentence aimed at disparaging, humiliating, ridiculing, attacking and discrediting someone's personality is classified as insult. On the other hand, any expression used to forcefully intimidate, control, dominate and assert one's authority would be regarded as an act of bullying.

Table 1: Tabular Analysis of Linguistic Expressions that act as Insult

Variables	Frequency	Percentage
Informative Acts/Name calling: Hopeless fool, wicked man, bastard man, wicked man, idiot, stupid man, useless thing.	12	26.1
Informative Acts/ Descriptive: you are very wicked, your sickness is beyond normal, you are a bastard, this is the type of woman I married. You should be ashamed of yourself, you are mentally stressed.	10	21.7
Informative/Accusative: You are firing like a machine gun	1	2.2
Informative/ Evaluate: This is the most stupid thing you have ever said in your entire miserable life.	1	2.2
Directive Acts/Question: Is it that you are stupid or you are lazy? Are you mad? You are not ashamed of yourself? Why am I here listening to this mentally deranged man?	10	21.7
Informative/Abusive: Your generation have gone mad, you filthy son of a bitch.	2	4.4
Evaluative/Descriptive: You are an irresponsible man.	3	6.5
Informative/Announce: I hate you	4	8.7
Declarative/pronouncement: You will suffer, I curse the day I met you, it will not be well with you.	3	6.5
Total	46	100
The baseline is 46 insults. Whatever number of linguistic items that act as insult is placed over the baseline and the percentage is worked out.		

The above table is a reflection of the linguistic expressions that act as insult in parental domestic conflict. The table shows that the total number of verbal expressions that depict insult are 46 in number. From the analysis, the informative act employed for name calling, which are mostly derogatory names targeted for personality damage, has the highest number.

Table 2: Tabular Analysis of Linguistic items that act as Bullying

Variables	Frequency	Percentage
Directive/Question: Are you questioning me in my own house? Have you lost it? I said, where are you coming from?	8	19.5
Directive/order: You go and make food for me fast. Stand there!, You must not leave this house, Go and bring the maid back, Go back to where you are coming from.	12	29.3
Directive/prohibition: Don't walk out on me.	3	7.3
Assertive/insisting: No! My decision is final. You must apologise, I will not apologise, You are married to me and must keep to my orders. Get out of this room.	7	17.1
Directive/request: You cannot apologise to your husband?	1	2.4
Commissive/promise/threat: I will make this life uncomfortable for you. I will deal with you, I will show you, I will give you heat in this house	8	19.5

Inform/warning: You have no right to detect to me when I come back,	2	4.9
Total	41	100
The baseline is 41. Whatever number of linguistic items that act as Bullying is placed over the baseline and the percentage is worked out.		

The above analysis shows that most of the expressions classified as bullying are mostly directive acts and the highest in the number of occurrence is the directive act used as order and command, which is mostly used to coarse the victim into acting against his/her wish so as to showcase authority and dominance.

Discussion

In the analysis of the data for this study, effort is made to identify some verbal linguistic expressions used as insult and bullying in a family conflict among couples and their pragmatic functions. Some of the linguistic expressions identified as insult are: *Hopeless fool, Bastard man, Wicked man, Idiot, Stupid man, Useless thing, etc., while those identified as bullying are: Are you questioning me in my own house? Have you lost it? I said, where are you coming from? My decision is final, you must apologise, I will not apologise, you are married to me and must keep to my orders, Get out of this room, etc.* The utterances were grouped according to the speech acts that realise them. For instance, the informative act used as insult is grouped into name calling, personality description, accusations, personality evaluation, declaratives and announcements. From the qualitative analysis, it is observed that most of these expressions are uttered in anger and with aggression. Many of the utterances are a deliberate attempt to attack, assault, humiliate and destroy the addressee's self-esteem.

The analysis also shows that most of the linguistic expressions identified as bullying are mostly directive speech acts used as questions, command, order, prohibition, insisting and commissive acts of threat and warning.

The qualitative analysis gives insight into the pragmatic functions of these utterances. They are deliberately employed to forcefully control, dominate, and display power and authority over the addressee so as to gain control. This supports the submission made by Kurz (1989) when he maintains that the patriarchal arrangement of families, ideals of masculinity, and a cultural acceptance of the use of force to gain control over others, all create and also foster a social environment for wife abuse and other forms of family violence.

Conclusion

From the analysis and discussion above, it is obvious that the utterances identified as insults are offensive and contemptuous words employed deliberately to dishonour and damage the partner's self-esteem. They are nasty remarks made in anger and in rage. They provoke negative reactions and no reasonable actions and decisions are taken under such context. They create hurt and offence and sometimes could lead to physical abuse. For instance, in our data, when the wife accused the husband of *firing like a machine gun*, the husband, in anger, slapped the wife, claiming that her mouth is poisonous and that she must learn to address her husband respectfully. There is equally

an occasion in our data where the wife vows to make life uncomfortable for the husband. This is an indication of the fact that, if words are uttered in a respectful manner, if words are not spoken in anger and aggressively, if there is a deliberate effort to seek to honour and respect each other as couples in the home, offence would be minimized, hurt would be avoided and physical abuse would be eliminated.

Furthermore, bullying is generally seen as a social evil observed among students. However, in this study, it is pointed out that children often practice what they see adult do at home. Since this study has made it obvious that there is evidence of bullying among couples in the home and it is most likely that this is what occasions the practice of bullying among children in the school. Since no parent wants his or her child to be a victim of bullying in the school, they should as well refrain from the use of utterances that depict bullying, some of which has been identified in this study, so as to build a healthy home.

Based on the above submission, this paper, therefore, concludes that since aggressiveness in the home is traceable to bullying, wrong use of words and nasty remarks uttered deliberately in anger, which are referred to as insult. For peace to reign in the home, husbands and wives should deliberately refrain from aggressive behaviours, learn to keep quiet while angry, deliberately employ positive words and be cautious in addressing each other so as to build each other's self-esteem.

Suggested Research

Based on the findings of this research, we recommend that further research work should be carried out in other aspects of family conflict such as conflict between step-mothers and step-children so as to identify the linguistic behaviours involved and to proffer solution to minimize such conflict.

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Language Use in NCDC M-Learning Text Messages on the Global Scourge of COVID-19

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Abstract

The fight against the global scourge of COVID-19 in Nigeria has been achieved through the combined and vigorous exertions of the federal and state governments, the media, medical practitioners, religious groups, and the general public. Combating the impacts of the virus through the Federal Government by NCDC includes the development of relevant educational materials characterized as textual messages that are communicatively grounded towards the populace via the telephonic medium of the ICT (Information Communication Technology). It is on this note that the study, from a linguistic perspective, examines the communicative significance of the language of these texts in the fight against COVID-19 through M-learning (Mobile Learning)**.** By taking cognizance of the organization and structural constituents of the texts and their social meaning on readers, the study aims at three goals. First, it undrapes M-learning as a new technology of learning. Secondly, it unveils NCDC as an agent of education whose intent is tailored towards a general change or modification in behaviour; and thirdly, it accentuates how language is manipulated by the NCDC through text messages to achieve this change or modification in social behaviours. Twelve texts messages were purposively selected through a qualitative design. The study employs Halliday's Systemic Functional Linguistics as a framework for the analysis of the selected text messages. The application of the model enriches our cognitive perception of language use and learning.

Keywords: COVID-19, NCDC, ICT, Telephonic medium, M-learning, social behaviour, Systemic Functional Linguistics

Introduction

Edem and Patience (2021) avow that every illustration of language use is a reflection of the current system in the society where it is used as in the event of the prevailing COVID-19 pandemic ravaging the entire globe. Language is not a mere medium of communication in the objective world, but a definite part of the social process (Simpson, 1993). Halliday (1978, p.39) indicates language use as what the speaker can do with a language in a particular social context. To this end, language use, from the perspective of this study, accounts for the word choice employed by the National Centre for Disease Control (henceforth NCDC) texts to the reader to enhance learning or knowledge within a specific context. This presupposes that the functionality of the language deployed in the situated context will stem from the ability of the NCDC to communicate meaning and achieve an interpersonal relationship. Meaning and interpersonal relationships can be ascertained as effective if the writer articulates his message in very clear terms so that the receiver can decode the content very well. Hence, Edem (2018) avers that the more appropriate and

effective the language of the message is, the more the receiver derives satisfying, productive and meaningful relationships in personal, public, social, political and educational lives. This is leaning in all its entirety.

One of the fastest means of orientating the populace through language on the ravaging nature of the novel coronavirus is Information Communication Technology (henceforth ICT). Since the virus impinges on personal contact, the ICT, specifically, the M-learning (Mobile learning) as this study intends to showcase has become a platform for increased information sharing among people through the intermediary of language. The NCDC is aware of the effectiveness of this emerging technology in teaching and learning. M-learning is the ability to deliver educational content via telephony devices as in the event of the present study. What one finds in the sensitization text messages through the heuristic function of language is NCDC's aptness in creating awareness through educating or teaching on the existence and precarious makeup of the virus. Awareness is a vital phenomenon in social life. It is the knowledge or perception of a situation or event in an immediate environment. Thus, the case of COVID-19 is not an exception, as NCDC endeavours to teach or educate Nigerians by making available the information needed for an effective intervention against the continuous spread of the virus. Teaching or educating in this sense is geared towards a modification in the learners or readers' attitude to perform specific functions that will help safeguard him/her as well as minimize the spread of the virus. In other words, the study tends to showcase how the language of NCDC text messages via telephony interacts with the reader's cognition to bring about behavioural modification. The way the language is structured determines the response or action.

COVID-19: An Overview

The coronavirus disease-19 often signalled by the acronym COVID-19 is a constituent of the RNA virus known as Severe Acute Respiratory Syndrome Coronavirus 2 (SARS-CoV-2). The virus originated from Wuhan, a city in the Hubei Province of China in December 2019. Apart from China, where the virus originated from, the disease has claimed millions of lives across the globe. In the heat of the pandemic, countries such as America, Italy, Japan, Spain, Iran, South Korea, Germany, Britain, Russia, were the most affected. Several countries in Africa also had their fair share of the crisis, and Nigeria was not excluded. Following the devastation wreaked by the virus on millions of human lives, COVID-19 was declared a pandemic by the WHO rather than an epidemic.

One of the most dreadful and confusing things about the COVID-19 phenomenon is its wild spread formation. The virus can be contacted via infectious substances like respiratory droplets from the nose, the mouth of an infected person, whether asymptomatic, mildly or seriously symptomatic or contaminated objects or surfaces. The aftermath of the infection is often characterized by symptoms such as fever, cough, and shortness of breath that may deteriorate to pneumonia as well as respiratory failure. It is this disturbing formation that leads to the adoption of several measures by different countries in curtailing the spread of the disease, and Nigeria is not left out. Some of the measures taken by Nigeria as this study attempts to showcase are the setting up of the COVID-19 Presidential Task Force (PTF) and various task forces at state levels, lockdowns and curfews as directed by the government. Apart from these measures, the NCDC stepped up its ICT strategies by sending different sensitization messages to educate the populace on what to do and what not to do. These include the need for individual precautions through social distancing,

wearing of gloves and face masks, hand hygiene by constant washing of the hands, and the covering of the mouth or nose with a tissue when coughing or sneezing.

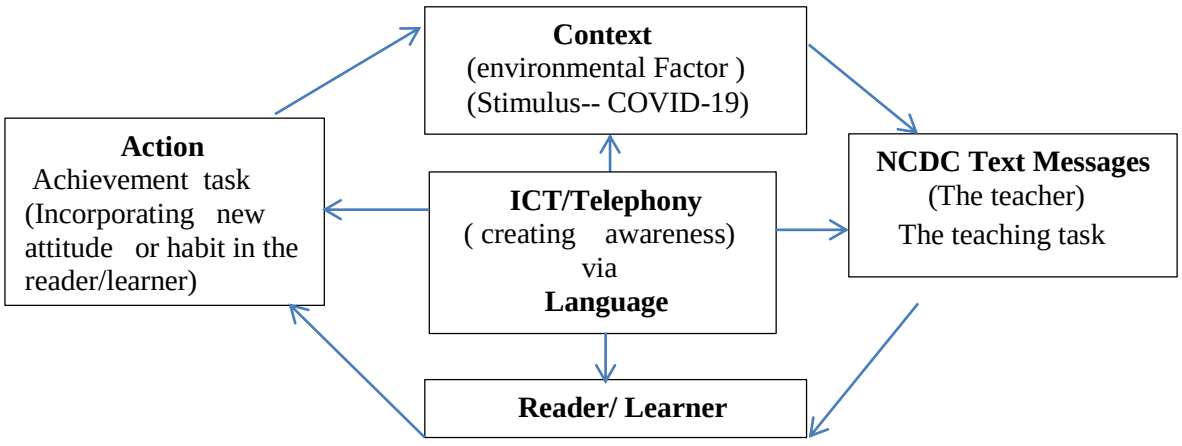
However, some of the disheartening and controversial issues that NCDC has to battle with through the text messages sent to readers include, amongst others, attempts to debunk the erroneous information on the consumption of home remedies cunningly attributed as the treatment and cure for COVID-19, and the deceitful speculation of exposing the virus to hot temperature and humidity as a measure to destroy the virus. In this regard, NCDC through the telephonic ICT progression, attempts to educate and address the Nigerian society on the need for safety guidelines as measures of prevention and spread while anticipating the cure of the virus as against such erroneous information propagated. It is the emulation of the instructions outlined in the text message by NCDC to readers that ascertains NCDC as an agent of education towards a general change or modification in behaviour as this study accentuates.

Methodology

The data utilised in this research were collected from relevant NCDC campaign text messages on COVID-19 in Nigeria. All the text messages employed in this study are sent from January – December 2020 by different telecommunication providers in Nigeria. Thus, twelve text messages were purposively selected out of the lots through a qualitative design. The study deploys Halliday's Systemic Functional Linguistic (SFL) model as a framework for the analysis of the texts selected. The theory affords us broad latitude in investigating the language used in the production of the selected text messages, the cognitive perception of the messages and the social meaning they have on readers to yield the expected learning. With this, the speaker-reader negotiation in terms of communicative functions is comprehensively garnered and understood.

Theoretical Framework and Conceptual clarifications

The study has deployed Halliday's Systemic Functional Linguistics (henceforth SFL) because of its emphasis on context. (Halliday 1985, 1994; Matthiessen, 1995; Martin & Rose, 2003) In other words, the model takes the context as the bedrock for a successful social enterprise. It takes into consideration the dynamic interaction of interactants, the environment, and behaviour with language as the fulcrum as indicated in the schema below. Fig. 1



What this implies is that the process of teaching/learning did not just kick start suddenly; something prompted it which the schema has captured as the context or environmental factor or stimulus called COVID-19. It is this contextual problem that spurs the teaching process via the NCDC text message disseminated by different telecommunication providers to readers, creating awareness of a sudden global change in our world. This in turns affects the attitude of the reader or learner to a new action or habit. This diagrammatic explanation further substantiates SFL as a framework that describes how language as a system account for certain functions such as expressing facts, acquiring knowledge, represent the realities of an event, controlling events, influencing the environment to cause certain events to occur and so on (Halliday 1978, p.112).

It is on this outlook that language use is metafunctionally itemized as (1) Ideational function, which uses language to construe or represent experience; (2) The interpersonal function – Thompson (2014) validates that the interpersonal aspect assists one in establishing and maintaining relationships with people, controlling their behaviour, giving them information, and negotiating with them; and (3) Textual function, which indicates how information is organized into a coherent text. This presupposes that Halliday's theory describes and explains how social reality is determined in language as this study intends to unveil.

Analyses and Discussion of Findings

Text 1: There **has been** a global outbreak of **Coronavirus**, which causes illnesses such as cold, fever and difficulty in breathing. **Coronavirus** spreads via droplets produced when an infected person coughs or sneezes and their droplets lands in the mouth or noses of nearby people. People could also catch **Coronavirus** by touching contaminated surfaces and then touching their eyes, nose or mouth.

Text 1 is entwined with several clauses that are declaratively grounded. The first clause serves as the lead because of its attention capacity. Consequently, the reader's understanding of the world of the text is enhanced through the language. NCDC deploys the technique of reporting to instantiate awareness on the sudden global outbreak of the novel virus called Coronavirus. The seriousness of the virus and its threat in the context is perceived by the reader via verbal processes. Successive verbs such as *'has been'* in the first sentence draw the reader's attention to the knowledge or the reality of the virus. The verb '*causes'* in the same sentence enhances the reader's learning process by giving the reader additional information on the configuration of the virus. With this, the reader now has ground knowledge of the common symptoms of the virus. The verb *'spreads'* in the second sentence has an action formula that describes vividly the virulent nature of the virus.

The language enhances the reader's learning or knowledge process through the additional tips or new information on the contagious nature of the virus. With this new information, the reader's cognitive perception of droplets of coughs and sneezes becomes broadened, as he/she perceives them as contagious leeway. In the last sentence, the verb 'catch' is used by the text to elaborate on other means by which the virus can also be contracted. This additional information is characterized by a pragmatic implicature. First, the entire structure calls for caution and the need to desist from a carefree attitude. Second, being abreast with the information, the reader is expected to start planning for an unexpected behavioural modification that would, first, save the reader and then the people around him/her. We have selected the first and second sentences to showcase how the teaching/learning negotiation or process is achieved by SFL in Fig 2.

Metafunctions of language	**Structural Realization**				
Clause 1	There	has	been	a global outbreak of coronavirus	which causes…
Interpersonal	Subject finite Predicator Complement Complement **MOOD--declarative** **RESIDUE**				
Experiential	Existential process			Existent (Participant)	
Textual	**Theme**	**Rheme**			
Clause 2	Coronavirus	Spreads	via droplets produced	when an infected person coughs or sneezes	and their droplets land in the mouth…
Interpersonal	Subject finite Predicator Comp Adjunct Circum1 Adjunct Circum2 **Mood--declarative** **Residue**				
Ideational (Material)	Actor	Material process	Adjunct Circum	Adjunct Circum (contingency)	Adjunct Circum (location)
Textual	**Theme**	**Rheme**			
	Given information	New information			

Text 2: #TakeResponsibilty. Coronavirus spreads easily from person to person when people gather together.
Stay at home to protect yourself and others.

The teaching and learning interaction in text 2 is unique because of the instructive formation which makes the instructional advice directional. This means, by taking responsibility, the reader or learner is staying at home and by staying at home the reader is taking responsibility. The intent of every teaching is often directed to a general change in behaviour. Text 2 quickly accentuates the learning process in figure 1 which enunciates that the process of education (teaching /learning) is achieved by the teaching task and the achievement task. To achieve these structural poles in text 2, NCDC deploys the imperatives as pragmatic markers at the beginning and at the end of the discourse alongside the declarative that is used to enhance the reader's knowledge of the transmissible trait of the virus. These verbal imperative markers *'Take responsibility* and *'stay at home'* are invested in the context as NCDC recommended preventive health activities as well as socio-behavioural determinants of compliance.

These verbal structures are imperatively constructed to show the actions intended by the text or NCDC. Note, an utterance produces meaning, first, when the speaker deploys it to express a thought; and second, when hearers, in turn, interpret the utterance and assign meaning to it from their knowledge and experiences. By implication, the language teaches that the best means of curtailing the virus is by staying at home – an implicit way of substantiating *'dissociation'*. The diagrams in Fig 3, 4 and 5 below give us a broader sense that the entire teaching and learning is for meaning negotiation.

Structure A: 'Take Responsibility (Initiated as a preventive health action/socio-behavioural determinant of compliance)

(ϕ)	take	Responsibility
No subject	Finite	Predicator complement
Mood- imperative	Residue	

Structure B: Coronavirus spreads easily from person to person/when people gather together. (Declarative used to enhance the reader's knowledge on the transmissible nature of the virus).

Metafunctions of language	**Structural Realization**				
Clause	Coronavirus	spreads	Easily	from person to person….	when people gather together
Interpersonal (mood system)	Subject	Finite	Adjunct 1	Adjunct Circum 2 Predicator (Complement)	Adjunct 3 Circum
	Mood → declarative			**Residue**	
Ideational (transitivity system)	Actor	Material Process	Adjunct Circum	Goal	Adjunct Circumstantial (Contingency)
Textual Theme system	**Theme** (Given info)	**Rheme** (New info)			

Structure C: Stay at home to protect yourself and others (Used as preventive health action/socio-behavioural determinant of compliance)

(~~you~~)ϕ	Stay	at home	to protect yourself and other
No subject	Finite	Predicator adjunct Circum.	Complement
Mood- imperative	Residue		

Text 3: #Takeresponsibility! Prevent coronavirus by cleaning all surfaces frequently. High-contact surfaces include door handles, stair rails and tables.

Text 3 begins with the imperative 'Take responsibility!' that is foregrounded as an interpersonal theme in the context. NCDC uses it as a recommended preventive health action as well as a safety initiative to the virus. This recommended health action/safety initiative is further explained by the second use of the imperative which indicates the specific task that is demanded to be performed and how to go about the task. The adverbial 'frequently' indicates to the reader that the specific

task or action (that is cleaning all surfaces) should be carried out always. The third structure is a declarative mood system. In this context, NCDC uses it to elaborate on the meaning of 'surfaces'. NCDC as a teacher and as an agent of change is aware that certain questions may crop up from readers during this learning process such as 'what are surfaces?' To take care of such distortion, NCDC employs the declarative 'high-contact surfaces include door handles, stair rails and tables' to enhance or extend the meaning of the imperative structure. The teaching/learning negotiation is also represented below as Figs. 6 and 7.

	Prevent	Coronavirus	by cleaning all surfaces frequently
	Finite	Predicator Complement	Adjunct circum
Mood- declarative		**Residue**	

High contact surfaces	include	door handles, stair rails and tables
	Finite	Predicator Complement
Mood- declarative		**Residue**

Text 4: Wearing a mask alone cannot prevent COVID-19. In addition to a mask, wash hands frequently, stay 2 metres away from others and disinfect commonly touched surfaces

Text 5: #TakeResponsibility! Wash your hands frequently with soap under running water. Avoid touching your face and high-contact surfaces to prevent coronavirus spread.

Note, communication is not merely an event, but it is functional, purposive, and constructed to trigger some effects, however subtle or unobservable on the reader and the environment. An insight into texts 4 and 5 shows the texts are algorithmically constructed to aid learning through the process of '***nominalization'*** or '***nouning'*** marked by lexical items as *'wearing'*— (wear + ing) and *'Take Responsibility'*--(the fusion of take + responsibility). The essence is that ***nominalization*** or ***nouning*** tends to give precedence or priority to actions**.** Thus, NCDC invests it to offer a procedural learning process that instantiates warning and elicit some level of action from the reader towards the prevention of the virus. With this, all the verbs in both discourses are pragmatically significant. They enhance the teaching and learning process. On that account, verbs such as *'cannot', 'wash', 'stay',* '*disinfect*' and '*avoid'* are deployed as cues of action for the prevention of the disease. They make the entire process very easy for the reader or learner. The imperatives deployed in the context can go for advice than a command. This is because the washing of hands, observing a social distance signalled by '*stay 2 metres away*' as well as the avoidance of high contact surfaces are in the best interest of readers. Text 5 further broadens the NCDC perspective of washing via a descriptive formula – *with soap under running water*. This implies that for the health tips to yield maximum results, those specifications are necessary. It also implies that mere washing of the hands without soap will not do much and that the washing should be done under running water at the tap and not in a water bowl.

Text 6: Please follow guidelines while at church or mosque. Take responsibility. Wash or sanitize hands before entering. Leave 2 metres behind yourself and the next person.

Text 7: Avoid gatherings and physical contact. Practice social distancing by leaving 2 metres distance from others to prevent coronavirus spread. #TakeResponsibility!

Changes to attitude occur faster when planned and directed. As a result, the Algorithm or set of rules method which makes the learning task simple and direct is also employed in texts 6 and 7. All sample texts employ the imperative formation. In text 6, the first imperative structure indicates that the whole discourse is considered as a piece of advice rather than a command. This is underscored by the polite marker '*please'*. Thus, subsequent imperative markers as '*take responsibility'*, '*wash'* and '*leave'* accentuate the tone of the instruction or guideline given. The textual disposition unveils NCDC friendliness and willingness to teach. In text 7, verb markers such as '*avoid'*, '*practice'*, and '*take responsibility* also show that the imperatives are of advice rather than a command. NCDC uses the imperatives '*avoid'*, and '*practice'* to instantiate a context of dissociation. Hence, the verbs are subtle inducers to actions. This context of dissociation is well captured in the second part of the verbal imperative structure via the term '*social distancing'***.** The term is a relatively new one that came into existence because of the virus and may not be understood by many, thus**,** the prepositional group *'by leaving 2 metres distance from others'* is used to further elaborate on the term. In other words, it is used by the NCDC in the context to define the term. The verbal phrase '*Take responsibility'* is acting as a finisher in the context. It is also geared to achieve a specific change of behaviour or attitude in the learner or reader. It is a popular stock of words that has become a norm in its usage to express the current state of the world due to the pandemic. As a typical imperative structure, the NCDC uses it to demand or request a tenable decisive response from the reader.

Text 8: This Ramadan period let us all take responsibility to protect ourselves and our loved ones by adhering to social distancing and other guidelines.

A close study of text 8 shows NCDC's conception or perceived fear on the vulnerability or susceptibility to the virus on the populace knowing the status of the 'Ramadan'. As such, the text is written in response to behavioural modifications occasioned by this event. The entire discourse unit as an interactive text is intended as some sort of call to action represented in the imperatives. In times like this, NCDC as an agent of change feels that there is the need to educate the people against the habit of clustering. The pragmatic markers such as *'social distancing'* and '*take responsibility'* are stock phrases used consistently by NCDC within the domain of COVID-19. They have become staples amongst other words in news reporting and communication concerning the pandemic. They are deployed as situation models. *'Social distancing'* for instance, in the context, is used to show the ongoing practice or action on social precaution globally, while the verbal structure '*take responsibility'* in this context is used to modify attitude. It reminds readers, through this learning platform, that it is their duty to deal with the situation (Ramadan) wisely or take decisions relating to the situation wisely.

Text 9: **Remember**, COVID19 is not a death sentence and a recovered patient cannot spread the disease. **Do not** stigmatize. Report your symptoms to your State hotline

Every teaching act is aimed at a purpose or achievement. Knowing the nature of the virus and all the troubles that accompany it, text 9 is initiated with a general intent. To NCDC, there is a need to educate or remind the reader politely of what is already known should the reader have forgotten the importance of the information. This reechoing or reminder is achieved through the use of the pragmatic markers '*remember'* and '*is'*. The verb '*remember'* is used attitudinally to indicate an argument while the finite verb 'is' carries the validity of the proposition. They establish a context of reassurance and also to disabuse the misconception people have concerning those with or who have recovered from the virus. The verbal structure '*do not'* is used to achieve this change in the reader or learner's way of thinking. Such change in the reader is seen as a broad change resulting from the perspective of the message and not as a specific discharge of social function. The last verbal structure is used to reassure an interpersonal relationship. With this, people without shame or fear of stigmatization will come out for voluntary testing. The teaching/learning negotiation is captured thus as Fig 8 and 9

Part A: Indicating the reminder process

Remember, COVID19	is	not a death sentence
Subject	Finite	Predicator (Complement)
Mood-declarative	Residue	

Part B: Bringing about a radical attitudinal change**.**

(ϕ)	Do	not	stigmatize
No subject	Finite	Predicator	adjunct Circum.
Mood –imperative	Residue		

Part C: Reassuring a context of interpersonal relationship

(ϕ)	Report	your symptoms	to your State hotline
No subject	Finite	Predicator	Adjunct Circum.
Mood-imperative		**Residue**	

Text 10: Please don't consume any mixture claiming to be COVID-19 vaccine. There is no approved drug or vaccine for COVID19. These substances can cause harm.

Text 11: Note: Self-medication can be very dangerous and may cause death. Treatment for COVID-19 should be under strict supervision

Texts 10 and 11 capture issues that trigger some of the reasons for M-learning. A look at the texts indicates that NCDC notices that the issues in the discourse are issues of concern. The issues are marked as perceived barriers to preventive health action. Text 10 is erupted due to controversies

on the treatment and cure of COVID-19. Such controversies include substances consumed as remedies. The text is intertwined with imperative and declarative acts or mood structures. The imperative act, though politely used in the context, is assertively provoked by the prevailing controversial situation. COVID19 is the most searched discourse in our world today. So, people catch the opportunity to perpetrate crime. Given this, NCDC finds it not out of place to politely educate the reader through the resilience of urgent warning. We refer to the imperative act or mood structure as a warning because the event, that is, the consumption of such a mixture is not in the readers' interest. This is an essential condition that plays a fundamental role in determining whether an act is a warning or advice. Greenbaum and Nelson (2002, p.62) avow that mood is the grammatical category that unveils the speaker's attitude towards the proposition' thus, '*Please'* as a mood marker in the context is used to underscore an attitudinal function of politeness. Text 11 is a continuum of text 10. Hence, the advisory continues politely with a declaration couched in the term '*note'*. This term as a reminder device is used to draw or gain the learner's attention to a said issue for emphasis. The purpose is to dissuade learners from taking wrong decisions that may mar them. See how the learning negotiation is captured below as Fig 10, 11&13

Please	don't	Consume	any mixture	claiming to be COVID19 vaccine
	Finite	Predicator	Complement	Complement
Mood- imperative		**Residue**		

(ii)

There	Is	no approved drug or vaccine	for COVID19
Subject	Finite	Complement	Complement
Mood- declarative			

(iii)

These substances	can	Cause	Harm
Subject	Finite	Predicator	Complement
Mood- declarative	**Residue**		

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Text 12: Do not ignore your symptoms. A sudden loss of taste/smell, cough or fever, may be COVID-19. Call your State hotline for testing.

Text 12 is characterised by a significant formation that is pragmatically substantial to learning. It is grounded in the imperative, declarative and imperative (Imperative + declarative+ imperative). In other words, it begins with the Imperative and ends with the imperative. Like a pyramidal structure or formation, it seems to be a formidable means for NCDC M-learning, probably because of its aptness. Nonetheless, caution is the watchword of the text. The first verbal imperative structure which precedes the declarative or that opens the discourse serves as a cautionary marker. It advises or teaches on symptoms. But to properly situate the reader in the M-learning context, NCDC uses the declarative to further define what these symptoms are. As such, the declarative structure is used as an enhancer to the imperative that precedes it. As an enhancer, it aids the

reader's cognition of the term being elaborated. To this end, while the first imperative is invested as a piece of advice rather than a strict command, the last imperative marker '*call'* is deployed by NCDC as a cue to action. With it, the reader perceives the seriousness of the message and adjust to positive behaviour rather than that which will impede such instruction.

Conclusion

The study so far has shown that the global scourge of COVID-19 is a disturbing phenomenon and that M-learning is pivotal to NCDC's success in minimizing the spread of the pandemic in Nigeria. The educational technology provides the NCDC a viable space in information dissemination as well as instantiates the best learning experience possible by ensuring that learners can learn wherever they are considering the ravaging nature of the virus. The malleability and solemnity of the selected text messages designate that the attitude of the NCDC is more of a concern rather than derision. The reason for this is not far-fetched. Some people are yet to agree to the existence of the virus; as such, they handle the situation with levity. With the aid of M-learning, NCDC makes its valid contribution towards the creation of social awareness that leads to behavioural adjustment as well as minimize the spread of the virus via the telephony aspect of the ICT. This teaching task through the telephonic medium is indeed worthwhile in learning. The study, from the perspective of the selected text messages, proves that M-learning is a channel that has huge access to information sharing amongst people, hence, bringing the entire nation into a knitted community. Considering both the language structure and propositional contents of the messages for learning purposes, the study unveils that, in an attempt to influence or persuade the reader concerning a particular situational context, NCDC reverts to distinct language patterns or choices such as the declarative and the imperative to construct diverse angles of interpretation of the messages conveyed. This dimension of the texts enhances not only the theme but as well as the ideational or experiential aspect of a discourse substantiated by context.

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A CONTRASTIVE SPECTROGRAPHIC ANALYSIS OF SOME ENGLISH AND ỤKWỤANI MONOPHTHONGS

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Abstract
Acoustic phonetics is the branch of phonetics that studies speech sounds in transit. It deals with the physical properties of speech sounds as transmitted in the air from when it leaves the speaker's mouth within the moment before it gets to the listener's ears. In this study, the spoken expressions of the native English speaker (Peter Roach) are contrasted with those of Ụkwụani speakers of English as a second language. Both Peter Roach and Ụkwụanị speakers of English as a second language articulated the same expressions. The native speakers which is also referred to as the model in the study is Peter Roach (2000), while the Ụkwụani L_1 speakers of English as a second language represented the Ụkwụani language group. The C.D run containing Peter Roach's voice which is also written in his textbook was played and our respondents are made to repeat all the expressions of Peter Roach. The spectrographic records were taken at the university of Ibadan, phonetics laboratory where the spectrographic analysis was carried out. It was found out that the tempo of the native speaker is higher than those of the Ụkwụani L_1 speakers of English as L_2. This is as a result of the many phonological rules such as elision which the native speakers observe. The said rules are alien to the Ụkwụani L_1 speakers of English as a second language. The main objectives of this study is to contrast the spoken utterance of the native speaker with those of the Ụkwụanị speakers of English as a second language. The voices of Ụkwụani speakers of English as L_2 were recorded and taken to university of Ibadan phonetics laboratory for analysis. The visible part of the English vowel one, is not as long as those pronounced by the ụkwuanị L_1 speakers of English as L_2. The visible part of the vowel [ɔ:] articulated by the native speaker is longer than that pronounced by the respondents and the fact that the duration of sounds cannot be pinned down to mathematical precision is also discovered.

Keywords : Acoustic Phonetics, formants, visible part, Hertz, milliseconds negative transfer and Ụkwụani Monophthongs.

INTRODUCTION

English and Ụkwụanị

The problem this study addresses is to point out the spectrographic contrasts between the spoken utterance of the native speaker of English and those of the Ụkwụani L_1 speakers of English as L_2.

English is an international language. It is a globalized and technological tool of communication as Oluyemisi and Bodunde (2016:163) note. In fact, English is the most international of all languages. 'It is a member of the Indo-European family of languages called West Germanic', as Barber (1999:81-83) notes and recalled by Oyeleye (2003:1).

There are three basic categories of English usage: as a native, foreign and second language. Quirk, R. and Greenbaim, (1976) A university grammar of English. London: Longman, the importance of the English language will therefore be examined in the following section.

It is the official language of Britain, the U.S and most parts of the common wealth countries. Osakwe (2011:9) notes that 'English is the mother-tongue of hundreds of millions of people in Britain, the U.S, Canada, Australia and New Zealand.' The importance of a language is not only determined by the number of its speakers and the size of its territory, it is also determined by the importance of its speakers. It is strongly believed by scholars such as Emenajo (2006), Gold (2011) and Osakwe (2011) that the following factors must have contributed to the growing importance of the English language.

English is the unquestioned language of international business, trade and commerce.
English-speaking U.S.A emerged as the prominent country of influence and power in world affairs and English is the dominant language of research and academic enterprise. Osakwe (2011:10) affirms that: English is superlatively outstanding: not by size of vocabulary (although large), or other linguistic or aesthetic criteria, but on political, economic and demographic realities. It is the major Lingual France in Nigeria. Osakwe further asserts that: Of all the items of merchandise that sailed in within the cultural cargo, the most important was the English language … English … became the living instrument and vehicle for conveying and preserving the cultures of both its home and host communities (2005:12). From the preceding facts about English, we can submit that "it is of unparalled relevance and inevitable to Ụkwụanị people who are among the many linguistic groups in Nigeria" (Omenogor 2014:4).

Ụkwụanị language is one of Nigeria's indigenous languages. Ụkwụanị is a member of the Benue Congo family of languages, i.e., the Kwa group (Osakwe (2010:12). Williamson (1990:139) describes Ụkwụanị as a language in its own right. According to her 'Ụkwụanị is a minority language which forms a cluster with Igbo and other languages. Ụkwụanị is also classified as a member of the Igboid languages. They include Igbo proper, Ikwerre, Ika, Izii-Ikwo-Ezza-MgboOgba and Ụkwụanị.' Ụkwụanị people share boundaries with the Isoko, the Urhobo, the Ika, the Igbo and the Ijaw people.

According to Uti and Iloh (1989:4), 'the people of Abraka and Orogun spoke Urhobo and a bit of Ụkwụanị'. Today, "Ụkwụanị is spoken as a mother tongue in Ndokwa West, Ndokwa East and Ụkwụanị Local Government Areas of Delta state" Omili (2015: ii). It is also spoken as a mother tongue in Orogun, Delta State as well as in Noni, River state. The language is, to a large extent, the same within the community, however, dialectical varieties indicative of the speakers' geographical locations exist. Ụkwụanị, like English, has a Subject Verb Object (SVO) language structure. Ụkwụanị plays some useful roles for its native speakers as it is part of their culture which is very important to mankind. With the language, important aspects of life of the people such as festivals, names, traditions are handed down from generation to generation.

Though a local and a relatively minority language, Ụkwụanị is very important to the citizens of the Ndokwa nation. Through the language, their rich cultural heritage is preserved. It also serves as their mark of identity and distinction besides its communicative function which is highly important. With the aid of Ụkwụanị language, the Ndokwa nation is able to hand down its rich cultural heritage from generation to generation as well as preserve it. Ukwuani runs the risk of being among the endangered languages in Nigeria as many of the youths of Ndokwa nation can hardly speak it. They merely can greet and nothing more. This is why the language should be studied so that it does not go into extinction.

English is the natural language spoken as a native language in England, other parts of Britain and other places. English and Ụkwụanị came in contact as a remote consequence of the arrival of the first English ship in the Nigerian coast. That is, the part of Nigeria now called 'Western minorities' to which Ụkwụanị is a member. The major interest of the English people then was commercial but the commercial interest also resulted in linguistic contact which eventually brought about linguistic interest.

In a Contrastive Analysis hence forth C.A of two languages, the points of structural differences are identified and these are then studied as areas of potential difficulty that is interference or negative transfer in foreign language learning. C.A emerges primarily out of the evidence that when learning a foreign language after acquiring competence of L_1, there is the tendency to transfer features of the first language (L_1) to the target language (TL). The evidence of the transfer manifests primarily in the phonology of any language concerned. This is probably because according to Hyman, (1975) 'Phonology studies the physical properties of sounds of a specific language, which speakers must learn or internalize in order to use the language for the purpose of communication (1)

In addition to Hyman's view, we draw attention here to the fact that the study of the physical properties of sounds of a language is also the concern of acoustic phonetics. While acquiring a second language, there
is the tendency to transfer to the target language (TL), our phonemes and their variants ... (Lado, 1975: ii).

According to Lado, (1975) C. A. is based on two assumptions:

a. that second language learning is not the same as first language situation and
b. that the learner does not approach the learning of L_2 from the scratch (11).

The language learner brings to the task of learning language tacit expectations about what he or she will be able to do with the language and presuppositions about the nature of human language which could be true or false. The above constraints necessitate Nickel's (1971) suggestion that:

> Both author and teacher require a knowledge of contrastive grammar in order to be able to predict, explain, correct and eliminate errors due to interference between source and target languages (1971:15)

The contact between English and Ụkwụanị is one of the cases of languages in contact, which necessitates Contrastive Analysis according to Weinreich's suggestion recalled by Uhunmwangho and Anyanwu, (199:176). We subscribe to Nickel's view since C A provides the author and the teacher with a knowledge of common and divergent features of different languages, so long as ideal models are used for description. C A between English and some Nigerian languages have

attracted the attention of some linguists. Past studies on the contact of English and Nigerian languages include Oluikpe (1978), and Amayo (1992). This work is another of such studies.

The Procedure for Contrastive Analysis:

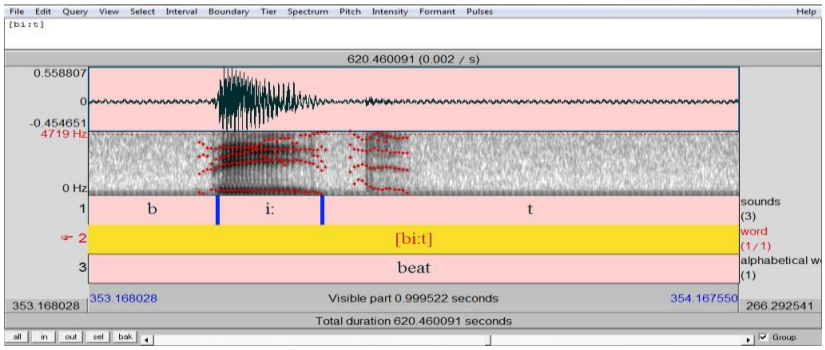
The term 'procedure' as used in linguistics refers to a particular way of arriving at a linguistic analysis or decision (See Crystal, 1979: 387). In a contrastive analysis, a linguistic analysis, of the concerned features of the two languages involved is carried out. Then the features of the two languages analyzed are compared while description of contrasts between the features of the two languages is finally carried out. The effects of the contrasts on the language user are also explained here. As Crystal notes,

Contrastive analysis is general approach to the investigation of language (contrastive linguistics), particularly as carried out in certain areas of applied linguistics, such as foreign-language teaching and translation. (2008:112).

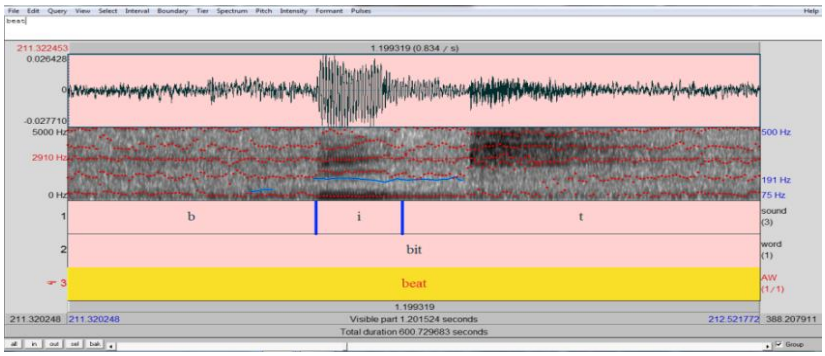
THE ANALYSIS

Beat, roof, course, earth, bid, bet and *bus* are used in this study. These words were used because of the various phonological concepts about them in order for the researcher to find out some facts, such facts as the concept of long and short vowels, central vowels etc. The Ukwụanị language does not have central vowels and long vowels hence we have to contrast the spoken utterance of these words that contain the said phonemes from the spectrographic perspective. A sound spectrogram is a visual representation of the spectrum of a sound, it is also called a voice print. Phoneticians generally use three dimensions namely; (1) frequency, shown vertically, (2) time, horizontally displayed and (3) intensity, indicated with the degree of the darkness of the formants in talking about the harmonic analysis of an utterance or a sound segment in a spectrogramme. The analysis that follows is therefore based on the above numbered variables. The different frequencies for each formant indicate their various tongue positions which account for the different vowel qualities. The higher formants are primarily determined by some qualities of an individual which he or she cannot vary and thus are not very relevant to the analysis here. The important formants for recognizing the qualities of vowels are all voiced, Osisanwo 2012:4) they are the first and the second. The analysis that follows will therefore be focused them. The control in the analysis is Roach (2010). Our data are comprised of Roach's (2010) articulations of some English expressions and those of the respondents in this study recorded in a CD rum of our Ụkwụani respondents. The data articulated by Roach (the control) and the respondents are the same. The various hertz numbers quoted are supplied by the spectrograms and recorded by this researcher in the course of producing the voice prints that is spectrograms.

a. Beat [bi:t]



Peter Roach



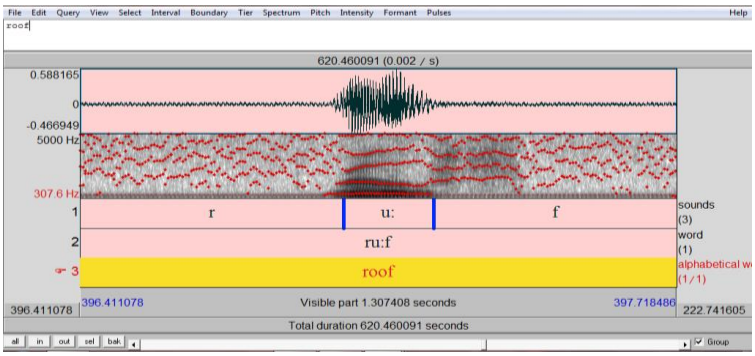
Ukwuani Respondent

The interest of this researcher in 'beat' is the articulation of the long vowel [I:]. The difference in the number of hertz between the first and the second formants in the control's (i.e., Peter Roach's) pronunciation is F2, 4719, Hz-F_1.0H2=4719H2 whereas the difference in hertz between the first and second formants in the respondent's pronunciation is F_2, 2910-F_1, OHz=2910. The phonological implication of the above is that the qualities of the vowel pronounced by the control and the respondents are different. Roach pronounced the highest English front, tense vowel (English vowel I) while the respondent pronounced an African high front vowel. The quality of the vowel in the respondents' sound is not as high as that in the control's own. The difference is the number of F_1 and F_2 in the controls and the respondents' articulations, this is substantiated by the wider space between F_1 and F_2 in the controls and the respondent's spectrograms.

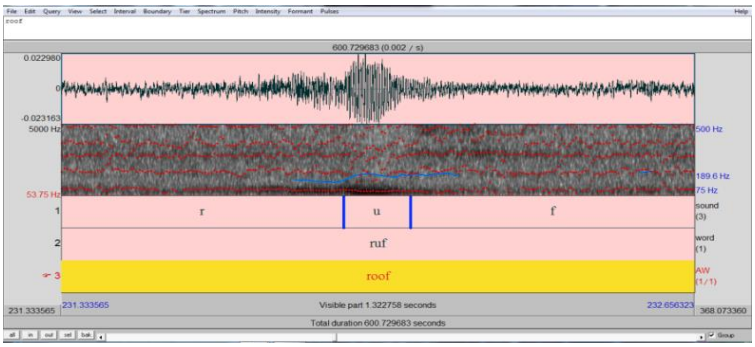
The spectrograms being analyzed show that the duration of the visible part in the control's pronunciation is approximately 1.00 milliseconds while that of the respondent is approximately 1.20 milliseconds. The visible part is perceived as from the beginning to the end of the word articulated. The interesting fact here is that the length of time taken by the control's production is not as long as that taken by the production of the respondent even if it has been observed that the respondent used an Ụkwụanị vowel while the control used a long vowel. Different phonological facts in English account for the above situation. Usually, English long vowels are not as long as they ought to be whenever they precede a voiceless consonant as they do in 'beat' /bi:t/. Furthermore, phoneticians have observed that English vowels at the end of the words are in fact slightly longer at the beginning… '(Crystals and House 1988a-285-294). The above principles of phonology are alien to Ukwuanị L_1 speakers of English as L_2. Equally, it has been observed that Nigerians with a kwa group mother tongue, hence forth (MT) treat English as a syllable timed tonal language thereby giving English syllable more intensity and quantity [*Length*, italics mine] than they have in Standard British English (RP) (Jowitt 1991:97). Another fact that must have

shortened the duration of Roach's pronunciation is tempo, which refers to the speed of speaking (Crystal 2008:479). The tempo of the native speakers is evidently higher than the Ukwuani people's own. The native speakers observe many principles of phonology such as elision, observation of weak forms, strong forms and stress rules which our respondents are ignorant of, the total duration stated in the above spectrogram refers to the entire time frame used in the capturing of the spectrogram. It also includes the space taken by noise before the words were pronounced, so they are not accurate for measuring the duration of the pronunciations involved. F_1 and F_2 in Roach' spectrogram is darker than F_1 and F_2 in the respondents' own which indicates higher frequencies in Roach's spectrogram. Lastly, the widths of F_1 and F_2 in the respondents' spectrogram shown horizontally are longer than those of Roach which indicates a longer duration of the vowels pronounced.

b. **Roof** [ru:f]



Peter Roach

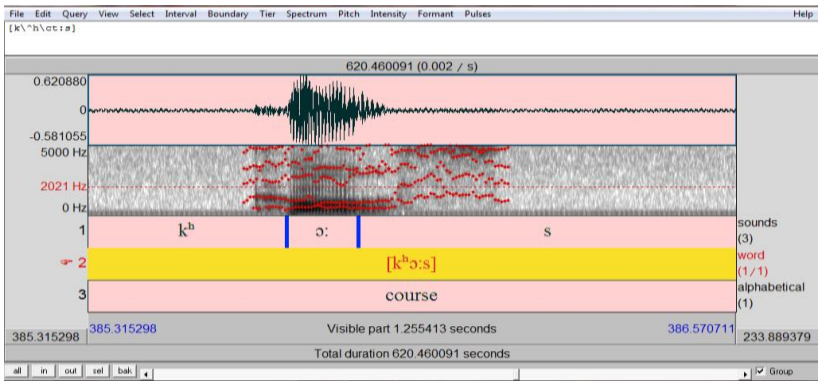


Ụkwụanị Respondent

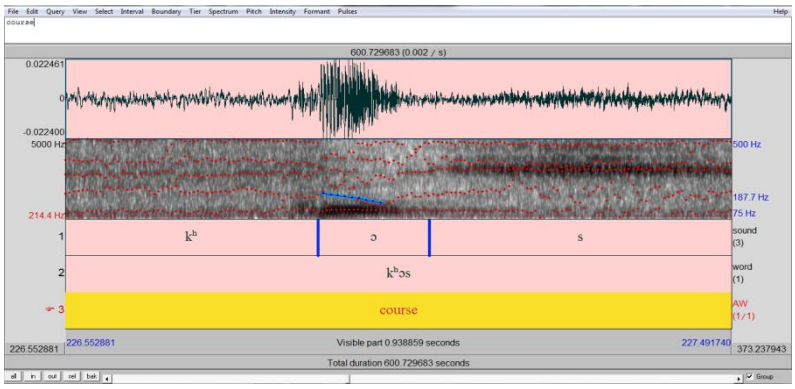
The difference in the number of hertz between F_1 and F_2 in the control's (Roach's) spectrogram, is F_2 5000hHz-F_1 307.4692.40, while the difference between F_1 and F_2 in the respondent's spectrogram is F_2 5000Hz-F_1 53.75Hz=4946.25 hertz. This shows that the vowels pronounced in the spectrograms are of different quantities. Roach pronounced an English high back, long vowel but the phoneme pronounced by the respondent is the same with the sound already identified as a back vowel with a high position in different Nigerian languages as was found by Aziza (2007:276)

in Urhobo language. Anagbogu, Mbah and Eme (210:118) in Igbo language as well as Ogunsiji and Olanrewaju (210:24) in Ibibio. The space between F_1 and F_2 in the respondent's spectrogram which is wider than the one between F_1 and F_2 in the control's spectrogram supports the difference in their frequencies as shown by the number of their hertz. The duration of the visible part in the control's production is approximately 1.31 milliseconds while that of the respondent is approximately 1.32 milliseconds. This shows that the production of the respondent is a bit, longer even if the control pronounced a long vowel while the respondent pronounced a short vowel. The phonological factors responsible for this situation are the same as given for the first spectrogram analyzed and substantiated with the facts observed by the earlier cited scholars. F_1 in the control's spectrogram is darker than F_1 in the respondent's spectrogram which shows that the control's F_1 is of a higher frequency. The spectrograms clearly display this fact. Lastly, the first formant in the respondent's spectrogram has a wider width than that of the control. This width is horizontally displayed and it shows that the duration of the visible part of the respondent's spectrogram is longer than that of the control.

c. **Course** [kɔ:s]



Peter Roach

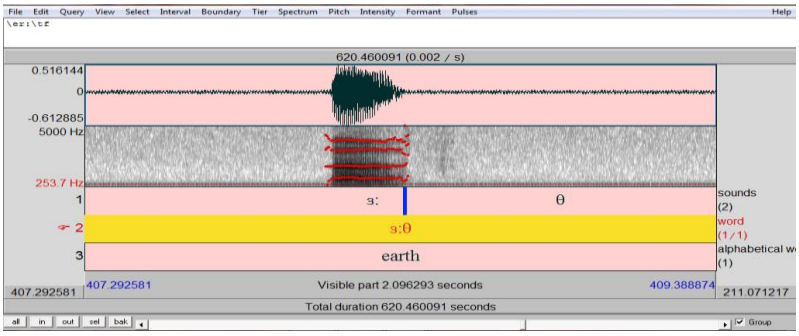


Ụkwụanị Respondent

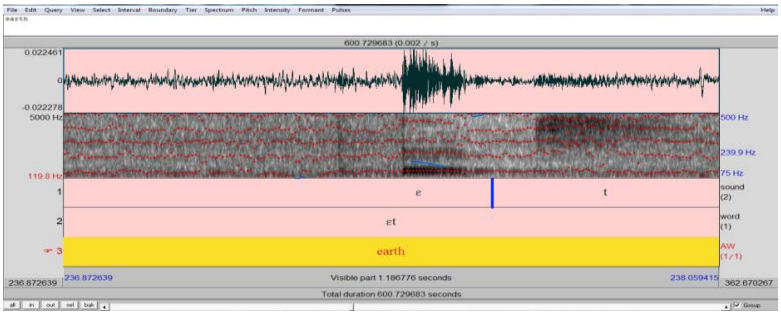
The difference in hertz between F_1 and F_2 in the control's spectrogram is F_2 = 2021Hz- F_1 =OHz =2021Hz while that between F_1 and F_2 in the respondent's spectrogram is F_2 = 5000Hz - F_1 =214.4Hz =4785.6Hz. These frequencies are corroborated with the gap between F_1 and F_2 in the respondent's voice print which is wider than the one between F_1 and F_2 in the control's voice print that is spectrogram. The above differences show that the vowels articulated are not of the same quality and quantity. The control articulated an English open, long, back vowel while the

respondent articulated an open vowel. The observed difference in quality is that while the control's production is just a little below the half open position, the respondent's own is actually lower and it is more open besides being short relatively. The width of F_1 and F_2 shown horizontally in the control's spectrogram are longer than those observed for F_1 and F_2 in the respondent's spectrogram. This fact supports the duration of the visible parts of the spectrograms as supplied by the spectrograph: approximately 1.26 milliseconds for the control and 0.94 milliseconds for the respondent's voice print (spectrogram). The recorded durations of the visible parts of the above spectrograms show the English long vowel [ɔ:] is truly longer than the Ụkwụani [ɔ]. This is a deviation from the earlier observation in the earlier spectrograms. This fact is a pointer to the observation by some scholars that mathematical precision may not be achieved at all times in the measurement of acoustic features. This position is supported by the psychological view of the phoneme to the effect that the phoneme is 'a mental reality. The phoneme is defined as 'the intention of the speaker or the impression of the hearer, or both' (Twaddell 1935:56) in Hyman (1975:72). The proponents of the above position stipulate that 'each time a speaker pronounces the sound [P] it is acoustically never quite the same as the [P], the speaker must have internalized an image or idealized picture of the sound, a target which he tries to approximate' (Hyman 1975:72). The above facts and a possible difference in the tempo of speech can be responsible for the acoustic features of the spectrogram being analyzed. The higher degree of darkness of the F_1 in the respondent's voice print, than that in F_1 in the control's voice print also explain the higher frequency of F_1 in the respondent's voice print as is displayed by 214.4 for the respondent and 0Hz for the control.

d. Earth [ɜ:θ]



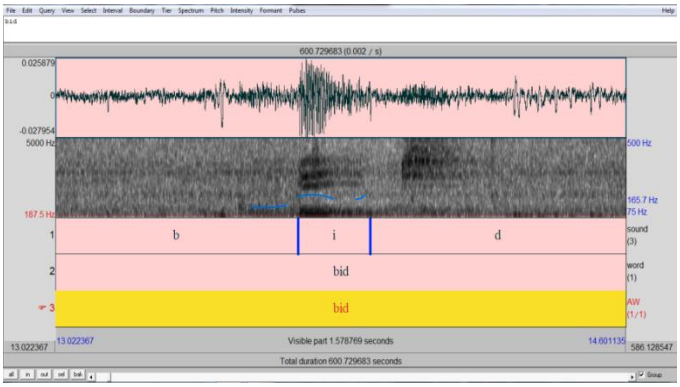
Peter Roach



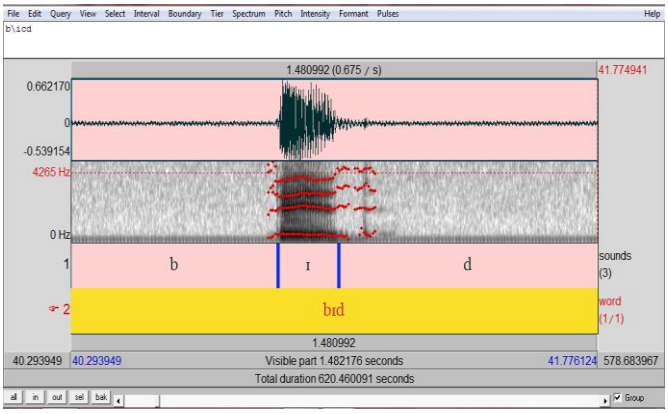
Ụkwụanị Respondent

The difference in frequency between the first formant and the second in the control's articulation = F_2 5000Hz- F_1 253;7Hz=4746.3Hz while the difference in the respondent's production is - F_2 5000Hz- F_1, 1198Hz=4880.20Hz. These figures show a wider space between F_1 and F_2 in the respondent's production. It indicates that the vowels articulated by the control and the respondent differ in quantity and quality. The control pronounced the English long, neutral, tense, central vowel i.e English vowel 11 while the respondent pronounced an Ụkwụanị half open front unrounded vowel. The phonological facts advanced in the third analysis are also responsible for the fact that the control's pronunciation actually has a longer duration than the respondents.

e. Bid [bid]



Peter Roach

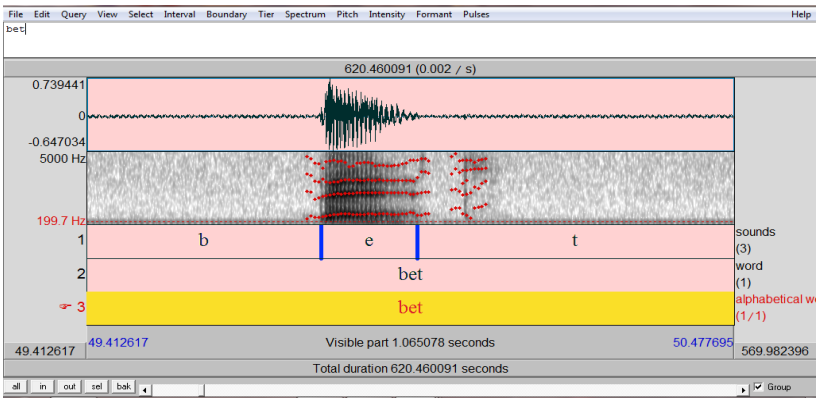


Ụkwụanị Respondent

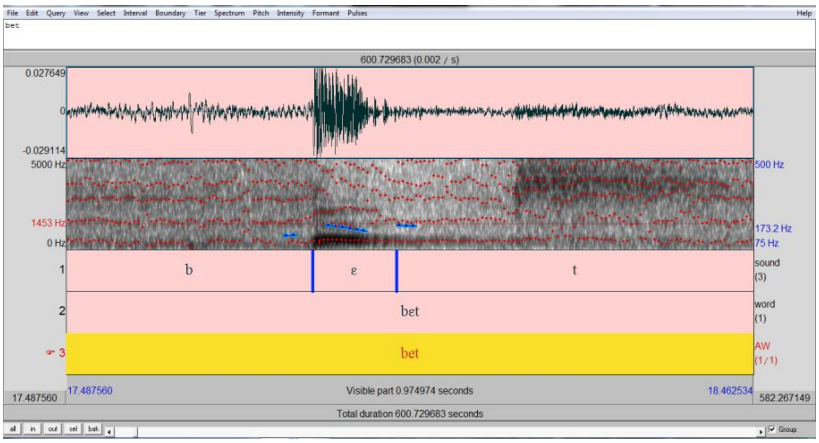
The difference in frequency between F_1 and F_2 in the control's articulation is F_2:4265Hz- F_1 0Hz=4265Hz while the difference between F_1 and F_2, is F_2, in the respondent's spectrograms is

5000Hz- F_1 ,187.5 = 4812.5Hz. This implies that the control (Roach) and the respondents' pronounced vowels of different qualities and to some extent quantities. Roach pronounced a short, lax, closed, front vowel that is English vowel 2 while the respondent pronounced a half-closed front unrounded vowel. Both vowels are high but the vowel pronounced by the respondent is not as high as that of the control's. The control's vowel is more closed. Duration wise, the respondent's articulation is a bit longer since its visible part takes 1.58 milliseconds while that of the control takes 1.48 milliseconds.

Bet [bet]



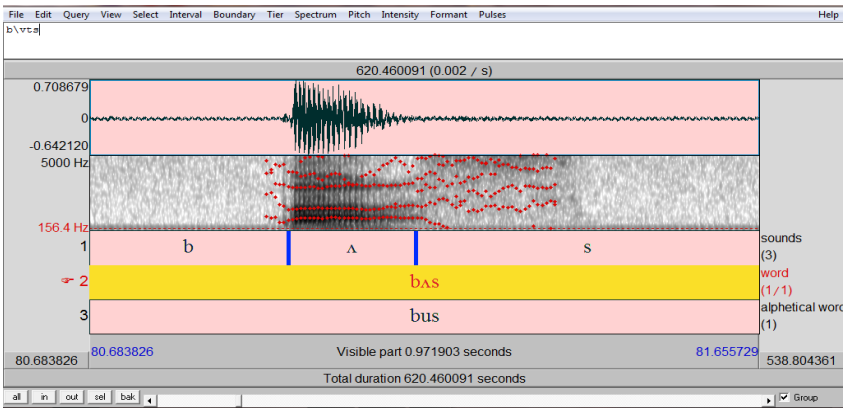
Peter Roach



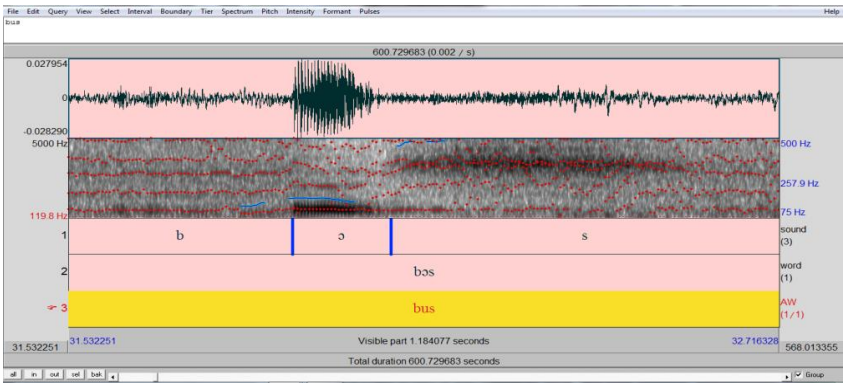
Ụkwụanị Respondent

The difference in hertz between F_1 and F_2 in the control is 4800 hertz while the difference between F_1 and F_2 in the respondent is 1453 hertz. It therefore proves the fact that they are producing different sounds. Duration wise, the English [e] is longer than the respondent's [Ɛ] as was shown in the duration of the visible part. The higher hertz in the control is supported by the darker formants. While Peter Roach pronounced a front vowel between a half close and half open position the respondent pronounced a speech sound that is half open which is [Ɛ].

f. Bus [bʌs]



Peter Roach



Ụkwụanị Respondent

The difference in hertz between F_1 and F_2 in the Peter Roach is F_2 5000Hz-F_1 156.4Hz=4843.6Hz while the difference between F_1 and F_2 in the respondent is F_2 5000 Hertz-F_1 119.8Hz-4880.2Hz. It shows that different sounds are pronounced. Roach pronounced a short, central, lax vowel while the respondent pronounced a sound different in quality like [ɔ] in English. The duration sound pronounced by the control as is indicated in the respondent's pronunciation has a higher frequency as can be seen from the darkness and the first formant. The respondent's sound is longer than the control's.

FINDINGS

1. The tempo of the native speakers represented by Roach is higher than that of Ụkwụanị people's because the native speakers observe some principles of phonology which Ụkwụanị people are ignorant of.
2. It is also discovered that the widths of F_1 and F_2 in the respondent's spectrogram are longer than that of the control's which indicates that the sound in the respondent's spectrogram is longer even if the control pronounced a long vowel. This is observed in the analysis of [I :]
3. Some English long vowels are not as long as some Ụkwụani short vowels as revealed by the spectrograms studied. For instance, the English [i:] and the Ụkwụanị [I]

4. English [ɔ:] is truly longer than the Ụkwụanị [ɔ] and the duration of the visible part for the English sound is also longer than the Ụkwụanị sound.
   [^] is shorter than the speech sound articulated by the respondent as their visible parts show.

CONCLUSION

The tempo, which is speed in speech of the native speaker is higher than of the Ukwani language speaker. Sound duration of the English men cannot be pinned down to mathematical precision because it cannot be constant as a result of the various principles of phonology such as elision, which they observe. The Ukwuani people are completely ignorant of the principles of phonology of English. The central vowels are a source of problem for the Ukwuani speaker of English as L_2 as observed in this study

RECOMMENDATIONS

Spectrographic analysis should be carried out between English and other Nigerian languages so that it can be confirmed whether the results will be the same as it is with the Ụkwụanị speakers of English as L_2. Any teacher to teach the Ụkwụanị L_1 speakers of English as L_2, should concentrate on the English central vowels as they are found to constitute problems of pronunciation as the spectrograms display.

NB:

Kay Williams is a woman.

Ụkwụanị: This is the right way of writing "Ụkwụanị" according to the orthography of the language. The "ị" is dotted up and down.

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HAND'S CONFIGURATION IN HAUSA DEAF GRAMMATICAL ITEMS

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Abstract

Hand or hands has an important role to play in the formation of lexical sign in Hausa Deaf Language. Hand (s) is one of the vital parts in the human body which is paramount and also functions in expression grammatical class in the language of Hausa Deaf. It serves as the root in any lexical formation or syntactic production. Some studies have been conducted on various aspects of spoken and sign languages grammatical class, but none focused on this current study. The paper tries to identify the grammatical categories that exist in Hausa deaf language. It also analyses how the lexical signs are ordering in deaf construction. The data was collected from the various joints of deaf people within Kano metropolis, participatory observation, written documents on sign language and photographs which are used for analysis. Finally, the study adopted Hand Tiers Model which initiated by Sandler (1989).

Introduction

During the past sixty years sign languages have been recognised as genuine languages with their own distinctive structure. Signed languages and spoken languages have many similarities, but also differ due to the different modalities: visual-gestural modality vs. auditory-vocal modality. Research on sign language linguistics essentially started with the publication of William Stokoe (1960) which was the first work that recognised the linguistic and communicative status of signing (Klima & Bellugi, 1979: 34). Therefore "Natural Sign Languages (SLs), are not merely pantomime and their grammatical structure was proven about 60 years ago" (Stokoe, ibid). Sign languages are looking very similar to each other but according to Klima and Bellugi (1979:64) "some people consider sign language as universal language even though, some linguists who conducted research on sign language verified that deaf people are varied among countries/communities and each has their own languages".

Research on the grammar of Hausa Sign Language (HSL) per se is limited; some work has been done on individual aspects of its phonology, morphology, as well as an applied and educational linguistics. But no work that focuses on hand's configuration in Hausa Deaf Language. HSL shares the same cross-linguistic tendencies as many other well analysed sign languages. It has developed in a social and linguistic context similar to most other sign languages. The Hausa deaf people produce their signs via combining the manual (hand, movement, location and orientation), and non-manual (head, face, and other parts of the body). There were researches conducted on different sign languages to mention a few; Pfau and Steinbach (2006), Johnson (2013) Schmaling (2000, 2011, 2013, and 2016), Gwammaja (2009, 2013, 2014, 2015, 2018, and 2019) and Kita (2003).

Hausa Sign Language

Hausa Sign Language (HSL) is the name of the most well-known gestural-visual language used by members of the Speech Community (SC) with several thousands of native and non-native signers. The language interacts among deaf and non-deaf in various meeting places. "Hausa Sign Language is the language employs by deaf in the Hausa speaking areas of northern Nigeria. There are no records on when deaf Hausa people began using Hausa Sign Language (HSL), the way it is being employed today" (Schmaling, 2000: 47).

A survey of deaf people in Kano demonstrates that there are; (a) home signers, known as mother tongue sign language and (b), educated bilinguals who are fluent in both Hausa Sign Language (HSL) and the American Sign Language (ASL). Carroll and Mather (1997) posit that "ASL introduced into the Nigerian deaf education system by Rev. Foster, the deaf African American preacher." cited in (Orie, 2013: 245). Many educated bilingual deaf people live and work in Kano because the city has one of the ASL-based elementary schools in north-western Nigeria. Deaf people generally do not acquire HSL through formal instruction but learn it in a variety of contexts, such as residential, meeting centers, their parents, peers or other members of the community as well as through sign language activities, or social exposure to other deaf people.

In addition, Hausa sign language is used for those people who spoken language is blocked, either by deafness or muteness. Hausa sign language is typically appearing as their primary communication systems. It develops at home which is a type of self-developed sign language. This form of communication takes place at the home and it also known as mother tongue sign or "home sign" language.

Methods and Theory of Framework

This research examines the daily conversations of deaf at various joints in Kano metropolis (Municipal, Dala, Gwale, Fagge, Nasarawa, Tarauni, Ungogo and Kumbotsu). On the aspect of examining lexical signs in Hausa language, the data has been collected via participatory observation. The selected lexical signs are used for the purpose of this paper. However, some sign words in spoken Hausa were also presented to them and asked them to produce the corresponding sign in their native language (Hausa sign language). On the other hand, signs were presented to them in context, and they were asked to demonstrate their meanings in their language. Photographs were taken and sketched by artists for the detail analysis. Written documents on sign languages were also consulted. Finally, substantial information was collected via participant observation, as well as taking part in casual conversation in the following places: - *Kwana Huxu, (Rimin A'i)*, *Fagge*, *Gidan Shattima*, *Kumbotso* and *Masaqa* as well as every day conversation with my neighbourly deaf friends. The study adopted Hand Tier (Sandler, 1989) as framework which comprises hand location, movement, and location (body or neutral space) and it's more appropriate in sign languages analysis.

Bound Morphemes in Hausa Deaf Language

Bound Morphemes in Hausa deaf language are morphemes that cannot stand alone as independent lexical sign and cannot be expressed unless the four morphemes are combined together, the morphemes include; the hand, movement, location, and orientation. Even though the hand stands as root or stem in any lexical formation within the language.

Hand Morphemes in Hausa Deaf Language

Hand morphemes comprise size, shape, or surface of an object. These hand shape (HS) also appear without carrying a specific meaning. Brennan (1990: 371-372) clarified that they can be "put together in different ways at different times to suit the needs of the discourse…" (Brennan, 1990:371-372). However, there are four bound morphemes originally serve as components of sign formation. The Hand configuration comprises the hand, movement, location and orientation (fingers selection and palm facing) during articulation. Often referred to by the numbers and letters they represent in the language as well as the manual alphabet, though the Hausa sign language do not have manual alphabet.

Location Morphemes in Hausa Deaf Language

Location refers to the major bodily areas or neutral space in which the full signs are articulated but still remain as bound morphemes unless it combines by another dependent morphemes (articulation parameters) on the eye, mouth or nose regions etc. Similarly, the location is the second morpheme in forming sign lexical is neutral space (Schmaling, 2000: 98-99).

Movement Morphemes in Hausa Deaf Language

Sign can be either static or have path movement between two locations. Movement morpheme can occur on the body/face or in space. There may also be movement from the body into space and vice versa. Movement may also involve interaction between the two hands (separate; come together; approach each other, contact each other), and the hands can move simultaneously and alternatively (Schmaling, 2000: 98-99).

Orientation Morphemes in Hausa Sign Language

Orientation is one of the morphemes primes which differentiate among varieties of signs within a sign language. It comprises information in both the location that palm facing and the finger (s) selection during sign formation. Orientation might remain static within a monomorphemic sign and it may also be changed (Battison, 1973. Cit. in Gwammaja, 2018: 60).

Formation of Hand Sign in HSL

The formation of lexical sign in Hausa Sign Language occurs as a result of combining hand with others morphemes such as movement, location and orientation. Hand acts as root in any lexical formation. The hand forms lexical sign, either in body or in neutral space.

Hand Sign in the Neutral Space

Hand sign(s) form when the hand morpheme attaches with three morphemes (movement, location, orientation) in the neutral space location. Signs produce in the neutral space have no contact with any part of the body. Most signs in HSL are produced in the neutral space, as some previous works proved that (See Schmaling (2000; 84); and Gwammaja (2018:68). Examples of neutral space signs:

Shi 'he'

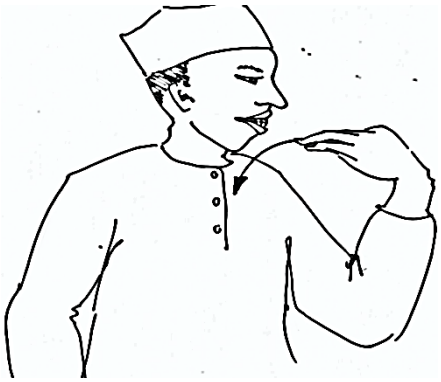
Ita 'she'

Nan 'here'

Can 'there'

Hand Sign on the Body

Hand sign(s) produce in the body are opposite to those signs form in the neutral space. In this category, the signs produce when hand morpheme attaches with movement orientation and any of the body part location such as head, face, nose, mouth, `ear, chest and hand, see (Gwammaja, 2018: 40). Below are some examples of body signs :

1. 

2.

Ci ‘to eat’ *Gani* ‘see or look’

3.

Ni ‘I’

Hand's Configuration in Hausa Deaf Grammatical Category

Hand plays important role in any sign grammatical formation in Hausa Sign Language. The hand shape comprises movement (straight and arc), location (space or body) and an orientation (finger selection and palm facing).

Noun Signs

Noun signs refers to the name of person, place, animal or things and can be produced when the hand morphemes attach with movement and orientation morphemes (palm facing and finger selection), as well as either in neutral space or body locations. See examples:

4.

Budurwa 'matured girl'

5.

Yarinya 'girl

6.

Bazawara 'Divorced woman'

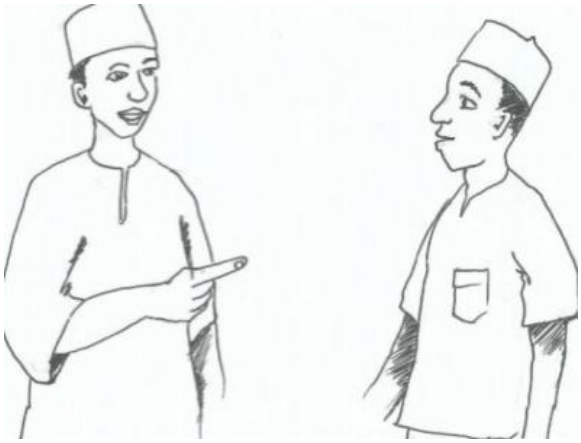
Figure 4, demonstrates hand movement in arc directly to the chest location (breast) of the signer with bowing fingers and palm facing the signer. This indicates sign of breast at its peak which refers to *budurwa* ‘matured girl’ in HSL. In figure 5, the sign of *yarinya* ‘girl’ produces when the hand moving to the ear location with bending fingers and palm facing the right side of the earring location. Finally, figure 6 shows the sign of divorced woman, commonly known as *bazawara* in Hausa community. The sign forms as a result of hand movement to chest location ‘breast’ with all fingers extension and palm facing signer body.

Pronoun Signs

Pronoun signs in HSL refer to signs that are used to replace the name of person(s) or things which always appearing at NP (subject) and NP (object) and indicate number(s) and gender in the morphosyntactic configuration. See from figures 7-9;

7.

Ni ‘I’

8. 

Kai/Ke ‘you’

9.

Shi ‘he/him’ *Ita* ‘she/her’

Figure 7, demonstrates hand moves in arc directly to the chest location of the signer with an extension of an index finger and palm facing the signer. This indicates first person, muscular/ feminine, singular (1st per, m/f sg). In fig 8, the hand moves straight with an extension of an index finger and palm facing the right side of the signer to the direction of the addressee, which signifies the second person, muscular/ feminine, singular (2nd per, m/f sg). Finally figure 9, shows hand movement (straight) on the space with an extension of index finger to the right or left side location, to indicate male or female (he/him & she/her).

Verb Signs

Verb refers to an action sign for a word. In Hausa Sign Language, there are so many signs for action, which formed at both neutral space and body locations. Below are some examples:

10.

Gani 'to see'

11.

Ci 'to eat'

12.

Ja 'to pull'

13.

Tura 'to push'

In 10, the hand moves in arc directly to the eye location of the signer, with an extension of an index finger and palm facing the signer. This shows action sign for *gani* 'to see'. In 11, the sign of ci 'to eat' forms when the hand moving close to mouth location with bending fingers and palm facing the down. As in 12, the action sign of *ja* 'to pull' produces when the double hands move to the neutral space and pulling back at the same time to signer's body. Then, in 13, the hand moves away from the signer's body to neutral space, with an extension of fingers and palm facing away from the signer.

Adverbs Signs

Almost all the adverb signs produce in HSL are indicated the signs of place, time and manner etc. No sign can be produced in any sign language without using the hand morpheme. Below are the examples:

14.

Nan 'here'

15

Can 'there'

16.

Yau 'today'

17.

Jiya 'yesterday'

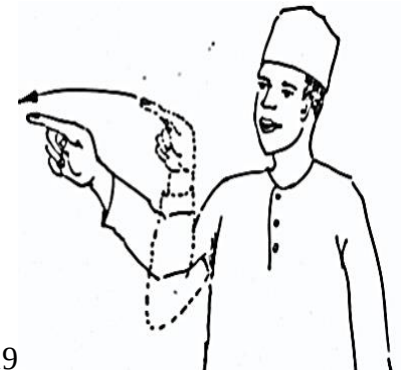
In addition, fig.14 demonstrates the movement of hand straight to neutral space, with an extension of an index finger and palm facing down in signing *nan* 'here' and for the sign of *can* 'there' hand moves in arc/straight to neutral space location, with an extension of an index finger and palm facing away from the signer. Therefore, the sign of *yau* - 'today' - produces as a result of straight movement of hand to neutral space, with an extension of an index finger and palm facing down.

Finally, fig. 17 shows how the hand moves back in arc to cross the shoulder of the signer and instantly moves forward, with an extension of index finger as well as the palm facing front of the signer.

7.4 Demonstrative Signs

Demonstrative signs in HSL refer to lexical signs that can be produced via pointing to the location where person (s) or thing(s) are located and their number (s) will be specified. There are two types of demonstrative signs: proximity and distance. The sign describes how close or far away an object (s) or person (s) be at a specific location from the signer body.

18. *Wannan* 'this'



19 *Wancan/Waccan* 'that'

20. *Waxannan* 'these'

21. *Waxancan* 'those'

The sign of *wannan* 'this' produces when the hand moving away from the signer towards the space location using an index finger extension, with the palm facing down. This indicates how close the location of person or object is from the signer's body. In figure 19, the sign of *wancan* or *waccan* 'that' is formed as result of the hand movement (straight) into the space location, with the index

finger extension and palm facing downward. The sign involves pointing to a person or object that is located far away from the signer. There is no gender difference in these forms of signs (*wancan* and *waccan*). The dotted lines in the above figures indicate the starting point of the global (primary) movement of the sign. Therefore, in figure 20, the hand moves (straight) to the neutral space with an extension of index finger as well as the palm facing leftward. Slightly, a repetition of movement is made when the sign of *waxannan* 'these' is produced. The sign employs to point at the people or objects positioned nearer to the signer body. The above arrow points at persons or items directly.

Finally, in 21, the sign of *waxancan* 'those' is produced when hand is moved straight to the neutral space, with an extension of index finger and palm facing downward, slightly a local movement of sweeping is also added. The above sign uses to point persons or objects that are positioned far away from the signer. The dotted lines in this figure describe the path (secondary) movement in sign production.

Conclusion

Results of this study on Hand's configuration in Hausa deaf grammatical items indicated that the hand adopts a shape in any lexical sign formation. The shape comprises hand movement, selection of finger or fingers during the movement, as well as location and palm facing. All signs of grammatical class in HSL are formed in both neutral space and body locations.

The study discusses Hausa Sign Language and illustrates how nouns, verbs, adverbs, pronouns and demonstrative signs are produced within the language. Each sign represents a class of grammar it belongs to in HSL. The pictures of signs used describe how nouns, pronouns, adverbs, and demonstrative are produced. This particular discrepancy is given by the combination of hand position, movement, location and orientation of the signs.

This paper contributes to the grammar of hearing and non-hearing (deaf) people in HSL. It also identifies that Hausa sign language has grammatical categories, which are contrary to the other sign languages in the world.

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A THEMATIC ANALYSIS OF SELECTED NOVELS OF CALIXTHE BEYALA

BY

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ABSTRACT

Extant studies on the works of Calixthe Beyala have been investigated from psychological, feminist, and stylistic analysis with little or insufficient attention to the thematic analysis prominent in Beyalian novels. This study, therefore, examines thematic preoccupations in Bayalian novels with the view of finding how Beyalian novels are able to reflect and refract socio-political, negritude, and economic realities and experiences. The study reveals that Beyalian novels are characterised with thematic preoccupations of sexual abuse, violence and women and girl-child oppression. The study concludes that Beyalian novels are a reflection of social realities not only in Francophone African countries but also Anglophone. The issues explicate socio-cultural, economic, political realities and experiences which exemplify the depression, oppression and subjugation suffered by women in a male-dominated African society.

Keywords: thematic analysis, Beyalian novels, oppression, violence, and sexual abuse

Introduction

No writers write in a vacuum. Writers deploy different creative approaches and methods in their texts to reflect and refract socio-political values and realities of in their countries. This is because, since literature 'finds its expression in language; therefore, language remains a vital tool in literature with a view to re-creating and explicating events and realities in the society (Osundare, 2010). Ashcroft (1995:20) posits that:

> Language caries culture, and culture carries, especially through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. Language is thus inseparable from us as a community of human beings with a specific form and character, a specific history, a specific relationship to the world.

Ashcroft asserts that language and literature are inseparable. They are both deployed in the representation of realities. Most times, writers may be implicit in their concern. They try to project realities. Among ways of explicating realities is the thematic preoccupation analysis.

A theme can be referred to as the moral lesson(s) behind a story, text, play, event, and situation. According to Amenorvi and Grumah (2019), a theme may be referred to the lesson behind a subject matter. A theme is sometimes and interchangeably defined with "motif" (Abrams,

1999). Abrams further opines that a theme is "more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader" (Abrams, 1999:170). Theme simply refers to issues which have received the attention of a literary writers. The analysis of theme is called thematic analysis.

A thematic analysis is the analysis of thematic preoccupations in a text. Thematic preoccupations revolve the issues in a text. Writers most times use issues to convey their attitudes and feelings on socio-political happenings, events, and realities. Issues are a pointer to the social and personal experience of a writer. According to Chijoke Uwasomba (2014), the writers irrespective of their ideological persuasion have a duty to discharge to the society and to themselves because writers are saddled with social responsibility to communicate certain social and personal experiences to an audience. The need to expose the thematic preoccupations in the francophone writers particularly Calixthe Beyala and her selected works has informed this study. The thrust of this paper, therefore, is to examine the thematic preoccupations in selected works of Calixthe Beyala in order to revealing how Calixthe Beyala has refracted personal and social experiences and realities in the francophone context.

Statement of the problem

Previous studies have examined the thematic preoccupations in the works of African writers. Olayinka (2014) investigated juvenile disorders in selected works of Calixthe Beyala. Situated within Freudian psychoanalytic and Nietsche's resentment theories, the work specifically showed the angst of Calixthe Beyala to oppression, girl-child abuse, violence women oppression and other in a male-dominated African society. The study examines neurotic disorders of oppressed adolescent females in Calixthe Beyala's novels. The study concludes that Calixthe Beyala's works are characterised with male- dominated patriarchal oppressive themes such as gender discrimination, female-sexuality control, girl-child commodification, marriage, forced marriage, motherhood, widowhood, and rape, incest or paedophilia. While Olayinka examines Calixthe Beyala's works from psychological approach, ours is purely a linguistic analysis of the selected text.

Halimi (2015) examines the question of "self" and women identities in Calixthe Beyala's texts from the liberal human orientation to existentialist points of view. The study, investigates how women construct their identities within the ambit of social and fictional francophone context. The study asserts that certain trivial anti-feminist discourses are valorised through natural multidimensional and anti-racialist social realities. Though the study and the current study are similar in a number of ways, there exist certain dissimilarities. While Halimi investigates the construction of women identities in Calixthe Beyala's works, ours focusses on the thematisation of social and personal issues in Calixthe Beyala's works.

Ajibade (2017) cursorily examined the major thematic preoccupation of Nigerian literature. Situating the work within the ambit of the first generation of Nigerian writers, the study, specifically, revealed that thematic thrusts of Nigerian writers include reincarnation, anti-colonialism, gender, religions, feminism, marriage, love, morality, mortality and politics. The similarity of this study with the current work is that they both examined how writers use thematic preoccupations to reflect realities. However, there exist a lot of dissimilarities. While Ajibade work is situated in the Anglophone context, ours is in francophone. Also, while Ajibade copiously selects and investigates a number of Nigerian writers, ours is on one writer-Calixthe Beyala.

Olayinka (2018) specifically investigates the representation of female bodies in the subversion of hegemonic practices in selected works of Calixthe Beyala. The study examines how female bodies have been object to man's oppression, ridicule and denigration. Female bodies, aside from being regarded as man's property, have become the oppressive tools of taboos, marriage, maternity, servitude, excision, infibulations, and virginity test and so on. Women, therefore, need to resist, exterminate, and overturn these oppressive tools and thereby there is a need to invoke a new female image. The study concludes that Beyalian novels call for radical reordering of female bodies. Beyala radically calls for demystification of cultural beliefs which projected the subjugation of African women in a male dominated society. While this work examines the representation of female bodies in exterminating women oppressions in Beyalian novels, this study examines how Beyala depicts her personal and social realities in her novels.

From the foregoing, it can be observed previous studies have paid little or no scholarly attention to the thematic preoccupations in Calixthe Beyala's novels. This study, therefore, examines the thematic preoccupations in Calixthe Beyala's novels with a view to revealing the personal and social experiences of the author in the francophone context.

The biography of Calixthe Beyala

Calixthe Beyala is a francophone writer and an essayist. She was born in 1961 in Eton from Saa, a city situated about seventy-two kilometers from Yaounde, the capital of Cameroon and was separated from her mother at the age of five but raised by an elder sister in one of the ghettos in Douala. Beyala was influenced by her grandmother's stories and enjoyed the world of energetic women and storytelling, and this makes life unbearable in the shantytowns of Douala. She was fascinated by the stars and they became part of her world of fantasies and literary expression. At seventeen, Beyala migrated to France where she wrote her baccalaureate and became a writer. She published her first novel called ***The Sun Has Looked Upon Me*** in 1987. Two years later, she founded an organisation that promotes social and political equality for all immigrants and minorities in France. In 1995, she published ***Loukoum: The Little Prince of Belleville***.

Among the concerns of Beyala are poverty, violence, subjugation of female characters, sexual abuse, child trafficking, illiteracy, corruption, and so on. Beyala is saddened by the high level of poverty and illiteracy in a male dominated African society. All these are explicated in Calixthe Beyala's works. However, the works of Beyala have received literary criticisms and reactions. For instance, Pierre Assouline and Paule Constant have accused Beyala of plagiarisms because Beyala plagiarises the works of Alice Walker, Paule Constant, Ben Okri and others. Contrariwise, Beyala justified her works by vacillating in her responses that she had drawn from the source which the other writers borrowed from.

The recurrent themes in Beyala's novels have centred on violence, sexuality, and subjugation of female characters in a male dominated society. She is mostly concerned with the subservience, selfhood, female body, authenticity, and performance in Africa. For instance, Nfah-Abbenyi (1997) opines that:

> Beyala subverts and politicises not only "woman" but the woman's body experiences. She achieves this by articulating a sexual politics that need not necessarily define womanhood in

relation to motherhood. Identity, subjectivity, and sexuality are intricately linked".

This suggests that Beyala is uncompromising and she succinctly represents sexuality in her novels. Beyala, through her works, depicts hard realities using a postmodern tool in justifying anti-patriarchal literary style and centres on the themes of violence, sex, and imagery. The works of Beyala contain nonlinear narratives. Her narratives are traceable to Africa oral traditions, which unravel the misery and misfortune of African women in a male dominated society. Beyala's works challenge the maltreatment, subjugation, oppression, and victimisation of African women. All these, Beyala brought into limelight through the theme of sex(uality) and violence.

The synopsis of the two selected Calixthe Beyala's novels

The four selected novels are the following: ***C'est le soleil qui m'a brûlée, Tu t'apelleras Tanga, Comment cuisiner son mari ā l'Africain***

C'est le soleil qui m'a brûlée

This novel tells the story of a young girl called Atéba Léocordie. Atéba Léocordie struggles towards achieving a self-determination in an urban ghetto general quarter. The environment is known for high promiscuity, corruption, divorce and so on. Abandoned by her mother during her childhood stage, Atéba, the heroine, is raised by a domineering aunt who treats **her niece** and the array of lovers in her life with contempt. Ada, her aunt, seeks to ascertain the position of authority under the guise of family honour by subjecting Atéba to the egg ritual. Ironically, Atéba is still a virgin. Ada publicly brandishes the virginity as if it were a trophy. It is by condoning and reinforcing such cruel practices on women's bodies that adults like Ada could control children such as Ateba. The young woman rebels against what she considers to be a society that has no sense of direction or hope for a better future, and her introspective look at her society confronts this status quo. Her act of defence is seen in the way she presents women's body. Humiliated and violated by the egg ritual, she seeks solace in her friendship with a young prostitute called Irène. Through this friendship, Ateba depicts the subjugation of women and their struggles to be free from male domination as necessary. When her friend dies from an abortion, she commits a murder that in the rashness of her adolescent mind. She vows to destroy every man that comes her way. She describes man as an agent of women's subjugation through a violent act that is self-liberate. The recurring statement in the novel is that "God created woman on her knees, at the feet of a man."

Tu t'apelleras Tanga

Raised by a father who orders her not to look at people in their faces, Tanga is a typical example of a woman who refuses "to be on her knees at the feet of men." Physically battered and psychologically damaged by rape and incest at the tender age of twelve by her father, Tanga was forced to undergo a clitoris test in order to go into prostitution by her mother. Tanga, like Atéba, is determined not to let the tragedies that have become part of her daily life deny her the efforts of self-actualisation in a post-colonial climate of destitution and violence. Women are prostitutes and children are a cheap commodity. Tanga's story reveals the degradation that children in the African slums are forced to live with. This is an indictment on a society that has lost its traditional family values. Nevertheless, in the bleakness and hardness of Beyala's stories, there is a persistent glimmer of light at the end of the tunnel. The women and the children that are at the centre of her stories seek out other forms of self-determination. They are not condemned to rot in their slums or sell their bodies in order to make money. What we see constantly is Beyala's ability to portray tragic

conditions that Africans in the post-colonial era has created something to live with. She also leaves the post-colonial subject with a potential for change.

For instance, Ateba seeks for Irene's friendship. She never judges her lifestyle, but uses the friendship to understand what happened to her own mother and many other women. She also has an ability to dream about the stars, moon, and sun and write letters to other women. In the same way, Tanga's friendship with a group of disinherited but streetwise children brings her closer to children, especially their daily, live realities and experiences. Tanga gives a new meaning to her own existence. This one is different from the constant possession and objectification of her body.

She spiritually survives death through the woman called Anne-Claude with whom she shares her story in prison. Women in Beyala's stories are an intrinsic and inevitable component of a network of support for other women, even though individual women must eventually redefine their own lives.

Comment cuisiner son mari ā l'Africain

The title, *How to cook your husband in the African way,* focuses on the life experiences of Aissatou. The first step of Aissatou who wants to "capture'' Mr Bolobolos' heart was to visit Professor Gombi, the marabout of the city. It was believed among the elders of their time that "an African woman who does not have a marabout is like a ship without a compass. She is without a spiritual guide" (MAM Pg43) ''Une africaine sans marabout c'est comme un navigateur sans boussole, dissent les vieillards. Sans guide spirituel, elle court ã sa perte'' (MAM Pg43). Une Blanche qui a déjà compris que la magie africaine peut l'aider à obtenir "Retour dans vingt-quatre heures du bien-aimé-affection-immédiate-fidélité à l'infini-satisfaction sur-le-champ ou rembourse-casse sa bouche de mépris et baisse les yeux.'' This means that a white woman who understood the African magic would help her to achieve an immediate affection, bring loyalty to the infinitely satisfaction on the spot with immediate effect, twist her mouth with contempt and lowered her head".

Aissatou fell in love with her neighbour, but the man was a womanizer and was always seen with only pretty young girls. The young woman went ahead to prepare a good traditional recipe for his mum to seduce him. The culinary is total, and the menu contains the following: crocodile 'Boa', antelope, the 'ngombo' (draw soup), all served with plantain and ginger juice.

Aissatou's pretext aims to explain how she intended to capture the attention of the young and handsome Bolobolo by not willing to be seduced by the unique physical trappings of the storyteller. However, with perseverance, strength and enticing aroma, Bolobolo eventually succumbs to the culinary charms of his pretty neighbour.

Maman à un amant (MAA)

MAA deals with the issue of adultery among the migrants in France. The protagonist is a boy called Loukoum his father Abdou and M'amaryam his step mother who decided to get a white lover and had the desire to learn how to read and write in Belleville. Loukoum, on the other hand, fell in love with a white girl called Lolita. It also exposes the black migrant woman who seeks liberty like the white women. *Maman a un amant* (*MAA)* is the beginning of an innocent but thought-provoking story of a migrant child, his father and step mother in Belleville.

The narrator in this novel is Loukoum. He recounts the story of his father, stepmother and siblings who live in Belleville, a shanty town mostly populated by African migrants. When M'amaryam goes on vacation for a change of environment, everything turns upside down. During the vacation, she falls in love with a white man. After the vacation, she travels home and the relationship continued with her desire for love and freedom not minding the African community of Belleville where she belongs. There she is always reminded about her culture that is the need to reproof her whenever she misbehaves.

The novel is full of humour made by Loukoum and Loukoun enriched the memories of his mother through humorous actions. M'amaryam is a prototype of a courageous African mother. Through her, Beyala pays homage to the women who came from Africa, who struggled for survival from their native country coupled with the tasks of taking care of host of children. She has a freckle husband, who is burdened with economic difficulties and the personal aspiration for freedom. After vacation, M'aryam Traoré continues her adulterous life and the quest for reading and writing.

Thematic preoccupations in Calixthe Beyala's novels

The following are the major themes in Calixthe Beyala's novel: sexual abuse, violence and women and girl-child oppression.

Sexual abuse

Sexual abuse is one of the themes in Calixthe Beyala's novels. In the novel *The Sun Hath Looked Upon Me*, Beyala presents the story of Ateba, who became conscious of herself at a very tender age of nineteen. Abandoned by her mother, Betty engages in prostitution at the age of nine, while Ateba, who was raised by her aunt was sexually abused. CSB has girl-child abuse as the central theme. The text discussed about a 19-year-old girl who was abandoned by her prostitute mother to go and live with her aunt in an African town of Awu. She was caught between the expectation of her aunt who seeks a higher bride price for her and her fragile violent hold on sanity.

Beyala gives an illustration of sexual abuse in an African Ghetto; in addition, she supported women's voice across racial, religion and class barriers. In the text, the girl-child is meant to sell herself for the purpose of feeding the family through prostitution. In addition, female genital mutilation is part of the abuse suffered by the women and girl-child. Words like "la prostitution" (prostitution), "crime" (crime), 'la deuille '(bereavement) characterise the novels.

Excerpt 1 :

> Hassan est planté devant moi. Il attend sure à me soumettre à son désir. Le seul mot qu'il a prononcé suffit à me margeur, à décortiquer toutes les entrantes amoureuses j'offre le corps pour nourrir la famille. Je refuse l'habit qu'il veut me faire endosser.

English translation

> Hassan stands right in front of me. He is making sure that he will submit me to his desire. The only two words he has spoken are enough to mark me, to take the husk off like "any amorous embrace in which i offer my body to feed the family. I refused the suit which he wanted me to wear'

The words such as "soumettre" (to be submissive), "desire", (desire), "amoureuse (in love with), "nourir la famille" (to feed the family) evince the thematic concern sexual abuse of women and girl-child in selected works of Calixthe Beyala. These words depict the unfortunate fate that befell the girl-child and women even after independence of Africa. Beyala focuses her story on African culture practice after independence. African leaders have continued to cherish foreign culture and relegate their culture to the background. The genital mutilation is an inhuman treatment lavish on the girl-child in order to be transform them into womanhood. In the society, woman is regarded as an item meant for sale. This is because woman is part of the man's property. That was the reason Ada, Ateba's aunt, was shopping for the wealthiest man that will marry Ateba. In this situation, the girl-child does not have a say, whatever the adult says is binding on her. Let us consider the excerpt below:

Excerpt 2 :

> Hé dis ! Ça coûte combien ça, ces fringues ?
> Que c'est ! beau tout ça !
> Aie ! Sida ! Sida !
> Bof, non, juste Gono, Gono,
> He he ! Moi j'aimerais bien l'avoir ce poisson-là dans mon lit.'
> TTTp53-54

English translation

> Hey! How much did that gear cost?
> Pretty fancy all that!
> Ay! Aids! Aids
> Nah, the clap-only the clap,
> Eh, eh, me, I wouldn't mind that fish!"

The excerpt above illustrates the attitude and ideology of men generally towards a woman. It is as if women are just mere objects; meanwhile, the unmarried ones are regarded as prostitutes. Hence, the above comment is directed to young Tanga who as a single girl went to a beer parlour to drink and relax like men. These are actions generally reserved for men. Immediately the men saw her, they began to make jest of her. Meanwhile, it was her mother who made her angry because she went out and could not bring anything from her previous outing with monsieur Jean. The poor Tanga was frustrated and was left with nothing to eat. It means she has to engage in prostitution before she could feed her family. It is the traditional duty of the parents to fend for their children,

until they are mature and become independent. What can be inferred from the above is that sexual abuse is the recurrent thematic issue in the works of Calixthe Beyala.

Violence

Violence is another thematic concern in the works of Beyala. Beyala is concerned with both domestic and public violence. Women have suffered a lot of violent attacks and abuse in their domestic sovereignty. This shocking revelation in the novel demonstrates the violent illusions about the African woman which negritude literature has undergone. Beyala in this novel has given a voice to those who had experienced the emotional and psychological effects of life in the African ghetto.

The following excerpts adequately portray the feeling, which perverts the selected texts. The feeling of regular insults, assaults, and molestations against Ateba by her aunt and the men that came around, in order to exploit and harass her sexually is exemplified below:

Excerpt 3

Jean se racle la gorge:
Qu'es tu es venue faire dans ma chambre?
J'avais un message pour toi. J'étais venue te le transmettre."
"J'avais un message pour toi. J'étais venue te le transmetre."
Singe-t-il. Tu ne crois quand même pas que je vais gober ça ! Tu me prends pour qui, hein ?
Mais…

English translation

Jean clears his throat:
What did you come to do in my room?
I had a message for you. I had come to pass it on to you. "
"I had a message for you. I had come to send it to you.
"Monkey he said. You do not believe that I'm gobbling this!
You take me for whom, huh?
More ...

The excerpt above shows the weakness of Ateba and also the emotional fragility and exploitation used by Jean to conquer Ateba's love by forcing her to dance to his tune. This thereby justifies the assertion that "a woman is a weaker sex" in *Tu t'appelleras Tanga* (TTT). Women are exploited and are violently molested by the male counterpart. It is not surprising that Beyala uses some foul language in her expression about how women are treated as second class citizens and exploited because of the African culture that relegates a woman to the background; the woman's place is in the kitchen, a woman is meant to procreate and keep the home tidy, and do home chores. This suggests that women have suffered domestic violence in the hand of men all because of the cultural practices. Men have over the years hid under the canopy of cultural beliefs to perpetrate the evil of violence against women. It must be said that Bayalian in her novels condemned any form of violence against women. This is because women have been objects of ridicule and molestation by men.

Oppression and subjugation

Oppression and subjugation are another thematic preoccupation in Beyala's work. Beyala criticised the way women are oppressed and subjugated in the African society. For instance, a typical African man feels that he can marry any woman of his choice, divorce her and remarry at will. When the woman decides to do likewise, she is condemned and regarded as outcast, prostitutes and aberration. This same action, when carried out by women, is seen as a taboo. The African woman is regarded as a commodity that can be used and be disposed at will. It is only the man that takes the decision even concerning the woman. For instance, the moment a woman starts flirting, she is being stigmatised and becomes the topic of discussion at every beer parlour just like the case of Ma'maryam going out with Monsieur Tichit.

One issue that is prominent is the inferiority complex of the African women who migrated to Belleville. They try to bleach their skins and lightened their complexion, which Beyala calls ''blanchissemant de la peau''. They also go to the extent of looking for talisman on how to woo their lost lover to come back, after he must have left. These habits found in the midst of most African women are common among both married and unmarried ones. When there is a competition on a man, women especially those who found themselves in a polygamous home cannot function without a marabout or soothsayer.

From Tanga in *TTT* to Ateba in *CSB* through M'ammaryam in *MAA* and to Aissatou in *CCM* the author bemoans the oppression of women hegemonised under African traditional beliefs. Beyala further lamented the oppression and subjugation of women to the extent that women have to sell their body to men to feed the so-called husband. For instance, the young Tanga was made by her parents to sell her body in order to feed them. In *TTT* and in *CSB*, the girl child is made to be an object of trade. Here is the conversation between Mother old and Tanga:

The indispensable role of women in an African society

The role of women cannot be over-emphasised. This is because women are the backbones of socio-economic and political developments in any nation. No nation can attain any greatness without the cooperation of women fold. In the novels of Calixthe Beyala, women are presented as indispensable. This is a confirmation to the fact that African female writers are womanists, liberal feminists, or motherists. Unlike Europeans 'radical feminism, African writers sue for peace and co-existence between male and female gender oppressed in Beyalian novels, their impacts are in public and domestic domain cannot be disputed. Also, in Beyalian novels, women believe that men feel they are inferior to them. Therefore, what a woman is created for is to procreate, do the house chores and to take care of the husband and children. Beyala always satirising the beliefs about the gods and the traditions of the African society writes that: "Hier matin j'ai trouvé un oiseau mort sur mon bureau... Et un autre matin un linceul ... Et tel autre collègue a à essayer de m'ensorceler en me dérobant mon mouchoir. (TTT Pg, 24). It means "yesterday morning, I found a dead bird on my desk ... And one morning it was a stroud ... on yet another morning, a colleague tried to bewitch me by stealing my handkerchief."

From Tanga in TTT to Ateba in CSB through Ma'maryam in MAA and to Aissatou in CCM, the author bemoans the oppression of women by African traditional beliefs. The position of a woman in the society is conditioned by the African tradition. Beyala's criticism was concerned with the injustice meted on women in the male-dominated African society. The most lamentable

situation is that as young as Tanga was, she was made by her parents to sell her body in order to feed them. This is to say that Tanga is the breadwinner of the family. The existence of the family collectively depends on Tanga for survival. In *TTT* and in *CSB* for instance, the girl-child is a sex object. This is explicated in the excerpt below:

Excerpt 4:

Mother: D'où tu viens comme ça ?'
Tanga : Sortie
Mother : Tu as ramené quelque chose ?
Tanga : Rien
Il y a des jours avec et des jours sans.
Il n'y aura pas de demain. J'arrête. (TTT, 53).

English translation

Mother: Where have you been, like that?
Out!
Mother: Did you bring anything back?
Tanga: Not a thing"
Some days are better than others. There wouldn't be any tomorrow. I am stopping.

This statement is credited to Mother old to her daughter. Rather than stopping and scolding her daughter from engaging in prostitution, Mother Old encouraged her daughter. Beyala melodramatically describes prostitution in a less trivial way. She normalises abnormalities. This was done to capture the less effects of such acts on the readers.

Another cultural practice in TTT mentioned by Beyala is the fact that mother old one is a widow she has lovers, yet she pretends to the children that she is waiting for the time of her death when she will join her husband. At night she sneaks out to join her lover, and sneaks in early in the morning. She did not know that her daughter Tanga is always spying on her. Beyala in her usual manner wants the reader to have a deep thought about women's ordeal in a male dominated world. In CSB, Ada whose niece Ateba is staying with, as a guardian, does not have the time to sit, and discuss with her, about her needs or her worries. All she cared about is to get rich suitors to marry her. That is the reason, when Jean came to look for an accommodation in Ada's place, instead of showing him the rooms; she rather resolves to send Ateba to show him the rooms thereby exposing her to sexual harassment. Because Jean used that opportunity to talk to the girl about his type of women and his escapades. Another aspect in CSB, Beyala portrayed God as one who is deaf, and old. Because Ateba in her thought was carried away to think in such a way. Bayela, has no time in concealing anything that seems to be like taboos in the African tradition she says the facts the way they are not minding the shame in saying some of the horrible atrocities done by parents exposing their children to early sex. That is what makes her outstanding in her novels.

Conclusion

This study has examined the thematic preoccupations in Beyalian novels. The novels have revolved the themes of sexual abuse, oppression and subjugation, violence and the indispensable roles of women in male dominated African society. Beyalian novels castigate social maladies and vices that characterise her African native country because of the molestations of women and girl-child and discrimination lavished on black people. The violence was lavished on women by men and by women on women. Women, generally regarded as second class citizen, suffer humiliation and are oppressed. She opined that women should not be an incubator of children but also a national asset to a nation. This is because no nation can attain greatness and achieve Millennium Developments Goal without the contribution of womenfolk. It must be said that violence is a hindrance to the achievements of MDGs and it has silenced the voices of many women.

Though women are oppressed and culturally and socially molested, Beyalian novels described women as indispensable women and integral part of a society. Thus, the novels underscore the roles of women in Africa. Women ensure day-to-day running of home affairs, busy with children upkeep and meet the yearning of their husband sexually. It must be noted that women in Beyala's works are focused and determined and are the epitome of cultural values and virtues. Unlike some of their men counterparts, who are lazy, unserious and nonchalant, women are hardworking, serious and ever ready to carry out any assignment given to them. Women are determined to overcome any frustration and socio-culturally imposed barriers and oppressions. What can be inferred from Beyala's works is that the author is concerned with societal issues, which could be political, social, economic, and cultural. Beyala exemplifies the oppression and subjugation suffered by women in a male-dominated African society.

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INTERACTION EFFECTS OF JIGSAW STRATEGY AND LOCATION ON STUDENTS' ACHIEVEMENT IN ENGLISH STUDIES

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Abstract
This study investigated the interaction effect of location and jigsaw strategy on students' achievement in English Studies. The quasi-experimental non-equivalent control group design was adopted for this study. The population of the study comprised 620 JSS One students currently enrolled in the 2020/2021 session in 12 public secondary schools in Anyigba Education Zone of Kogi State. 120 students (66 from urban and 54 from the rural area) drawn from four intact classes using the multistage sampling technique constituted the sample for the study. One research question and two null-hypotheses guided the study. The instrument for data collection was a researcher-made English Studies Achievement Test (ESAT). The instrument was validated by three experts from Kogi State University, Anyigba. The reliability co-efficient was obtained through the Kudar-Richardson formula 20 which yielded a reliability coefficient of 0.85. Data collected was analyzed using mean, standard deviation and analysis of covariance (ANCOVA). Mean and standard deviation were used to answer the research question while analysis of covariance was used to test the hypotheses at 0.05 alpha level of significance ($P < 0.05$). The study found that the students attending school in the rural area achieved higher than their counterparts attending school in the urban area. There was significant difference in the achievements of urban and rural students in favour of the rural students. The findings also show that there was significant interaction effect of treatment and location. Based on these findings, it was recommended, among others, that the government should put mechanisms in place for equitable distribution of qualified teachers and learning materials irrespective of the location of a school to bring about equity in teaching and learning.

Keywords: Jigsaw strategy, location, students' achievement, English Studies.

Introduction
Globalization has reshaped the world and the way we live, making the world a seemingly much smaller place (Altan, 2017). Globalization has created a world without boundary where people communicate, share and do business with the help of information and communication technology. According to the World Economic Forum cited in Ginting and Kuswandono (2020), 65% of students who are in elementary school now may work in professions that do not exist today. Therefore, one of the challenges of education is how to prepare students for critical thinking in anticipation of future job market. The responsibility of preparing students to meet up with these challenges rest squarely with the teacher. Unfortunately, the current trend of teaching English in secondary schools cannot inculcate critical thinking skills and competences in the learners to prepare them for the world of work and future job market.

The World Bank (2017) report has documented the existence of learning crisis in the low and middle income countries. The report showed that schools put a lot of emphasis on schooling without focusing on students' learning. While there are many students gaining access to education in secondary schools, many are not gaining basic skills. The skills that will confront today's world challenges will depend on the improvement of students' performance with the teacher being part of the process or the pathway to learning (Jepketer, 2017). Therefore, English Studies teachers should shift from the traditional approach of language teaching to equipping learners with communicative skills for interaction to meet global challenges. The classroom is but a rehearsal. The strength of language learning depends ultimately on the extent to which it reaches out to the world around it. To achieve success in this regard, language teachers should apply appropriate teaching methods that best suit specific objectives.

Poor academic performance by majority of students is fundamentally linked to application of ineffective teaching methods by teachers to impart knowledge (Adunola (2011). Coe, Aloisi, Higgins and Major (2014) posit that the two factors with strong research evidence that contribute to teaching effectiveness and increases improvement in students' performance are teachers' pedagogical content knowledge and quality instruction. In order for a method to be effective, teachers need to be grounded in the content knowledge and also be conversant with numerous teaching strategies that take cognizance of the magnitude of complexity of the concepts to be covered. Unfortunately, in Nigeria, teacher-centered instructions still dominate language teaching in the 21st century and the use of the lecture method is still the dominant teaching method. In the lecture method, the teacher is at the centre of teaching and learning processes while learners remain passive. There is therefore need to decentralize this situation in favour of the learners. The learners should be engaged in problem-solving exercises, which will allow them to take charge of the learning. One of the strategies that could make learners active participants in the language lessons is the jigsaw strategy which lays emphasis on the learners as central components of teaching and learning in the class. In the jigsaw strategy, the language teacher creates platforms and avenues for learners to learn independently and from one another while the teacher offers supportive supervision to the learners as they learn.

The jigsaw strategy is a collaborative learning approach that allows learners become participating "experts" during the lessons (Wyk, 2017). In the strategy, learners are broken into groups – home groups and expert groups. The expert groups specialize in one component of a lesson's content and then share it with their home groups. At the same time learners learn the rest of the lesson content from the other group members who are also members of expert groups in other components of the lesson content. Thus, it could be concluded that each learner plays a vital role to complete the assignments given by the teacher by co-operating with other learners. Elliot Aronson, a social psychologist first developed the jigsaw learning strategy in 1971 to strengthen the bond among pupils regardless of their race, gender or locality. Since then various researchers (Walker, Olvet & Chandran, 2015; Aydin & Biyikil, 2017; Shahri, Mtlabi, Esmaeili & Kianmehr, 2017; Dhull & Verma, 2018) have experimented it in different fields of learning.

Efforts to improve students' performance have led to several studies to determine the predictors of academic performance. Some of the predictors are learning strategy, age, gender and school location (Christian, 2014). The focus of the current study is location. Location means the geographical environment in which schools are sited. The World Bank (2017) refers to school

location to be a school's site, type of building, usage, capacity, teachers, students, environment and other parameters for rationalization of both rural and urban school map. The difference in school location – urban or rural – could result in differences in students' achievement in language learning (Omachonu, 2018).

Studies that attempt to compare academic performance of urban and rural students have shown conflicting results. For instance, while Nworgu and Nworgu (2013); Ronfeldt, Kwok and Reininger (2016); and Umar and Samuel (2018) found substantial urban-rural disparities against the rural students in all areas of learning achievement, Faisal, Shinwari and Mateen (2016); and Omachonu (2018) established significant difference in favour of rural students. Alokan and Arijesuyo (2013); and Omachonu (2020) in other studies, however, found no significant difference in academic achievement between students from rural and urban environments. Since there are conflicting findings on location and achievement, it is necessary to research further to ascertain the interaction effect of jigsaw strategy and location on students' achievement in English Studies, hence the need for this study. One research question and two null-hypotheses guided the study. These are:

Research Question
What is the mean achievement scores of students in urban and rural areas taught English Studies with the Jigsaw Strategy?

Hypotheses
HO_1: There is no significant difference in the mean achievement scores of urban and rural students taught English Studies with the Jigsaw Strategy.
HO_2: There is no significant interaction effect of method and location on the achievement scores of students taught English Studies with the Jigsaw Strategy.

Method
The quasi-experimental non-equivalent control group design was adopted for this study. Specifically, it is a non-randomized control group design. The population of the study comprised 620 JSS one students currently enrolled in the 2020/2021 session in the 12 public secondary schools in Anyigba Education Zone of Kogi State. 120 students (54 from rural and 66 urban) was drawn using the multistage sampling technique. In the first instance, stratified sampling technique was used to draw two schools from each strata –urban and rural area – making a total of four schools. Two intact classes in the sampled schools were then randomly assigned to treatment and control groups by balloting. The instrument for data collection was a researcher-made English Studies Achievement Test (ESAT). The instrument was validated by three experts from Kogi State University, Anyigba. The reliability co-efficient was obtained through the Kudar-Richardson formula 20 which yielded a reliability coefficient of 0.85. The instrument was administered as pre-test two weeks before treatment. The two groups were taught using the jigsaw learning strategy. Using the lesson plans prepared by the researcher, the regular English Studies' teachers taught their classes as research assistants. They teachers were earlier trained by the researcher on how to carry out the experiment. After six weeks of the experiment, the instrument for data collection was reshuffled and re-administered as posttest. Data collected was analyzed using mean, standard deviation and analysis of covariance (ANCOVA). Mean and standard deviation were used to

answer the research question while analysis of covariance was used to test the hypotheses at 0.05 alpha level of significance (P <0.05).

Results

Table 1: Mean and Standard Deviation of Achievement Scores of Urban and Rural Students Taught English using Jigsaw Learning Strategy

Group	N	Pretest		Posttest		Gain Score	Gain Difference
		X	SD	X	SD		
Rural	54	28.54	9.90	40.60	2.14	12.06	6.08
Urban	66	30.48	6.60	36.46	6.60	5.98	

The results on Table 1 revealed that the students in rural area obtained a posttest mean of 40.60 while their counterparts in urban area obtained a posttest mean of 36.46. The mean gain of rural students is 12.06 while that of the urban students is 5.98. The gain difference is 6.08 in favour of the rural students. There is therefore a strong positive relationship between jigsaw strategy and location on students' achievement.

Table 2: Summary of Analysis of Covariance for Significant Difference in Students' Achievement in English Studies

Source	Type III sum of Squares	df	Mean Square	F	Sign
Corrected Model	11332.930[a]	8	1416.616	25.945	.000
Intercept	2347.979	1	2347.979	43.003	.000
Pretest	2168.188	1	2168.188	39.710	.000
Location	1382.405	1	1382.405	25.319	.000
Method and Location	838.079	1	838.079	15.349	.000
Error	5951.443	109	54.600		
Total	168060.000	120			
Corrected Total	17284.373	117			

Table 2 shows that the F- value for location is 25.31 which is significant at 0.00 (P=0.00<0.05). Since 0.00 is less than 0.05, there is a significant difference in the mean achievement scores of urban and rural students taught English Studies with the Jigsaw Strategy. The null-hypothesis claiming no significant difference is rejected.

On treatment and location, the result on Table 2 reveals that the calculated F-value of 15.34 for method and location is significant at 0.00; that is, (P=0.00<0.05). The implication of this finding is that there is significant interaction effect of method and location. We therefore reject the null-hypothesis which states that there is no significant interaction effect of method and location.

Discussion

The finding of the study revealed that the students in rural area achieved higher than their counterparts in urban area. This finding collaborates the study of Faisal, Shinwari and Mateen (2016 and Omachonu (2018) who reported that rural students who are adequately exposed to good

learning instructions achieved higher than their urban counterparts. This finding is however at variance with the findings of Ronfeldt, Kwok and Reininger (2016) and Umar and Samuel (2018) who reported that urban students achieved higher than rural students in all areas of learning.

On whether there is a significant difference in the achievement of urban and rural students, results on Table 2 shows that there is a significant difference in favour of rural students. This is in agreement with Ellah and Ita (2017); Omachonu (2020) and Akogu (2020). The findings on Table 2 further shows that school location and treatment have effect on students' achievement. This is in line with the finding of Akinwunmi (2017) and Ajai (2018) who both reported that there was significant interaction effect of location and treatment on students' achievement in English.

The findings of this study have exposed the neglects and deprivations that are prevalent in rural schools in Nigeria. Most rural schools are understaffed and lack learning facilities. In addition, the teachers in rural schools are not committed to duty because there is no constant monitoring and supervision, hence the popular view of prevalent under achievements of students in rural areas. The commitment of the research assistants to this novel instructional strategy may have gingered the interest of learners. Moreover, the interactive nature of the jigsaw strategy may have energized the learners to be attentive and focused, hence the higher achievement of the rural students above their urban counterparts. English Studies' teachers should therefore make conscious efforts to ensure that no learner is left behind by creating a learning environment for all learners to be actively involved during lessons.

Conclusion

The findings of this study show that students attending schools in rural area achieved higher than their counterparts in urban area. School location has significant effect on students' achievement just as there was significant interaction effect of treatment and location on students' achievement. From the findings of this study one can conclude that the jigsaw strategy is more suitable for students in rural areas than those in urban areas.

Recommendations

1. Language teachers should create learning atmospheres that are conducive for learning in order to enhance the development of students' learning experiences irrespective of the location of a school.
2. Bias in selection of teaching methods in which teachers possess exclusive monopoly of knowledge should be avoided. Rather, teachers should strive to develop themselves in knowledge-diverse instructional strategies in order to keep learners engaged and motivated throughout the learning process.
3. Government should put mechanisms in place for equitable distribution of qualified teachers and learning materials irrespective of the location of a school to bring about equity in teaching and learning.

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A STYLISTIC ANALYSIS OF THE INAUGURAL SPEECH OF THE 46TH UNITED STATES PRESIDENT JOSEPH BIDEN ON 20/1/2021 AT CAPITOL HILL

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Abstract

This research work aims to stimulate interest in stylistics by looking at the cohesion and coherence in Joseph Biden's inaugural speech**.** A simple random sampling technique was employed by the researcher where some sentences in the speech were selected and critically studied. The researcher hinged his research work on Reader-Response/Transactional Theory and Functionalist Theory of Michael Alexander Kirkwood Holliday's systemic functional grammar as theoretical framework of the study. Coherence is defined as the quality of being logical, consistent and able to be understood. It is an analogical way of presenting discourses that deal with sense. Cohesion on the other hand refers to the act of forming a whole unit. It is effectively a subset of coherence. Linguists consider cohesion as the bricks and cement which make up the building. It can also be seen as a link between the lexical items in a construction. Therefore, the study analyses the different aspects of coherence and cohesion (lexically and grammatically). The study relies on data from the speech. The results indicate three reasons for the style of the speaker: DELIBERATIVE, FORENSIC, and EPIDICTIC. The researcher also observed that although Joseph Biden articulates a cynical commentary on American democracy, he marshals his creative energies to illuminate the political moment of his time.

Introduction

Language is a form of human communication. Most linguists would probably agree that, although many animals are able to communicate, they do not actually have 'language' in the sense that humans do. Birds may sing, cats meow and purr, dogs bark and growl, apes grunt, scream and even chatter, but they are not assumed to be using these sounds in the way we do. Language is therefore a major attribute distinguishing us from the rest of the animal kingdom. It also enables us to say things which we know to be false or to be lie. Bees are said to be able to convey some of this information in their 'dance', which they employ to pass on information about food sources. This means that there is generally no natural, inherent relationship between the signs (i. e. sounds or letters) we produce and their meaning. For this reason, different languages can use different signs to refer to one and the same thing. For example, a flower in English is "a Blume" in German or "une fleur" in French. The term 'language' can be used to refer to a variety of concepts/things, such as "the particular form of words and speech used by the people of a country, area or social group", or "the method of human communication using spoken or written words". In other words, we can talk about a specific language e. g. English, German, Swahili, etc. or about language as such. In linguistics, we are interested in both of these fields whereby General Linguistics will tend to concentrate on the latter topic and the individual language departments on their specific

language (for example, English linguistics). A further meaning of 'language' is "the style or types of words used by a person or group", which is a topic generally studied within sociolinguistics. Occasionally, we find examples of iconicity, where someone has tried to overtly create a resemblance between the sign and its meaning.

Stylistics is traditionally concerned with the study of style in language. Rouchota Verdon (4) defines it as the analysis of a distinctive expression and description of its purpose and effect. The partnership between both pragmatics and stylistics appears quite possible given the qualities that they share. Both are, for instance, interested in such features as are beyond the sentence boundary. The application of pragmatic and stylistic theories to text analysis indicates a clear departure from how texts were analysed when modern linguistics began to develop. In this respect, Dressier et al (16) inform us that the tradition at the inception of the evolution of modern linguistics was for analysts to confine the analysis of a text to the domain of sentence which was, then, regarded as the largest unit with an inherent structure. Stylistics, a yoking of style and linguistics, is a discipline which has been approached from many perspectives. Its meaning varies, based on the theory that is adopted. When we carry out the different activities that are connected to our area of business, either in spoken or written forms, we often use devices of thought and the rules of language, but there are variations so as to change meanings or say the same thing in different ways. This is what the concept of style is based upon: the use of language in different ways, all for the purpose of achieving a common goal - to negotiate meanings. These can be seen in the speech delivered by President Joseph Biden at the Capitol Hill in the United States of America.'

Pragmatic stylistics is part of the manifestation of linguistic stylistics. This variety of stylistics shows the meeting point between pragmatics and stylistics, that is, how pragmatic resources, such as performative and speech acts can be employed to achieve stylistic effects. Scholars have demonstrated that the objective of pragmatics is to show how users of any language can use the sentences obtainable in such a language to convey messages which are not directly or explicitly shown in the propositional content of the sentences. Pragmatics came round to fill the gap created by the truth-condition semantics. The latter is a semantic theory which holds the view that the truthfulness or the falsity of a sentence or an utterance is subject to the degree to which the propositional content of such a sentence or an utterance is verifiable from the world. Speakers and writers often use different devices to structure their discourse. These devices connect what they are saying to what they have said before, and to what they are going to say so that their overall message looks coherent and cohesive. These devices can take different forms. In spoken discourse, they are called discourse markers, because they mark out the beginning of a new 'instance' of discourse. These include *well, oh, so, anyway,* etc. In written text, cohesive devices are used to create cohesion. This helps the text stick together, linking previous ideas with subsequent ones so that they can flow naturally. Examples of such cohesive devices are the use of linking words (e. g. because, but, however, nevertheless, moreover, etc…)

The words 'cohesion' and 'coherence' are often used together with a similar meaning, which relates to how an academic text joins together to make a unified whole. Although they are similar, they are not the same. *Cohesion* relates to the *micro* level of the text, i. e., the words and sentences and how they join. *Coherence*, in contrast, relates to the organization and connection of ideas and whether they can be understood by the reader. As such, it is concerned with the *macro* level features of a text, such as topic sentences, thesis statement, the summary in the concluding paragraph (dealt with in the essay structure section), and other 'bigger' features, including headings

such as those used in reports. Coherence can be improved by using an outline before writing (or a *reverse outline*, which is an outline written after the writing is finished), to check that the ideas are logical and well organized. Asking a peer to check the writing to see if it makes sense, i. e. peer feedback, is another way to help improve coherence in your writing.

As a complete and whole discourse, a text should contain aspects of integrated and fused, which are cohesion and coherence. To create a discourse, it is required the ability to understand and use the right cohesion and coherence. If not, the information to be conveyed through the thesis would be obvious to the reader. However, not all of the text produced by individuals containing a good cohesion. There are also sentences that are not cohesive in a discuss. This is a serious concern, because the text may be a scientific one which requires the application of the rules of language and compliance aspects of the language as a condition of a good scientific writing and can be understood by the reader. Therefore, the study seeks to identify the cohesion and coherence in the inaugural speech presented by President Joseph Biden at the capitol of the United State of America.

Methodology

There are two issues that serve as the focus of this study. These are cohesion and coherence. The major point is to know whether they are properly used or there are errors in their usage. To solve this problem, data were collected randomly based on the speech presented by President Joseph Biden during his inaugural speech at the United States of America Capitol Hill. These were analysed based on their sentence formations. Halliday-Hasan distinguishes two types of cohesion; they are grammatical cohesion and lexical cohesion. Grammatical cohesion can be classified into several categories, including reference, substitution, ellipsis, and conjunctions. Meanwhile, lexical cohesion is classified into two categories: namely, reiteration and collocation (9). In this study, it was found that all categories of cohesion markers are used by the author of the speech.

Theoretical Framework

The theoretical framework of this research is built on the reader-response stylistics: an interaction between the structure of the text and the reader's response. The point is that the meaning of surface linguistic constructs is retrievable only in the deep structure. Also, since the primary concern of the present study is on the functional aspect of language, the researcher adopted M. A. K. Halliday's Systemic Functional Grammar (SFG), as his analytical model, in the sense that it focuses not only on the structure of language, but also on the properties of discourse and its functions in specific social and cultural situations. Specifically, the study adopts Halliday's three multifunction of language viz: ideational, interpersonal, and textual, for analysis. The ideational metafunction focuses on the subject matter or field of discourse, while the interpersonal metafunction refers to the tenor of discourse. That is, the social relationship that exists among participants in a given discourse situation, which has the potentials to influence or shape language use. The textual metafunction is particularly relevant to our study, as it focuses on the internal organization and communicative nature of a text. The pre-occupation of this study is to show how cohesion and coherence are used in Joseph Biden's inaugural speech on the 20th, January 2021, to identify aspects of meaning and aesthetics in the speech.

Cohesion from the Latin word for 'sticking together' is a term in functional grammar that relates to how texts (words and sentences) are held together lexically and grammatically as a whole. When we speak or write, we often use certain devices to create unity and relevance in what we

communicate. When we talk of cohesion and coherence in a piece of communication, we refer to the phenomenon of achieving unity and relevance. This is our focus in this unit. Both cohesion and coherence are essential features of a text which define its textuality and relevance or meaningfulness. As observed by scholars, coherence has to do with sense (Stern 21; Osisanwo 23). Therefore, when a text or discourse makes sense to a reader, the text is said to have coherence. A text that lacks cohesion will be fragmented and disjointed. The inaugural speech of Joe Biden can be said to be but cohesive and coherent.

As has already been mentioned earlier in this paper, the key element both writers and readers draw on in creating and interpreting these semantic relationships is their prior knowledge. The second important element in establishing clear semantic relationships is ordering ideas (propositions) in a logical sequence, which is an aspect of coherence that has been accentuated in many discussions of the notion of text coherence. For example, Bander describes paragraph coherence as a logical sequence of ideas that create a clear relationship of one sentence to the other (6). According to Dastjerdi and Talebinezhad, a text is coherent "when it hangs together, i.e., for every sentence in the text, there is a sequence of preceding and/or following sentences that provides a 'context' for it" (59). Along these lines, Lautamatti perceives cohesion as successful integration (10). Halliday and Hasan, among others, claim that a precondition to successful integration of ideas, i.e., establishing coherence is cohesion which refers to relations of meaning between specific surface linguistic features of a text (16, 85). In contrast, some scientists; Widows, Carrell, Brown and Yule, and Yeh hold the view that surface linguistic features are not critical in understanding a text (78, 82, 193, 24). Rather, they argue that it is the application of schemata and world knowledge or an interpretation of the illocutionary acts that playa fundamental role in inferring covert propositional connection relations between propositions. In spite of a difference of opinion between the experts, the existence of cohesive relations, achieved by using adequate lexical and grammatical cohesive devices, seems to make a text more coherent and facilitates its comprehension.

What follows is a brief whose findings have pointed to the significance of cohesive devices in a text and their influence on the evaluation of written production in a second language. In the study aimed at observing how Business Studies Spanish-speaking students use both cohesion and coherence in order to achieve a written assignment in the English language, Palmer analysed the following aspects in students' texts: overall length of the text use of paragraphs to divide information in a coherent way, lexical reiteration and pronominalisation as a cohesive device (99). Prior to the writing assignment, students were divided into two groups group A and group B. The main difference between the two groups was that the group A students had been acquainted with the term textual coherence whereas the group B students had not received any explanation about the concept. Thus, an additional aim of the study was to see whether students had naturally acquired the ability to create coherent texts in a second language. The results of the study pointed to the conclusion that the use of different cohesive devices implies coherence in students' compositions. The students instructed in textual coherence used more pronouns as cohesive devices, either anaphorically or cataphorically, in an attempt to avoid repetition of the terms already used, whereas students in the uninstructed group resorted more often to the use of lexical reiteration. This reported on the relative importance of grammatical and discourse features in the evaluation of second and foreign language writing samples. In the first study, three native-speaking instructors of French evaluated 172 essays written by second language learners of French, and in the second study, 15 natives peaking professors of English and 15 Chinese professors of

English evaluated 60 essays written by students of English as a foreign language at a university in Taiwan. In both studies, the essays were evaluated using a scale that contained four areas of evaluation: morphology, syntax, cohesion and coherence. Each area was described by several grammatical/discourse features. The results in both studies indicated that ratters based their perception of "overall quality" primarily on cohesion and coherence, whereby cohesion turned out to be the best predicator of writing quality of all the four areas of evaluation. the effects of the deletion procedure in a cloze test on text coherence in terms of the chain interaction phenomenon. Two groups of students were given a two-form cloze test, one with a deletion of every procedure called "chain-preserving deletion" and the other with the del fifth word. The analysis showed the superior performance of test-takers in the "chain-preserving deletion" condition, where the coherence and chain interaction schema of the text were preserved, thus pointing to the importance of coherence for the test-takers' successful comprehension and production of texts.

Biden was sworn in as the 46th president of the United States on January 20, 2021.

"This is America's day. This is democracy's day. A day of history and hope. Of renewal and resolve. Through a crucible for the ages America has been tested anew and America has risen to the challenge. Today, we celebrate the triumph not of a candidate, but of a cause, the cause of democracy. The will of the people has been heard and the will of the people has been heeded. We have learned again that democracy is precious. Democracy is fragile. And at this hour, my friends, democracy has prevailed…"

He said in the opening of his inaugural address. It is a speech of seven pages, twenty Paragraphs, two hundred and nine sentences, over seven hundred and sixty-eight phrases with two thousand three hundred and eighty-four words that form part of the graphological content. it is lexically well form as well as grammatically presented. In this study, the researcher will focus only on the cohesion and coherence that can be found within the speech in other to identify the style of the speaker.

Lexical Cohesion

This refers to the meaningful relations between sentence elements. This involves the repetition of the same word or use of a synonym, hyponym, meronym, or antonym. Here are some of the lexical cohesion and their interpretation that can be found within speech:

Repetition

This is repeating the same syntactic pattern/ structure. Some of the Examples from the speech include the following:

"**Much** to repair. (23), **Much** to restore. (24), **Much** to heal. (25)". Here, the SP (Subject, Predicator) pattern is repeated. Others are **much** to build. (26), and **much** to gain. (27)

"There CSP (Complement, Subject, Predicator) pattern repeated. Some of the examples used by the speaker in the speech include the following: With unity **we can** do great things. Important things. (53), **we can** see **each other** not as adversaries but as neighbours. (72), we **can** treat **each other** with dignity and respect. (73), My fellow Americans, in the work ahead of us, **we will need** each other. (136), **we will need** all our strength to persevere through this dark winter. (137)"

The speech also presented a pattern of repeating the same word or words at the beginning of the succeeding sentences:

We can right wrongs. (54)

We can put people to work in good jobs. (55)

We can teach our children in safe schools. (56)

We can overcome this deadly virus. (58)

We can reward work, rebuild the middle class, and make health care secure for all. (59)

We can deliver racial justice. (60)

We can make America, once again, the leading force for good in the world. (61)

Let us listen to **one another**. (84)

Hear **one another**. (85)

See **one another**. (86)

Show respect to **one another**. (87)

My fellow **Americans**, we have to be different than this. (91)

America has to be better than this. (92)

And, I believe **America** is better than this. (93)

That did not **happen**. (103)

It will never **happen.** (104)

Not today. (105)

Not tomorrow. (106)

Not ever. (107)

We are entering what may well be the toughest and deadliest period of the virus. (138)

We must set aside the politics and finally face this pandemic as one nation. (139)

We will lead not merely by the example of our power but by the power of our example. (146)

We will be a strong and trusted partner for peace, progress, and security. (147)

We have been through so much in this nation. (148)

What shall be our legacy? (175)

What will our children say…? (176)

I will always level with you. (185)

I will defend the Constitution. (186)

I will defend our democracy. (187)

I will defend America. (188)

I will give my all in your service thinking not of power, but of possibilities. (189)

In the sentences above, the speaker repeated "**I will, what, we will, we, not, happen, America, one another, we can"** in communicating to his audience.

Synonyms

This can simply be referred to as using words with similar meanings. It can also be appearances of words in a construction that are closer in meaning which is sometimes referred to as near synonyms. Some of the examples in the speech are:

"There are **some days** when we need a hand. (132), There are **other days** when we're called on to lend one. (133), An American story of **decency** and **dignity**. (194), of **love** and of **healing**. (195), of **greatness** and of **goodness**. (196), May this be the story that **guides us**. (197), the story that **inspires us**. (198), the story that **tells ages** yet to come that we answered the call of history. (199), we met the moment. (200)"

Hyponyms

This is the use of words that involve the generality of others or things. It simply refers to meaning in inclusions. The researcher noted an ample use of hyponyms in the speech. These are:

I thank my **predecessors** of both parties for their presence here. (**Predecessors** includes all the former presidents of the United States of America) (13)

I thank **them** from the bottom of my heart. (**Them** includes all the former presidents of the United States of America) (14)

You know the resilience of our **Constitution** and the strength of our **nation.** (**Constitution** and **nation** includes all the act of governance in the United States of America) (15)

This is a great **nation** and we are a good **people**. (**Nation** and **people** include all the citizens of the United States of America) (20)

And each of us has a duty and **responsibility**, as **citizens**, as **Americans,** and especially as **leaders**; leaders who have pledged to honor our Constitution and protect our **nation** to defend the truth and to defeat the lies. (**Responsibility, citizens, Americans, leaders** and **nation** have inclusiveness with all the citizens of the United States of America) (130)

America (**America** includes all the activities and citizens of the United States of America) (187) America I gave my best to **you**. (**You** include all the activities and citizens of the United States of America) (188)

Let us add our own work and prayers to the unfolding story of our **nation.** (**Nation** includes all the activities and citizens of the United States of America) (189)

My fellow **Americans**, I close today where I began, with a sacred oath. (**Americans** includes all the citizens of the United States of America) (193)

I will defend **America.** (**America** includes all the activities, act of governance and citizens of the United States of America) (198)

That **democracy** and **hope**, **truth** and **justice**, did not die on our watch but thrived. (**Democracy**, **hope**, **truth** and **justice** are hyponymy in nature) (211)

That our **America** secured liberty at **home** and stood once again as a beacon to the **world.** (212), so, with purpose and resolve we turn to the tasks of our time. (214), Sustained by faith. (215)**,** Driven by conviction. (216)**,** and, devoted to one another and to this country we love with all our hearts. (217) (**America**, **home** and **world** are hyponymy in nature)

May God bless **America** and may God protect our **troops.** (**America** includes all the activities, act of governance and citizens of the United States of America while **troops** include all the military, police, and security agencies) (218)

Antonyms

This can be defined as using words with opposite meanings. They can either be direct opposite in meaning or indirectly. Some of the examples are:

The battle is perennial. (66)

Victory is **never assured**. (67)

We can join **forces**, stop the **shouting**, and **lower** the **temperature**. (74)

For without **unity**, there is no **peace**, only **bitterness** and **fury**. (75)

No **progress**, only **exhausting outrage**. (76)

No **nation**, only a **state of chaos**. (77)

There is **truth** and there are **lies**. (120)

Lies told for **power** and for **profit. (121)**

We must end this uncivil war that pits **red** against **blue**, **rural** versus **urban**, **conservative** versus **liberal**. (127)

Not of personal interest, but of the public good. (190)

And together, we shall write an American story of **hope**, not **fear**. (191)

Of unity, not division. (192)

Of **light**, not **darkness**. (193)

The sentences above have clearly showed the antonyms of the word used by the speaker in each of the construction. Example **light** is an opposite of **darkness**, **unity** is an opposite of **division**, **hope** is an opposite of **fear**, per**sonal interest** is an opposite of **public interest**, **truth** is an opposite of **lies**. Etc.

Grammatical Cohesion

This is related to the grammatical relations between text elements. Here are some examples:

Anaphora

This means using pronouns or determiners to refer to the known nouns in a text. Backward referencing is known as anaphoric reference examples are below:

This is America's **day**. (1)

This is democracy's **day**. (2)

I thank my predecessors of both parties for their presence here. (13)

I thank them from the bottom of my heart. (14)

Unity. (40)

Unity. (41)

With unity **we can** do great things. Important things. (53)

We can right wrongs. (54)

We can put people to work in good jobs. (55)

We can teach our children in safe schools. (56)

We can overcome this deadly virus. (58)

We can reward work, rebuild the middle class, and make health care secure for all. (59)

We can deliver racial justice. (60)

We can make America, once again, the leading force for good in the world. (61)

That did not **happen.** (103)

It will never **happen.** (104)

Not today. (105)

Not tomorrow. (106)

Not ever. (107)

My fellow Americans, in the work ahead of us, **we will need** each other. (136)

We will need all our strength to persevere through this dark winter. (137)

We are entering what may well be the toughest and deadliest period of the virus. (138)

We must set aside the politics and finally face this pandemic as one nation. (139)

We will lead not merely by the example of our power but by the power of our example. (146)

We will be a strong and trusted partner for peace, progress, and security. (147)

We have been through so much in this nation. (148)

We will be judged, you and I, for how we resolve the cascading crises of our era. (166)

Will we rise to the occasion? (167)

Will we master this rare and difficult hour? (168)

Will we meet our obligations and pass along a new and better world for our children? (169)

I will always level with you. (185)

I will defend the Constitution. (186)

I will defend our democracy. (187)

I will defend America. (188)

I will give my all in your service thinking not of power, but of possibilities. (189)

Ellipsis

Ellipsis denotes a kind of substitution by zero. It deals with the omission of word(s) while, simultaneously, relying on the readers' minds to deduce and fill in the missing bits from what they have read (or heard before). It is used in discourse to avoid repetition and redundancy. In the following text, the words and expressions you can omit are indicated with **(…)**

A day of history and hope. (3), **…**Of renewal and resolve. (4)

And now, **a rise** in political extremism …white supremacy …domestic terrorism that we must confront and we will defeat. (37)

Let us listen to one another. (84) …Hear one another. (85), **…**See one another. (86) **...**Show respect to one another. (87) Not to meet yesterday's **challenges**, but today's**…** and tomorrow's**…** (145)

Substitution

This denotes replacing a linguistic item with another. Examples can be seen in the sentences bellow as presented by the speaker in the speech:

In another **January** in Washington, **on New Year's Day** 1863, Abraham Lincoln signed the Emancipation Proclamation. (**January** is substituted with **on New Year's Day)** (42)

When **he** put pen to paper, the President said, "If **my** name ever goes down into history it will be for this act and **my** whole soul is in it." (**He** substituted **Abraham Lincoln** and **my** substituted the name of the speaker- **Joseph Biden)** (43)

My whole soul is in it. (**My** substituted the name of the speaker- **Joseph Biden)** (44)

Today, on this **January day**, my whole soul is in this: (**January day** substituted with **Today)** (45)

I understand that many Americans view the future with some fear and trepidation. (123), **I understand** they worry about their jobs, about taking care of their families, about what comes next. (124), **I get it. (125)** (The word **I understand** in 123 and 124is substituted with **I get it** in 125**)**

Conjunctions

This comprises the use of core conjunctions, basically involving the three coordinators, "AND", "BUT". "OR" and conjuncts which are of various kinds. Some of the examples used by the speaker are presented below:

Over the centuries through storm **and** strife, in peace and in war, we have come so far.

But we still have far to go. ("**and, but** "are used to connect the phrases and clauses in the sentence) (21)

We will press forward with speed **and** urgency, for we have much to do in this winter of peril and possibility. ("**And** "is used to connect the phrases urgency and clause -we will press forward with speed- in the sentence) (22)

And so today, at this time **and** in this place, let us start afresh. ("**And** "is used to connect the phrases in the sentence) (82)

Every disagreement doesn't have to be a cause for total war. (89)

And, we must reject a culture in which facts themselves are manipulated **and** even manufactured. ("**and** "is used to connect the sentence "89 and 90) (90)

Yet we endured **and** we prevailed (**"yet, and "are** used to connect the sentence "89 and 90as well as the phrases in sentence 96). (96)

Today, we mark the swearing-in of the first woman in American history elected to national office – Vice President Kamala Harris ("**Today"** is a subordinate conjunction that connects the preceding and the succeeding sentence). (99)

And here we stand, just days after a riotous mob thought they could use violence to silence the will of the people, to stop the work of our democracy, **and** to drive us from this sacred ground. ("**And** "is used to connect the clauses in the sentence). (102)

To all those who supported our campaign I am humbled by the faith you have placed in us ("**To all those who"** is a subordinate conjunction that connect the preceding and the succeeding sentence). (108)

To all those who did not support us, let me say this: Hear me out as **we** move forward. Take a measure of me and my heart ("**To all those who"** is a subordinate conjunction that connect the preceding and the succeeding sentence). (109)

From the data presented above, both coordinative and subordinative conjunctions were used by the speaker in his speech.

Referential Cohesion

This means using pronouns or determiners to refer to the known nouns in a text. Backward referencing is known as anaphoric reference while forward referencing is called cataphoric reference. In the following sentences, the instances of each referential cohesion are identify as presented by the speaker in the speech:

I thank my predecessors of both parties for **their** presence here. ('**their**" refers anaphorically to predecessors). (13)

I thank **them** from the bottom of my heart. ('**Them**" refers anaphorically to predecessors) (14)

On "We the People" **who** seek a more perfect Union. ('**Who**" refers anaphorically to 'we the people') (19)

They did their duty. ('**They**" refers anaphorically to predecessors) (182)

They healed a broken land. ('**They**" refers anaphorically to predecessors) (183)

The above examples from the lines presented shows that **"their, them, who, and they"** are used by the speaker to anaphorically refers to the predecessors of the office of the president of the United States of America.

Coherence in the Speech

Coherence manifests in discourse by the extent to which a particular instance of language use matches a shared knowledge of conventions as to how illocutionary acts are related to form large units of discourse Widdowson, (78). Unlike cohesion which is regarded as a linguistic means of establishing connectivity across sentences or utterances by what Widdowson refers to as formal syntactic and semantic signals, that is, cohesive ties, coherence establishes some relationship between utterances through an interpretation of illocutionary acts. The following constructed conversation explains the manifestations of coherence in discourse:

Few periods in our nation's history have been more challenging or difficult than the one we're in now. (28)

A once-in-a-century virus silently stalks the country. (29)

It's taken as many lives in one year as America lost in all of World War II. (30)

Millions of jobs have been lost. (31)

Hundreds of thousands of businesses closed. (32)

A cry for racial justice some 400 years in the making moves us. (33)

The dream of justice for all will be deferred no longer. (34)

A cry for survival comes from the planet itself. (35)

A cry that can't be any more desperate or any clearer. (36)

I know speaking of unity can sound to some like a foolish fantasy. (62)

I know the forces that divide us are deep and they are real. (63)

But I also know they are not new. (64)

Our history has been a constant struggle between the American ideal that we are all created equal and the harsh, ugly reality that racism, nativism, fear, and demonization have long torn us apart. (65)

I promise you this: as the Bible says weeping may endure for a night but joy cometh in the morning. (140)

We will get through this, together (141)

The world is watching today. (142)

So here is my message to those beyond our borders: America has been tested and we have come out stronger for it. (143)

We will repair our alliances and engage with the world once again. (144)

Amen. (153)

This is a time of testing. (154)

We face an attack on democracy and on truth. (155)

A raging virus. Growing inequity. (156)

The sting of systemic racism. (157)

A climate in crisis. (158)
America's role in the world. (159)
Any one of these would be enough to challenge us in profound ways. (160)
But the fact is we face them all at once, presenting this nation with the gravest of responsibilities. (161)
I believe we must and I believe we will. (170)
And when we do, we will write the next chapter in the American story. (171)
It's a story that might sound something like a song that means a lot to me. (172)

It's called "American Anthem" and there is one verse stands out for me: (173)
"The work and prayers of centuries have brought us to this day (174)
The above-constructed discourse can be interpreted vis-à-vis the social conventions of interaction which are identified as a reminder or a call for sober reflection on the series of the unfortunate evens that have bedeviled America as a nation and the world. It is very obvious that there are no cohesive features of utterance in the discourse featured above; hence, it's not being analyzable form the perspective of cohesion. The cues needed to identify coherence in the discourse above are conventional structure of interaction and the knowledge of the world.

Discussion of Findings

While reading or listening to some pieces of language, one normally aims not only to understand what the words mean, but what the writer or speaker intends to convey. In fact, distinct words in the lexical neutral environment of a dictionary have their literal meanings that may change substantially once they are used in real social interactions. This characteristic of language offers both innumerable research perspectives as well as tremendous possibilities in the ways meaning can be loaded in words. In the inaugural speech of Joe Biden of the United States of America, there are areas of cohesion used by the speaker as identified in the data collected. These can be seen bellow:

Referential cohesion means using pronouns or determiners to refer to the known nouns in a text. Backward referencing is known as anaphoric reference while forward referencing is called anaphoric reference. In the following lines the instances of each referential cohesion are itemized. "…I thank my predecessors of both parties for THEIR presence here. (13)", "…I thank THEM from the bottom of my heart. (14)" "… On "We the People" WHO seek a more perfect Union. (19)" "…THEY did their duty. (182)" "…THEY healed a broken land. (183)". The above examples are some of the referential cohesive devices found in the speech. Most of the words used in the speech are referential in nature because the speaker is referring to the happenings in America as well as the Americans who are actively involved in the game of democracy. This can be seen in the constant use of pronouns like: WE will…, WE shall..., WE can…, THEY…, OURS…, THEIR... Etc. The above examples can also be said not as referential cohesive devices. This can be seen in the constant use of pronouns as mentioned above.

At the level of Conjunctive Cohesion, the speaker made use of core conjunctions, basically involving the three coordinators, "AND", "BUT". "OR" and conjuncts which are of various kinds. For example; "Democracy is fragile. (9) AND at this hour, my friends, democracy has prevailed (10)". "…Much to build. (27) AND much to gain (28)". "…We can reward work, rebuild the middle class, AND make health care secure for all. (59)". "…No progress, ONLY exhausting outrage. (76)". "…No nation, ONLY a state of chaos. (77)". In the sentence "We can reward work, rebuild the middle class. **and** make health care secure for all. (58 & 59)", the speaker used the two sentences to make a point which was linked by the conjunction AND. It is also applicable to most of the sentences. The researcher also observed the used of subordinate conjunctions in sentences 76 & 77 (No progress, ONLY exhausting outrage. No nation, ONLY a state of chaos). Generally, the researcher observed the copious use of coordinative conjunctions like; AND, BUT and correlative conjunctions ONLY, WHILE etc in other to link words to words, phrases to phrases, clauses to clauses, sentences to sentences and paragraph to paragraph in the speech.

Owing to the Elliptical Cohesion, the speaker uses a zero-substitution method in his presentation. These Ellipses denotes a kind of substitution by zero. It deals with the omission of word(s) while, simultaneously, relying on the readers' minds to deduce and fill in the missing bits from what they have read (or heard before). It is used in discourse to avoid repetition and redundancy. In the following lines, the words and expressions you can omit are in the example below;

"And now, **a rise** in political extremism, white supremacy, …domestic terrorism that we must confront and we will defeat. (38)"

The sentence number 38 above is a clear demonstration of elliptical cohesion where the 'A RISE' is simultaneously omitted. The phrase is omitted in the succeeding clauses. The sentences supposed to be A RISE in political extremism, A RISE in white supremacy, A RISE in domestic terrorism that we must confront and we will defeat. It is supported with Substitutive Cohesion. This denotes replacing a linguistic item with another like in: "…In another January in Washington, on New Year's Day 1863, Abraham Lincoln signed the Emancipation Proclamation (43)" "…Today, on this January day, my whole soul is in this (46)".

There are also elements of Lexical cohesion. This means using words to achieve unity in a text. There are four varieties of lexical cohesion the researcher discovered in the speech; Repetition from the speech where the researcher observed some elements of repeating the same word or words by the speaker in other to communicate to his audience.

"This is America's DAY. (1), This is democracy's DAY. (2), A DAY of history and hope. (3)" **"**MUCH to restore. (24), MUCH to heal. (25), MUCH to build. (26), And MUCH to gain**.** (27)", "UNITY. (41), UNITY. (42)"

Synonyms using words with similar meanings can also be seen in "Much to repair. (23), Much to **restore**. (24), much to **heal.** (25), Much to **build**. (26), And much to **gain.** (27)". using words with similar meanings: example in line (122) "And each of us has a duty and responsibility, **as citizens, as Americans,** and especially **as leaders** – **leaders** who have pledged to honor our Constitution and protect our nation — to defend the truth and to defeat the lies", the words like citizens, America, leaders to draw the attentions of his audiences that the work is a collective responsibility. Also in lines (24, 25, 26, & 27), the speaker used the words **restore, heal, build and much again** which they share almost the same semantics implications. With some **Antonyms.** Here **the** speaker also used words with opposite meanings:

"We can join forces, stop the shouting, and lower the temperature. (74), For without unity, there is no **peace**, only **bitterness and fury**. (75), No **progress**, only **exhausting outrage**. (76), No **nation**, only a **state of chaos**. (77)."

Most of the words used by the speaker in sentences 74, 75, 76, and 77 above are opposite in meaning to each other. This is simply called the use of antonyms. The researcher observed the Collocation used in the presentation**.** The speaker used words that go with each other: Some of the lines found within the text include:

"Uniting to fight the common foes we face: Anger, resentment, hatred. (51), Extremism, lawlessness, violence. (52), Disease, joblessness, hopelessness. (53)" "We look ahead in our uniquely American way – restless, bold, and optimistic – and set our sights on the nation we know we can be and we must be." (12). Also in lines (24, 25, 26, & 27), the speaker used the words

restore, heal, build and much again which they can collocate together. Apart from collocation the speaker also used Cohesion through parallelism. This can be obtained when a syntactic structure/ pattern is repeated. It can be referred to repeating the same syntactic pattern/ structure. Some Examples in the speech are:

"we will be judged, you and I, for how we resolve the cascading crises of our era. (166), **will we** rise to the occasion? (167), **will we** master this rare and difficult hour? (168), **will we** meet our obligations and pass along a new and better world for our children? (169)"

This is an unnecessary regularity that can be found within a text. This obtains when a syntactic structure/ pattern is repeated. It is a process of repeating the same syntactic pattern/ structure. From the speech, the researcher observed some elements of repeating the same word or words by the speaker. Semantic relations such as synonymy, antonymy, polysemy, is the relationship of meaning of one item with another item/s in the text or discourse. According to Halliday and Hasan (1976), "Cohesion refers to the relations of meaning that exist within the text, and is expressed through the stratal organization of the text… It occurs where the interpretation of some elements in the text is dependent on that of another" (4). Taboada (2004) defines cohesion as 'the internal hanging together of the text'. To Yule (2008) 'Cohesion is the tie and connection that exist within the text'. It is the part of the system of a language; a type of intra-sentence relation of an item with either the preceding or following item/s in the text. In communication process, cohesion gives insights into how the writer structures what he/she wants to convey.

Unlike cohesion which is regarded as a linguistic means of establishing connectivity across sentences or utterances by what Widdowson refers to as formal syntactic and semantic signals, that is, cohesive ties, coherence establishes some relationship between utterances through an interpretation of illocutionary acts. Coherence manifests in discourse by the extent to which a particular instance of language use matches a shared knowledge of conventions as to how illocutionary acts are related to form large units of discourse (Widdowson 1978). The following constructed conversation explains the manifestations of coherence in discourse. Therefore, the observed over irregularities in the used of cohesive devices by the speaker although it was deliberate to make emphasis and to reawaken the spirit of patriotism among the Americans.

Conclusion

The terms cohesion and coherence are related to making the sense of language in the text/discourse analysis. Cohesion and coherence have significant role in the interpretation of message, and in the negotiation of meaning in the discourse. A good academic writing requires a good combination of cohesive ties and coherent features in the text. The results indicate three reasons for the style of the speaker: DELIBERATIVE, FORENSIC, and EPIDICTIC. The researcher also noted that the speech is both cohesive and coherent. The analysis above, attempt to introduce cohesion and coherence, and their role in communicating messages in the speech presented by the 46th United States President Joseph Biden above.

In conclusion, one should note that while coherence deals with sense, cohesion relates to unity. The concept of sense relates to the notion of meaningfulness or relevance. When human beings communicate, they create certain lexical and grammatical ties that bind their writing or speech together. Any piece of communication that is logical will be coherent. Watch for logicality in any piece of text you analyse stylistically. In order to undertake an effective stylistic analysis of any

speech, one must pay attention to cohesion and coherence in the text. In doing this, one must have a good knowledge of the context of the text as well as its lexical and grammatical features. Creating relevance and unity in texts makes communication more meaningful and logical. And that is what is demonstrated by the 46th president of the United States of America Joseph Biden. The speech is cohesive and coherent at the same time.

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EVANGELISM AND THE RISE OF PENTECOSTALISM IN NIGERIA

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Abstract

In every nook and cranny of the country today, hardly can one walk without observing the planting of churches of different denominations. Among these denominations are the Pentecostal Churches, regarded as the fastest growing Church not only in Nigeria but Africa in general. What could have been the secrets behind the sporadic growth? Is it that other denominations before them have not being obeying the divine mandate of Matthew 18:20? The author observes that before the advent of Pentecostal Churches in Nigeria, the existing denominations were simply interested in physical and structural growths as seen in the building of cathedrals and little or no attention was given to soul winning. No doubt, there were migrations of church members from one denomination to the other and this could not be regarded as evangelism. However, the arrival of Pentecostal Churches in Nigeria seems to have changed the outlook of evangelism. New and vibrant methods of evangelism were introduced with positive results. The objectives of this paper were; to show over the years that Christian evangelism rejects the false assumption that somehow one can get a Christian social order without getting truly Christian men and women. Also, to examine the roles of evangelism in the growth of Pentecostal Churches in Nigeria, to survey methods used by Pentecostal Churches in evangelism and to equally investigate the impacts of evangelism on Pentecostal Churches in Nigeria. The work adopted historical method of research in other to trace the extent to which evangelism was carried in Nigeria before the emergence of Pentecostal Churches. The paper contributes to knowledge in that it enables churches and religious leaders in particular to know problems associated with evangelism and how to proffer solutions to such problems.

Keywords: Evangelism, Church, Pentecostals, Pentecostal Churches

Introduction

The preaching of the gospel otherwise known as evangelism is a call to all believing Christians. As such, it has no gender specification. It is a command given to all by Jesus as mandated in Matthew 28: 19-22. However, it is sad but very common for churches to grow lukewarm in the zeal for bringing the unsaved to Jesus Christ. The brethrens at Laodicea exhibited the same lukewarm attitude to evangelism in the first century. Therefore, it should not be a thing of surprise if a church experiences spiritual decline but as Christians, we should not be lethargic about it. Before the advent of Pentecostalism, poor performance in the aspect of evangelism among churches in Nigeria have led to waste of God's power invested on the apostles at Pentecost, for it is written, "but you shall receive power, after the Holy Spirit is come upon you and you shall be witnesses unto me both in Jerusalem and in all Judea, and in Samaria and unto the uttermost part

of the earth (Acts 1:8Kjv)." Many modern churches, however, have used evangelism as a means of church growth, and as such they failed. Evangelism should not be considered as a one-time event that merely increases the number of people who attend the church, but as an entire process that wins people and make disciples. There are many Christian denominations in Nigeria and many unbelievers even go there for various reasons. Unfortunately, most churches have few strategies for evangelism. Some might have relatively succeeded in drawing members but do not have the next step that makes them disciples. Evangelism brings about revival. Yet, there is no true revival that does not result in evangelism owing to the fact that revival brings about true reawakening of Christian who might have grown cold and lukewarm. The writer discovered that most times, the church invests a great deal of money and time into Summer Camp but with little to show for it. This is because very little attention is given to making it evangelistically fruitful. Where other denominations are failing, the Pentecostal Churches in Nigeria are doing exploits in evangelism by getting everybody involved and creating effective evangelistic outreaches. The denomination gets feedbacks and ideas from the church members in preparing for evangelism and try as much as possible to find out what hinders people from being involved and what they think about the current evangelistic efforts. It is on this platform the paper examines the impacts of evangelism in the church revival, using the Pentecostal churches in Nigeria as a focus.

Literature Review

Evangelism

Evangelism is not a new phenomenon in the history of the church. It is as old as the Church itself. It is equally believed that God is the originator of the concept of evangelism. This is because in the book of Genesis 1:3, it is recorded that, "God said, let there be light." This was the first evangelistic message ever heard in the world. As such, it is often regarded as the beginning of the story of salvation (Erastas, 4-5). In the Septuagint (LXX), Philo and Josephus used the word to denote dissemination of good news. In the Palestinian Judaism, it is also for proclaiming good news (Isa. 31: 9; 25:18) (Buttrick, 712).The word *evangelizomai*was used extensively in the New Testament. It occurs once in Matthew (11:5), 10 times in Luke (1:28), 15 times in Acts (16:17), 21 times in Pauline Epistles, two (2) times in Hebrews, three (3) times in 1 Peter while it appears two (2) times in the book of Revelation. However, its usage was not recorded at all in Mark, Gospel of John, Ephesians, James, 2 Peter and Jude (Kennedy, 13).

The word "evangelism" is the Christian word for the "Great Commission." It is the command of the Lord given to the Church of all ages (Matt. 28:19f). The term has been severally defined by scholars the way they deem it fit. Webster's New Twentieth Century Dictionary opined that:

> Evangelism adherence to evangelical doctrines as a preaching of or zealous efforts to spread the gospel as in revival meetings. Of those Protestant Churches as the Methodist and Baptist, that emphasis the salvation of faith in the atonement of Jesus and reject the efficacy of the sacrament and good works alone (10).

Sweazay submitted that:

> Evangelism is every possible way of reaching outside the Church. To make contacts with a definite person; to cultivate their knowledge of Christian faith and living; to lead them to confess Christ as their Lord and Saviour; to bring them into Church membership and; to help them commence Christian habits and Church participation (51).

Judging from the above definitions, it is very clear that evangelism involves reaching out, that is, not only within the four corners of the Church, to a particular person not just general outreach, but reaching the un-reached (Paul, 98). This implies bringing the lost souls to the saving grace and knowledge of Jesus Christ. Similarly, Douglas (773) defined evangelism as reaching people with the basic message of the Bible and presenting the facts that the Holy Spirit can lead them to repentance and faith. Thus, to evangelize means to announce, proclaim, or bring good news of salvation to sinful man. One can therefore say that to evangelize is the announcement of the "Good News" to the world in the power of the Holy Spirit in order to bring the sinful world to the knowledge of his master (Kittel, 712).

Church

In contemporary usage **"**Church" as a word dominates the ecclesiological vocabulary. It comes through the German and Latin, from the Greek word *Kuriakon* which means "that which belongs to the Lord." In New Testament Greek, *ecclesia* usually translated in English as "Church" is by no means so dominating or centre, a term. Out of about 112 appearances of *ecclesia* in the New Testament, 90% are from Pauline letters, the books of Acts and Revelation (George, 514). The English term "Church" is used in a variety of ways. In the Gospels, the term occurs 2 times, both times in Matthew (16:18; 18:17). The first refers to words of Jesus to Peter, "Upon this rock I will build my Church." The second instance deals with Church discipline and the sinning brother, "tell it unto the Church, and if he refuses to hear the Church also, let him be unto thee as the Gentile and the Republican (Millard, 30)."

The word *ecclesia* was used in the New Testament to denote the gathering of believers in Christ Jesus (Jewel, 226). It has a pre-Christian origin. It grows to become a distinctively Christian word, through the Greek world and right down to New Testament times (Acts 19-39). The term was designed to mean "regular assembly of the whole body of citizens in a free city-state (MacNaire, 27)." It means "call out (Awojobi, 3-4)." According to Malphurs (119), "the Church is a fellowship of persons united by a common loyalty to Christ and by a desire to worship and do the will of God as revealed in Christ." The in its universal sense consists, therefore, of all those who have had a personal encounter with Jesus Christ regardless of their race, nationality, denomination, or position in life (Downey, 34, 43).

Pentecostals

Pentecostal means the fiftieth day (Lindhart, 42). It is the Hebrew festival, celebrated on the fiftieth day from the day of the Passover or on the day of the giving of law at Sinai (Ndagogo and Mcgann, 26). In the Christian Church, Pentecost is celebrated seven weeks after Easter to commemorate the day of the decent of the Holy Spirit in Acts 2:1-14 after the resurrection of Jesus Christ (Fatokun, 61). Therefore, Pentecostal in contemporary parlance applies to a "charismatic phenomenon which puts its emphasis on the visible gifts of the Holy Spirit, especially the gifts of

tongues and faith healing (Isiramen, 303). In the view of Ukeh (12, 22), Pentecostal is that "movement within Christianity, which emphasizes personal relationship with the Holy Spirit as the mainstay of authentic Christianity (Oragbunam, 91)." Pentecostals strongly believe in the ecstatic, physical and vibrant manifestations of the Holy Spirit as reflected in vibrant prayers, speaking in tongues, performing miracles, prophecies and visions.

Pentecostal Churches

Pentecostal Churches are Christian denominations that emphasize the work of the Holy Spirit and the exact truth of the Bible. They are Protestant Christian movements that emphasize direct personal relationship with the Holy Spirit (Alian, 174). Pentecostal Church takes its name from the Spirit's outpouring which occurred on the day of Pentecost in Acts 2:1-4. The primary distinction of a Pentecostal Church is the belief that Christians can receive the same experience as the 120 did, of being baptized with the Holy Spirit, evidenced by speaking in other tongues. A Pentecostal Church generally identifies with the long-standing history, traditions, and theological views of the Pentecostal movement. The difference between Pentecostal Churches and other Mainline Churches is the exercise of charism, the gifts of discernment of the spirits, speaking in other tongues, and its interpretation, the working of miracles, prophecy, visions, healing and baptism in the spirit.

Evangelism in the Biblical Era

Suffice it to say that the Bible is not silent on the issue of evangelism. Evangelism goes beyond speaking and preaching. It is the proclamation with full authority and power of God. As such, signs and wonder often accompany it. The Christian scripture is replete with instances of evangelism, both in the Old Testament and New Testament. According to Han (115), the calling of Abraham can be considered as the beginning of the "good news" in the Old Testament, though one can still find several examples of good news of God before the time of Abraham. To Abraham, the promise of the blessing of all mankind was given. The blessing of all mankind was indeed good news, even more because it was from God Himself (117). Again, the Bible is full of evidence which show that the whole history of the Old Testament centred on the nation of Israel. Therefore, the concept of evangelism revolves round Israel as God's agent for the noble purpose. Thieme (32) buttresses the above when he submitted that;

> Since Israel was appointed God's custodian of the divine truth, the nation was given the responsibility of evangelizing the world (Rom. 3:1-2). But unfortunately, Israel failed God. Instead of fulfilling their assignment as God's missionary agent, the Israelites arrogantly came to regard salvation as a Jewish monopoly and ultimately failed to obey God's command to spread the Gospel. It is worthy to note that the dismal performance of the Israelites in spreading the good news of salvation made God to adopt a final and better method of saving the world. God sent His only begotten Son to safe mankind. This agent is the heart of evangelism in the New Testament.

The New Testament books can be succinctly described as the books of evangelism. Evangelism is the heartbeat of God and the chief evangelist was Jesus Christ. He was sent to the world to evangelize human race and to save mankind and reconcile them to God. He gave his life on the Cross so that the world might be delivered from the captivity of sin and consequently broke the barrier between man and his Creator. Jesus Christ's first teaching and introduction to his new followers in the first chapter of the book of Mark is, "come ye after me, and I will make you to become fishers of men." His last instruction on earth to his disciples is, "but ye shall receive power after the Holy Spirit is come upon you and ye shall be witnesses unto me both in Jerusalem and in all Judea, and in Samaria and unto the uttermost part of the world" (Acts1:18). The thrust of Jesus Christ's teaching, according to Kennedy (13) is summed up in the Great Commission where he commands his followers to go into the entire world and preach the gospel to every creature. While describing the evangelistic ministry of Jesus Christ, Han (116) asserts that the entire life of Jesus is characterized by preaching the good news of the kingdom of God to every creature.

Likewise, Apostle Peter understood the inevitability of evangelism, having being trained by Jesus himself. As such, the Great Commission was not seen as anything strange or artificial. It was simply the way Jesus had lived, and he was only asking his disciples to follow the same lifestyle (Leslie, 149). Thus, Peter was a true apostle of Jesus when it comes to the matter of evangelism. Han stresses that after Pentecost, the content of the disciples' preaching was concentrated upon Jesus Christ. According to Acts 5:42; "the disciples did not cease to teach and preach Jesus Christ daily in the temple and in every house (Charles, 10)." The first evangelistic message that was preached at Pentecost after the departure of Jesus was given by Apostle Peter (Acts 2:14-42).

The contribution of Paul the Apostle to the spread and development of the Christian Church in the first century cannot be over emphasized. He labored to make sure the gospel was preached. At a point, he put curse upon himself if he refused to preach the gospel, "woe unto me if I preach not the gospel," (1 Cor.9:16). Paul's impact was better felt among the Gentiles. He preached the gospel throughout the Gentile world. He readily made himself available to preach the gospel and reach the unreached. Thus, he taught his disciples to be actively involved in evangelism. In his Second Epistle to Timothy, he warned him as a son, "but you, keep your head in all situations, endure hardship, do the work of an evangelist, discharge all the duties of your ministry" (2 Tim. 4:5). This shows that evangelism is an urgent assignment for every believer irrespective of one's status or position in life. If every member of the church engages in evangelism, the church will experience both qualitative and quantitative growth.

Evangelism in the Twenty-First Century Church

The primary assignment given to the Christian church is to preach the good news that God through Christ came to live, die and rise again to take the sins of the world. The questions are: why does the Church struggle to train believers to share confidently he glorious gospel? How do equip the Churches to become inwardly strong yet outwardly focused with people who are ablaze with the love or Jesus? As Christians and as the Church of Jesus Christ, we are called by the Lord to "Go and make disciples." The call to bear witness is part of God's plan to bring the Kingdom of God on earth as it is in heaven. However, many of the evangelistic methods that worked in the past seem not to be effective again in the twenty-first century. Is there a way to approach evangelism that is biblically sound yet culturally relevant?

There is much discussion among scholars and missiologists today about the role of culture and the importance of expressing the gospel in culturally relevant ways. First, we must recognize that there is no such thing as a Christian culture or civilization. Therefore, all cultures have virtues and faults. The good news is that God made people of every culture in His image. Nevertheless, the more we understand the issues and questions that arise in each culture, the more effective we will be in arousing their interest in the gospel. Peter was able to preach the gospel to seemingly every language and culture. Yet, his message was clearly understood. This is because Peter declared God's Word through the power of God's Spirit and thus transcended all of their cultural differences. As such, evangelism in the twenty-first century demands being culturally sensitive while leaning on the power of God's Word and Spirit for accomplishment.

In addition, how do Christian Churches and believers in Nigeria creatively proclaim the gospel in our age of relativity that denies the possibility of absolute truth—when the truth of any truth is under suspicion and the validity of gospel truth is either denied or ignored? 1 Corinthians 15: 2-5 affirm the above; By this gospel you are saved, that Christ died for our sin, according to the scriptures, that he was on the third day according to the Scriptures, that he appeared to Peter and then to the Twelve. Kuzmic (198) observes that; The faithful, brave and creative proclamation of the gospel must be grounded in these foundational facts of the universally valid truth, for truth is foundation for trust.

The Christian Church must be faithful in disseminating the gospel. When the Church feel intimidated about telling others the Christian message, it is not simply due to fear of rejection. It goes deeper to the ability to "believe the message themselves" in a world that tells them that a religious conviction cannot be true in any factual sense and must be held only as a private opinion (Bridges, 136). The task of the Church is therefore to strengthen the modern believers' confidence that the "good news" is not just true for them, but it is true for the whole world and can be told with assurance.

The strongest and most vital evangelism in the twenty-first century is being done through the three approaches— "personal evangelism," "small group evangelism," and "proclamation evangelistic events (Kuzmic, 77-85)." These three approaches complement one another. Unfortunately, most Christian Churches use one approach and make evangelism ineffective. When the three are used together and the Church provides solid training in personal and small group witness as well as Outreach events, the end result is church growth.

Genesis of Pentecostal Churches in Nigeria

The history of the formative period of Pentecostal Churches in Nigeria dated back to 1914 and 1930 (Spurgeon, 73). This started with the emergence of the African Independent Churches otherwise known as Aladura Churches in Yorubaland of Western Nigeria. Among such churches are Christ Apostolic Church (CAC), Church of the Lord, Cherubim and Seraphim Church (C&S), Celestial Church of Christ (Adewale, 170-172). These churches exhibited elements found among Pentecostal Churches such as healing, miracles, visions and dreams, speaking in tongues and prophecy. The above-mentioned churches exemplified Pentecostal phenomenal such as clapping and singing, drumming and dancing to African music. However, the beginning of 1970s witnessed the birth of new Pentecostal movements.

Originating in evangelical student revivals, a wave of Pentecostal expansion spawns new churches in the 1960s and 1970s. A leader of this expansion is Benson Idahosa, one of Africa's most influential Pentecostal preachers. He established the Church of God Mission International in 1972 (**Error! Hyperlink reference not valid.**, 2020). In 1974, the Pentecostal umbrella organization of Grace of God Ministry is founded in eastern Nigeria. The Deeper Life Bible Church was founded in 1975 and became one of Nigeria's largest Neo-Pentecostal Churches with an estimated 350,000 members by 1993. Neo-Pentecostal Churches grew throughout the 1980s and 1990 (20). By 1986, David Oyedepo founded Living Faith Outreach Worldwide, popularly known as "Winner's Chapel." It opened as a "Faith Tabernacle" in the suburbs of Lagos in 1999 that can seat 50,000 people, Rhema Chapel by George Adegboye (Ilorin), New Testament Church by M.R Popoola (Ilorin), Trumpeters Church by T. Oludare (Ilesha). Others are Household of God's Church by Gabriel Oduyemi (Oregun, Lagos), Patrick Anwuzia's Zoe Ministries, Latter Rain Assembly by Tunde Bakare, Christ Chapel International by Tunde Jota, Sword of the Spirits by Francis Wale Oke, Synagogues of All Nations by late T. B. Joshua, Christ Embassy by Chris Oyakhilome and Dominion Life Bible Church by Bode Amoo (2020).

Methods of Evangelism in Pentecostal Churches in Nigeria

Open-Air-Preaching Method

An Open-Air method of evangelism in the Pentecostal Churches is usually done outside rather than in a building. Open-Air evangelism often holds place as far as soul-winning is concerned (Donald, 47). In every age of the Christian Church, there have been pious men and women who have taken very literally the injunction of Jesus Christ to go out into the highways and byways and preach the gospel. Jesus himself led by example in doing what he admonished his disciples and Christians in general to do. He did virtually the greater percentage of his evangelism on the streets and in open fields of Palestine. Therefore, the Christian Church was born in an atmosphere of Open-Air evangelism method. George Whitefield, the Wesley brothers, Charles Spurgeon, Reinard Bonnke, Enoch Adejare Adeboye, Billy Graham, Benson Idahosa and a host of others were notable examples of Open-Air crusaders (Matthew, 12). Spurgeon (67), for instance, recommended several techniques for effective Open-Air preaching, such as, the use of illustrations and anecdotes to keep the crowd interested and not to speak at the top of one's voice so as not to be worn out too quickly. In Nigeria, Open-Air evangelism has become a common feature in church growth and for church planting, more especially among the Pentecostal Churches like the Redeemed Christian Church of God (RCCG), Deeper Life Bible Church, Christ Embassy, Mountain of Fire and Miracle (MFM), and Winner's Chapel just to mention a few. Through this method, the population of members of these churches keeps increasing and this has continued to aid church proliferation in Nigeria. In the view of Spurgeon (69), Open-Air evangelism was instrumental in getting people to hear the gospel who might otherwise never hear it. As such, many Open-Air preachers in Nigeria today believe that it reaches many more people at once than other approaches to evangelism.

Trickle-Down Method

This approach to evangelism primarily concerned with converting high-ranking members of a society, so that their influence can serve as a springboard to the spread of Christianity throughout the society in question (Douglas, 770). The idea behind trickle-down evangelism is that it is the most efficient means of reaching people who are influential, who can be mobilized to

effectively reach their subordinates. This is because they are already influential and persuasive in the lives of others. Thus, this makes them the most natural place one can start this method of evangelism in order to reach a large number of people. The European missionary in the 19th century made effective use of this method. They sold the new religion to the king and the king's subjects followed the king's footsteps without being preached to by the missionaries. However, this method has two unintended consequences. The first is a neglect of the less apparently influential. By so doing, one tends to elevate human social influence over God's prerogative. A second unintended consequence is that trickle-down method can also keep a movement from reflecting the diversity of a given location. Whether one looks at ethnic, socio-economic, or cultural diversity, we naturally connect with people who are similar to us. Nevertheless, the trickle-down method has recorded a number of successes among Pentecostal Churches in Nigeria. Members of this denomination believe that if their pastors' preaching platform and bank accounts grow, the members of the Church celebrate as if the prosperity were their own. The belief is that the blessings and financial breakthrough of their pastors is supernaturally being transferred to them in the spirit-realm. For this reason, members of these Churches want their pastors to drive the latest cars, wear expensive name-brand clothing, and live in a large home in order that God's blessings would trickle-down to them (Oluwasegun, 2).

Door-to-Door Method

Door-to-Door preaching is a method of evangelism where a Christian goes from one household to another in a certain area to evangelize to residents, often in conjunction with passing out gospel tracts (Thieme, 40). The Pentecostal Churches in Nigeria use door-to-door evangelism as an instrument for church growth and church planting. Among the Redeemed Christian Church of God, for instance, this method has given birth to the planning of new parishes through its programme popularly called "let go and fish." Pentecostals use this technique as a means of inviting people to special church event, to find out the spiritual needs of their immediate community, to offer prayers with people who mentioned a spiritual need and to engage in evangelistic conversations when people are open to such conversations (Sweazey, 31). In Pentecostal Churches, door-to-door evangelism does not replace home visitation, rather, it works alongside the other techniques as part of a holistic evangelistic strategy. Nevertheless, door-to-door method is not without its critics. Since 1973, church growth experts have unwisely labeled this method as old-fashioned and ineffective in modern society. However, recent studies have challenged the validity of these widely-held convictions of church growth researchers (51). Yet church leaders are coming to the conclusion that door-to-door evangelism is an essential if a church is serious and desirous of contacting an entire community for Christ.

Creative Evangelism Method

The method involves the use of creative arts like music, visual arts, drama films to present the gospel message (Downey, 42). In some churches, this creative art is simply referred to as the practice of finding creative ways to evangelize (44). Creativity comes from gearing the method to the individual like Jesus did. The approach may be subtle; it may arouse curiosity or it may carry a surprise element. The influx of youths from the Orthodox Churches in the 21st century to Pentecostal Churches could be attributed to creative use of arts in worship services in Nigeria. Creative use of Christian songs and theatre plays has been able to pave way for enabling environment for youths to have a sense of belonging as against the stereotype form of worship obtainable in Mainline Churches in its earliest inception in Nigeria. Pentecostal and Aladura

Churches use this approach especially for Christmas and Easter services when many unsaved people are most likely to visit their churches (Kalu, 1-39). The Christian scripture speaks of the tribe of Isaachar as having leaders who "understood the signs of the times and knew the best course for Israel to take" (1 Chro. 12:32). Therefore, the Pentecostals believe it is essential to adapt to times and use all available means of witnessing (Adewale, 170). The goal is not a quick surge in baptism or membership numbers but rather the fostering of long-term, Christ-centred relationships, with no strings attached.

Lifestyle Evangelism Method

Lifestyle method is an approach to evangelism characterized by someone demonstrating his faith by his actions in the hope that people around him will be impressed with how God affects the person's life.[54]Protagonists of this method often site Matthew 5:16 to buttress their pint. They claim that Jesus drew people to God by showing them kindness and performing good deeds. Others believe this method is more effective than direct evangelism because of the perception that it is harder to live "righteously" than to preach the gospel (www.glorytabernacle.org/clt.php, 2020). The Pentecostal Churches in Nigeria are bedevilled with notable personalities worthy of emulation owing to their lifestyles. This is because such men and women have been able to keep themselves spotless and unblemished not only before their congregations but the general society. One of such church leaders in Nigeria is W. F. Kumuyi of Deeper Life Bible Church who is well known for his holiness teaching and who practices what he preaches as visibly seen in his lifestyle. As such, his congregation simply tolls his line of actions and deeds. Similarly, Enoch AdeboyeAdejare of Redeemed Christian Church of God is another leader whose lifestyle should serve as examples for Christians and non-Christians to follow. His humility can be described as devoid of deception and his simplicity in dressing and attitude to material possessions are worthy of emulation.

Impact of Evangelism on Pentecostal Churches in Nigeria

Spiritual Impact

The primary purpose of evangelism in the Pentecostal Churches in Nigeria is to encourage mature Christian living. Pentecostals are taught to live well so as to win the unbelievers for Christ through their actions and deeds within their immediate society. Therefore, the central concern of evangelism in the Pentecostal Churches is the spiritual growth of the members. This means that one's involvement in opportunities through varied means, all focusing on explaining and applying God's word. Member's involvement in evangelism has often led to their spiritual growth. Thus, teachings, seminars, and workshops are organized from time to time on mature and acceptable living so as to help the members to continue to grow spiritually. It is believed that only a mature believer can produce fruits and the fruits remain. Hence, evangelism is considered in the Pentecostal Churches as a tool that builds one's character. Its influence on moral standard has been far reaching and it continues as a vital force in the building of Christian citizenship. The Pentecostal Churches are well-known for their healing programmes, extended to both the members and non-members alike. The Christ Embassy headed by Chris Oyakhilome and the Redeemed Christian Church of God championed by E. A. Adeboye have healing programmes tagged "atmosphere of Miracle" and "Holy Ghost Revival" designed to address whatever spiritual challenges one may be facing (Oragbanam, 89).It is the belief of the Pentecostal Churches that every Christian is expected to enjoy good and robust health as equally stated in the scripture.

Owing to this, a lot of effort is put in place to attract people to these revivals and crusades for divine healing and spiritual encounter.

Numerical Growth

Evangelism has greatly impacted the numerical growth of Pentecostal Churches in Nigeria. The mandate of sol-winning is seen has an urgent assignment that must be undertaking by all Christians without gender specification. This has, over the time, contributed to the rapid growth and expansion of the denomination in Nigeria. Therefore, the Church is not only growing qualitatively through the efforts gear toward evangelism but also quantitatively. One of the significant effects of evangelism in Pentecostal Churches is that it has led to its numerical growth. Space contestation is becoming a big challenge in major cities of Nigeria where the headquarters of these churches are planted. They struggle for accommodation and religious worship centres. This can be attributed to numerical growth. Abogunrin (27) submitted that, "Pentecostal Churches are found in their tens and scores on a single street...sometimes two or three churches occupy different floors of the same building...." This is because the training received by members has been able to transform the lives of the congregations. They, in turn have been able to bring more people to the Christian-fold.

Leadership Impact

The place of leadership for church growth and expansion cannot be overemphasized in the members' involvement in evangelism has been able to produce people who are growing personally, growing in the words of God, growing in the ministry and leadership skills. In other words, great leaders in Christendom have been discovered during the course of evangelizing the world Jesus Christ. Through evangelistic activities, members of Pentecostal Churches have learnt to practice Christian basic principles of behaviour and leadership. New skills and creative abilities are developed in soul-winning. A large number of Pentecostal Churches were products of evangelical campaigns. Therefore, through evangelism, dynamism is brought into Pentecostal movement and a lot of new methods and techniques leading to population explosion are becoming a daily occurrence. Leadership training is a core to the growth of Pentecostal Churches. As such, hardly can one see a Pentecostal Church in Nigeria that did not make room for Christian Training Institute, basically for the leadership training and spiritual development of her ministers. In Glory Tabernacle Ministry, Ibadan, Oyo State, principles of skill acquisition for effective Christian leadership are taught. The objectives are to impart leadership competencies in future Christian leaders and to raise men and women committed to evangelism and missions (www.glorytabernacle.org/clt.php), 2020.

Conclusion

The paper considered the rise of the Pentecostal Churches and its impacts on evangelism in Nigeria. The ultimate goal of the paper was to examine the problems associated with evangelism prior to the advent of Pentecostalism in Nigeria. The paper discovered that churches in Nigeria invest money and time in organizing seminars, praise worship programmes and concerts but with little to show for its evangelism. However, the advent of Pentecostal Churches brought a new dimension and complete outlook on what evangelism should be. The denomination has been able to make people especially her members realize that evangelism is the heart beat of the kingdom of God. Therefore, the denomination has been able to evaluate the existing evangelistic activities with

the goal of making them relevant, more productive against the traditional practices and result-oriented. The work discovered that Pentecostalism in Nigeria witnessed a tremendous growth and became generally acceptable because the founding fathers of these churches came from the same background as the people they ministered unto. Similarly, the positive impacts of the Pentecostal Churches also endeared the people to them. These impacts can be easily seen in their contributions to the spiritual development of both their members and non-members alike and in the members' willingness to actively participate now in evangelism. Unlike before where many church members believe that the church leaders are being paid to evangelize, the denomination has succeeded in making her members realize that evangelism is a priority of every Christian. As such, churches that do not make it a high priority are really making it no priority at all.

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"To Whom Much is Given Much is Expected:" Adimora-Ezeigbo's Portraiture of Contemporary African Woman in *Children of the Eagle*

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Abstract

The fictional production of the African woman creative writer seems to be undergoing a recognisable shift adjacent to progressive adjustments in gender relations. The contemporary woman author tends to pay less attention to issues that primarily bothered her ancestor as she explores responses of the woman to her 21st century multiple roles intensified by a redefined personality in its fragmented identity. This paper therefore attempts a comprehensive discussion of the identified development, from economic and religious perspectives by employing Adimora-Ezeigbo's *Children of Eagle* as an entry point. It draws essentially from Cornel West's concept of the new cultural politics of difference which central thesis is the agency, competence and capability of the hitherto culturally, politically and economically oppressed. Exploiting this, the discourse initially argues that the woman's magnified responsibility is a function of her recent elevated status which she manipulates in navigating around her more sophisticated society. It further demonstrates that the condition is previously anticipated in Adimora-Ezeigbo's earlier novels. The essay however posits that the Nigerian woman's fictional construction still bears trademarks of gender and identity politics which now emanates in an advanced form. It submits that the intense improvement in gender relations induced by social change is effectively redirecting the trend of women writing from protest to problem-solving practice and the shift further works to improve the corpus of contemporary African literature.

Keywords: advancement, empowerment, contemporary, responsibility, problem-solving.

Introduction and Background

One of the major markers of the past few decades is the proliferation of women voices in all spheres of artistic production, especially literature. The development sets the foundation for the self-inauguration of the woman as an active participant rather than a passive observer of events. The quintessential African female writer takes up the responsibility of re-creating the woman out of timidity and impotence into assertiveness and power. The acquisition of additional rights and privileges has a revisionary and amplifying impact on her prior underdog status and limited scope of responsibilities. Therefore, the 21st century fictionalised African woman is infused with assertiveness that is observable within her family, work place and the society. Okunrobo (117-118) observes that female writers employ writing as "a tool for … self-expression, self-assertion and for presenting their feminist's/womanist's ideologies." This portraiture of women still functions within the parametre of gender politics and is observed in the works of female writers like Akachi Adimora-Ezeigbo.

Adimiora-Ezeigbo is one creative writer that has paid her dues in the literary representation of the woman. Her creative impulse is perceptible in her womanist arguments, especially in relation "to holding or exercising of power in politics, in religion, in the economy" (Ezeigbo 108). Indubitably, this underscores her progressive enthronement of the woman into mainstream politics, religion, economy and sociality in her triology *The Last of the Strong Ones* (1996), *House of Symbols* (2001) and *Children of Eagle* (2002), in that order. *Children of the Eagle*, perhaps more than any of her novels, encapsulates her vision of the contemporary Nigerian woman.

Adimiora-Ezeigbo's portraiture of the contemporary African woman in *Children of the Eagle,* (henceforth *Eagle*) displays significant advancement which dramatises the biblical dictum "to whom much is given much is expected" (Luke 12:48). This it does by adroitly mobilising education as a primary mediator of socio-economic advancement, which in turn expands the scope of her obligations. Adimora-Ezeigbo's creativity intensifies the advancement discourse by situating the woman's recent empowerment and additional responsibilities in a juxtapositional relationship. Besides, the imaginative text tacitly argues that the woman employs her enhanced position to contend with the demands of her more complex contemporary society. A vigilant reader will perceive that this line of literary depiction is previously anticipated in the first two members of Adimora-Ezeigbo's trilogy, *The Last of the Strong Ones* (*Strong Ones*) and *House of Symbols* (*Symbols*). Based on these observations, one can conclude that the substantial improvement in gender relations induced by social change is substituting the complaint tendency of African woman's writing with a pragmatic orientation.

Critics agree that Adimora-Ezeigbo's fiction has indubitably elicited a lot of "commendable critical attention," including from "major critics" and this is due to her prolificacy (Emezue viii, Tayo, Ogunlewe 217 and Osofisan 23). Chizoba (3) notes that the writer's consistency and dexterity underscore her incontestable dominant status and insists that in the feminist discourse, "one cannot dismiss (her place) in the scheme of things." However, many examinations of Adimora-Ezeigbo's fictional opuses available to this research tend to concentrate on the proliferation of female characters in her texts as well as her artistic attempt at re-writing women out of obscurity by empowering them socio-economically. For instance, Fonchingong (143) and Nweke (202) respectively observe Adimora-Ezeigbo's employment of female champions and icons in redressing past harms through attempts at restoring women to their "rightful position" by encouraging them to discard established restrictions and be "bold and assertive" in demanding happiness and satisfaction within their marriages. Her constant representation of education as a means of advancement for the disenfranchised women in patriarchal cultures and rural settings is also noted by studies exemplified by Agbogidi (26). He submits that in *Eagle* Adimora-Ezeigbo suggests that education is valuable tool for "self-emancipation … economic independence, self-awareness and self-consciousness and the point of interaction with other women to help build others who are yet to be educationally liberated". Chukwuma (9) also notes her representation of education as a critical developmental factor in his view that for her it "imparts knowledge, discernment, exposure and self-esteem." Olufemi (24) holds that Adimora-Ezeigbo's novels express her belief that women can carve a niche for themselves in the socio-political structure of her African society.

Many of these studies tend to be concerned, primarily or tangentially, with Adimora-Ezeigbo's artistic rebuttal of gender disparity and reconstruction of the status of women in her African society, which constitutes an aspect of this research. However, those studies tend to ignore or pay

inadequate attention to her portrayal of the privileged African woman's supplementary responsibilities arising from her relatively recently acquired liberty and independence, especially as worked out in *Eagle* and from religious and economic perspectives. This study, thus, represents a remedial attempt, as it explores the gender politics of the primary text which also includes copious accounts of the contemporary African woman's enlarged scope of responsibilities, without ignoring its direct relationship to her reviewed position and identity within her patriarchal African culture. To achieve its aim, the study draws its theoretical insights from Cornel West's concept of the New Cultural Politics of Difference.

Conceptual Compass

West's New Cultural Politics of Difference (1990) is interested in the agency, competence and capability of the hitherto culturally, politically and economically oppressed. In West's own words the concept refers to:

> Distinct articulations of talented (and usually privileged) contributors to culture who desire to align themselves with demoralized, demobilized, depoliticized, and disorganized people in order to empower and enable social action … for the expansion of freedom, democracy, and individuality. (94)

West concludes that the new cultural politics of difference should function to interrogate oppression and de-establish structures of exclusion from privileges, liberties, control, profits and pleasure available to the hegemonic category. Throwing more light on the concept, Hayes (1) holds that West's postulation observes that "in any given historical moment, creative intellectuals are confronted with the profound crisis of their time." He adds that such crisis, in the contemporary period, is the distortion and relegation of "the Other by powerful social institutions." Put differently, West's idea assumes that creative writers, by the reason of their calling, must deal with societal anomalies present in a given society at a given time. For him, the anomaly of the modern period includes the misrepresentation and marginalisation of the other here represented by the woman within the African patriarchal cultures represented in *Eagle*. West hypothesises that cultural production like literature, through their utterances, should stand on the side of the oppressed for the purpose of stimulating freedom towards establishing democratic societies and self-determining individuals.

By its conjectural statements on the role of fiction writers in relation to the underprivileged, West provides the analytical insight for a comprehensive examination of Adimora-Ezeigbo's *Eagle* as an imaginative attempt at empowering the African woman disenfranchised by her patriarchal cultures. The concept can also cater for the author's attendant interrogation of gender disparity in her contemporary society and expansion of boundaries to construct a more egalitarian society where each individual, irrespective of sex, is empowered to contribute to the overall development of the society. In addition, West's suppositions facilitate the submission that the author's donation to this cultural exigency finds accomplishment through the agency of the novel *Eagle*, which as a cultural production, engages in a disclosure and disestablishment of patriarchy, as an exclusionary hegemonic framework. Moreover, West's attention to social action enables this research to maintain that the empowerment narrative of *Eagle* expands the scope of the woman's responsibilities in conformity with her enhanced status. After all, to whom much is given much is expected.

To Whom Much is Given Much Is Expected: Privileges and Responsibilities

The contemporary African literature, exemplified by *Eagle*, depicts female characters who, more than their predecessors, are empowered to play major roles in the family and society especially from economic, religious and political stand points. Such privileged contemporary African women are observed in the heterodiegetic narrative *Eagle*, published in 2002. The text displays the "children of the eagle" (191) who are five daughters of Ossai and Eaglewoman Okwara. Eaglewoman is the protagonist of *House of Symbols*. The daughters are Ogonna, who is a secondary school teacher, Nnenne a writer, lecturer and family historian, as well as Obioma, a pastor and evangelist. The other two are the journalist, Amara and medical doctor, Chiaku. While the first three live in Lagoon City, the remaining two reside in Coal City and London, respectively. Lagoon City and Coal City are sobriquets for Lagos and Enugu, which are major cities in south western and south eastern Nigeria, the writer's country of origin.

Notably, these women, in one way or the other, serve as extensions of characters in *Strong Ones* and *Symbols*. For instance, in Nnenne and Amara are observed the two female narrators of Umuga described as "recorders and interpreters of our communal history (and) gifted in the art of remembering" (*Strong Ones* 37). Again, the prolific writer Nnenne, employing the scribal tradition, continues from where Chieme, the renowned oral artist, stopped. Besides Obioma's spiritual facility pulls directly from Ezenwanyi's (*Symbols*) while Ogonna's business accomplishment is reminiscent of Eaglewoman's (*Symbols*) and Chibuka's (*Strong Ones*).

Eagle's portraiture of the contemporary African women reveals domesticated career women. Thus, apart from the divorcee Chiaku and unmarried Amara, Ogonna, Nnenne and Obioma are all married with children (16). The subsidiary attention paid to Amara's elected childlessness and Chiaku's divorce could be regarded as an evidence that Adimora-Ezeigbo, as a contemporary Nigerian woman writer, is less interested in issues like marriage and childlessness which primarily pushed her predecessors, including Flora Nwapa (*One is Enough*) and Ifeoma Okoye's (*Behind the Clouds*), to eloquence. The sisters' matrimonial standings imply that they are saddled with domestic responsibilities of wifehood and motherhood, just like their ancestresses in literary works epitomised by Achebe's *Arrow of God* and Emecheta's *Joys of Motherhood*. To prove that the women, like their mothers, have excellent proficiencies for home management, Adimora-Ezeigbo assembles them and sent them "to work in the kitchen" in their Umuga natal home (*Eagle* 99). The delightfulness and dexterousness worked into the team cooking scene suggests the ladies' commitment and satisfaction with their domestic obligations as well as reluctance to abdicate their traditional roles. The representation is solidified in the authorial interpolation that "cooking is their hobby" (99).

The value of the ladies' culinary skills as well as the irresistibility of its product is encapsulated in Umuaga women's description of the food as delicious and their unabashed request for more. Thus, they are cast in the mold of Oliver Twist, but unlike Oliver Twist are not driven by hunger but by pleasure. The array of nourishing food functions as a bridge-building device in closing the social-economic gap between the privileged urban women, personified by Okwara daughters, and their relatively disadvantaged rural guests. The episode, like many others, demonstrates the feminist concept of female bonding without ignoring its substantial beneficiality. This bridge-building role of food is also decipherable in the friendship between the clannish Lebanon Christian women and Sister Mary-Alice in Marie-Elena John's novel, *Unburnable.* By tracing the culinary expertise of Eaglewoman's daughters directly to their mother's maternal lessons and tacitly to the

ladies' educational exposure, the writer attributes the domestic success of the contemporary African woman to her female progenitors and, to a lesser degree, formal education and this invigorates the feminist undertone of *Eagle*. It also employs the scene and Nnenne to advocate healthy living in a manner that pushes the women's responsibility a notch higher by making her a dietician, in addition to being a cook. Thus, even the domestic site expects more from a privileged African woman. The advocacy is necessary in this age when several diseases are attributed to life style.

Eaglewoman's daughters, in addition to their domestic obligations, serve in the educational, religious, media, health and business sectors of African and American economies in ways their forebears never did. This is best observed from the religious and economic perspectives of the text, which recruits Obioma, the pastor and Ogonna, the teacher and business woman to construct both the spiritual and secular discourses in a way that displays inclusiveness. Obioma's self-definition as "a leader in my church – The New Age Church (where) both men and woman priests" are accommodated (138), reveals her vocation and leadership role within an ecclesiastical community with a leadership structure configured to reflect the principles and practices of equitability. The nomenclature of the church defines its contemporaneity which underlies its seeming radicalised leadership structure. It is a reflection of famous female pastors like the South Africa Christiana Nku, the "black female founder" and General President of Saint John's Apostolic Faith Mission (AFM), in Johannesburg, described as one of the "few women who founded her own AIC" (African Independent Church) (Kgatle 7) and Nigerian Archbishop Margaret Benson-Idahosa of the Church of God Mission, Benin City. Moreover, it challenges the present African women to step up into leadership positions in spiritual, and even secular, institutions in order to make necessary contributions to individual and societal development.

Again, Obioma's husband is made "a part-time pastor" in the same church thus giving Obioma a spiritual authority over her husband. This symbolises an intellectual reversal of what obtains in the typical African society. The writer has to situate the church in a more liberal multicultural urban centre in order to plant the woman's ascension on a more authentic foundation that could bear the burden of the literary reversal. This imbues Obioma's ministerial individuality with credibility which is one of the main qualities demanded by effective characterisation. Such reversals inform Ekemezie's observation that Adimora-Ezeigbo's "women are more spiritually empowered than the men …" (158). The condition demonstrates democracy and dethronement of gender insensitive patriarchal hegemony in African religious institutions. The characterisation of Obioma displays an apparent attempt at elevating the spiritual status of the woman as it creates additional responsibilities for her.

Through Obioma, *Eagle* sanctions the admission of the woman into the central aisle of religious leadership and accessorises her with extraordinary powers without forgetting to allocate commensurate duties to her. Obioma's premarital pregnancy, childbirth and University education function as preparatory grounds for her expanded role. Then despite her flawed maidenhood, Adimora-Ezeigbo assigns her a model husband, uproots her out of Umuga rural community and sows her in Lagoon City where she has the support and space to express her spirituality. Furthermore, Obioma is decorated with spiritual "gifts of prophecy and healing" and visions (136) that validate and facilitate her clerical calling and functions. For instance, by Obioma's "extra-spiritual endowments" (137), she delivered her family and community from exploitative activities of false prophets who feed on the general insecurity and fear during the Nigerian Civil War. The

historical allusion draws attention to African countries, like Nigeria, defaced by insecurity engendered by religious intolerance, kidnapping, banditry and other maladies. By saying that Obioma's family heavily relies on her "priestly opinion" in crucial issues (40), the text casts her in the mode of solution to existential problems. Deepening this narrative, *Eagle* employs Obioma's tongue, to insist that "women have a spiritual role to play in salvaging humankind" and they need to "occupy their rightful place … beside man, not behind or before him" (116). By roping God into her thesis of gender egalitarianism, Obioma finds a divine backing for her views and so removes it from the realm of human interrogation. Her priesthood, therefore, suggests that without the woman, Africa's spiritual landscape can hardly be complete and healthy. The position demonstrates the writer's attempt at identifying with the marginalised that she elevates and burdens with added tasks.

Though her ministry attracts reverence, it also makes Obioma an official burden bearer cast in the image of Jesus Christ. The weightiness of her ministerial assignment is metaphorically expressed in the statement that Obioma carries her ministry anywhere she goes "like a snail logging its shell on its back" (137), and this is in addition to her domestic commitments. The image is intensified in her compulsive determination to deconstruct the frameworks of evil in the society by "spreading the good news … not just from the pulpit, but on the streets, at revival meetings and crusades" (195). Consequently, her spiritual endowment is closely attended by solution-oriented additional tasks targeted at diminishing the demonic temperament of her society towards enhancing human development and fulfillment. Olufemi (24) posits that Adimora-Ezeigbo's objective is to prove that the marginalised African women "contribute immensely to the growth of the society." In the character of Obioma, a renovated Ezenwanyi (*Symbols*) is imaged and both are anticipated in Achebe's Chielo, the priestess of Agbala (*Things Fall Apart*). One episode that, perhaps more than any other, dramatises the demanding character of the elevated position of Obioma, and by extension, today's African woman, is the sisters' night chase against a tyrannical animal at Umuga Okwara's home. In that scene, Obioma leads from behind the wheels of "a sturdy vehicle", a Range Rover, which "powers its way undaunted" by the bad roads of Umuga (22). This demonstrates the woman's ability to navigate through the difficulties of the present to achieve a better future. The car becomes a means of mobilising the demobilised woman in order to make her more functional within her environment in a society where her additional tasks include driving change and development.

The writer extends her egalitarian argument using Ogonna, this time from the economic perspective. Ogonna is a teacher and a business woman (131) and so she represents the contemporary career woman with multiple sources of income. Unlike Obioma, she is saddled with an irresponsible husband, Uzoma, who earns better than his wife but abdicates his financial responsibilities and manly functions to his immediate family. In his characterisation, Adimora-Ezeigbo extends patriarchal oppression to the urban space and contemporary period. Uzoma parallels Iheme whose wife describes as "a miser (who) had a huge yam barn" but did not give his wife Chibuka "yams to cook" (*Strong Ones* 98). After several financially-based marital squabbles, Ogonna vowed to "go out there and make the money that was necessary to take proper care of the family" (278). Her husband's recalcitrance pushed her into the textile business world through which she experiences significant financial empowerment and prosperity demanded by her family's several needs. Thus, Obioma's entrepreneurial skills and success, unlike her mother's, are engendered by patriarchal suppression and provides practical solutions to her domestic

problems. Nevertheless, that solution entails adding the bread-winning and provider roles to her job description and this is when her husband is still alive, healthy and earning a significant income. Symbolically, Obioma becomes the husband and wife as well as father and mother in her family. Her economic accomplishment therefore comes with a prize. Obioma's combined responsibilities reflect the trend in many African families of the present era. The contemporary African woman writing therefore theoretically empowers the woman to additionally participate in the bread winning responsibility without relinquishing her domestic obligations.

Ogonna's characterisation takes *Eagle* beyond the realm of protest into problem-solving category. Through Ogonna's logical and pragmatic response, Adimora-Ezeigbo deploys literature in providing an ingenious possibility of emancipation and empowerment to the oppressed but cautions that such advancement has attached burdens. Thus, the novelist engages Ogonna to interrogate and dismantle the economic dependence and oppression of the African woman, observed in characters like Beatrice in Adichie's *Purple Hibiscus*, terminating her total dependence on patriarchal profits and pleasures. Her sympathetic and inclusionary portraiture summons the woman into her society's 'rat race' submitting its profits and powers at her feet for the betterment of the family and society. That is why Osofisan (28) insists that "always Akachi foregrounds the heroism of women in their encounters with and patriarchal traditions", and makes them legendary characters by their resistance. This is in tandem with the womanist ethos initially conceived by Alice Walker. Obioma's economic prowess depicts her entrepreneurial and organisational capabilities embossed in her ability to juggle her teaching profession, budding business and family without much help from her husband. The many hats she wears simultaneously are telling of the colossal responsibilities awaiting the contemporary privileged woman living in different plural societies of Africa.

In Obioma, Adimora-Ezeigbo tends to jettison her usual womanist complementarity catechism by defining men, through Uzoma, as "opinionated and miserly in addition to being selfish … also obtuse" (131). A similar leaning is found in Amara's rejection of procreation as part of her lot as a woman and Chiaku's divorce which signifies a refusal of the shelter of marriage, initiated by Nora in Ibsen's drama, *A Doll's House* and rented by *Adah* in Emecheta's novel *Se*cond *Class Citizen*. The significance of the departure maintained by *Eagle* is underscored by the fact that the traditional African woman mostly achieves relevance through marriage and procreation. The representation appears to belong to radical feminism which according to Zaynab Alkali "advocates single motherhood, women without men and same sex marriage" and as such is "outside the context of African social values" (Balogun 30). This literary tendency interrogates Ezeigbo's insistence that Africa do not host "radical feminists" (Makwemoisa 500). However, the author's reluctance at tearing Ogonna's family apart despite her pains and disillusionment departs from the radical feminist approach as it legalises Adimora-Ezeigbo's belief in "marriage … (and) family" (Makwemoisa, "Conversation" 500). The observable ambiguity follows the steps of Mariama Ba in *So Long a Letter***.**

One dimension of *Eagle*'s argument that cannot be ignored by any comprehensive reading of the work is its unmasked acknowledgement of education and urbanisation as critical factors in the socio-cultural and economic redefinition and advancement of the African woman. This is because education "imparts knowledge, discernment, exposure and self-esteem" (Chukwuma 9) and liberates the woman from traditionalism which supports patriarchy. Thus, Nnenne, observes that their privileged position is "what education had done for us …what today's society" bequeaths

woman and an advantage the past generation, symbolised by poor aunty Rachel, "did not have" (129). Aunty Rachel represents the deprived, devalued, demoralised, demobilised women in a patriarchal culture which presents a woman with very restricted sets of options.

Adimora-Ezeigbo, compelled by her teaching background, and in a display of female bonding and solidarity, employs the Okwara sisters' educational and experiential advantages to progressively break barriers and raise the disenfranchised rural woman from her state of demobilisation and timidity. Notably, education is becoming a permanent member of Adimora-Ezeigbo's art. This they do through an annual empowerment seminar covering career, nutrition, health, relationship, sex and others, all towards "reorienting the Umuga wives" (Nweke 202) as it dramatises social action. That episode reveals Adimora-Ezeigbo's extension of her advancement strategy to the rural African woman to whom she says: "believe in yourself and allow no one to erode your self-confidence (and) find something to do to generate income for yourselves so that you can take care of yourself and your children …" (112 and 118). By that feminist counsel, the writer prompts the African woman infuses herself with confidence, practice assertiveness and become economically active for a better personal, familial and societal life. These make *Eagle* a quintessential feminist text. To a large extent, the women's semi-formal class in its vivacity adds drama and musicality to Adimora-Ezeigbo's art through the inclusion of uninhibited laughter, clapping, exclamation and expressions like *"Hangam-hangam, ijejeje! Ikwajam, ikwajam, ikwajam! Ayakata, ayakata, ayakata!"* (113). The episode depicts the therapeutic impact of freedom of expression. Again, the employment of the typical Igbo dialogue format further animates that episode and by extension the text. In all, armed with formal education, rescued by urbanisation and motivated by new self-awareness, the sisters, like their creator, take up additional challenges of training the rural woman.

In addition, *Eagle* demonstrates that through the resources of education, the contemporary woman navigates the hurdles of patriarchy in her rural community. Thus, Eaglewoman's daughters explore letter-writing as a medium of communicating their position on a land dispute as women are "not permitted to approach … the highest decision-making body" of their community (74 and 73). The scribal complaint enables them "demand for justice (and) have a record of their petition" (74). The implication is that the Okwara daughters appropriate the task hitherto reserved for the male gender by stepping out of the boundaries of domesticity into the political arena where serious issues like land matters are trashed. The episode tends to derive from the biblical account of five daughters of Zelophehad who went to leaders of Israel to demand for landed properties within their community in Numbers 27. It is an affirmative action symbolising the woman writer's demand for justice through the manipulation of modern provisions and advantages absent in the traditional Igbo society. In that depiction Adimora-Ezeigbo deploys the epistolary method and her snail-sense feminism in literary creativity to solve the problems of women in rural societies of Africa. Such exclusionary practices display asymmetrical gender-relationship and declare Africa "a male" (Okonjo-Ogunyemi's 60). They also provide a justification for Ezeigbo's attempt at demasculinising her society through the mediation of arts.

Remarkably, Adimora-Ezeigbo trilogy together exhibit an extension of physical, spiritual, social, political, economic and psychological boundaries of her characters as they move from the rural Umuga (*Strong Ones*), to the semi-urban Atagu county (*Symbols*), then to urban Lagoon city and to London (*Eagle*). The enlargement corresponds with the expansion of the woman's sphere of influence and liberty as well as responsibilities. Adimora-Ezeigbo therefore engages in the politics of the oppressed and that reveals her vexation at the miniaturised and irrelevant personality

accorded the woman in African patriarchal societies. As a contemporary woman writer, Adimora-Ezeigbo articulates her vision of the woman in the present African society through the agency of *Eagle* and by Eaglewoman's internalised observation that "the future is theirs (women) to mould, to shape and to enlarge" (18). The writer therefore authenticates Ladele's submission that "Postcolonial women writers from Africa … keenly textualize women's identities through their fictional narratives …" (70). What needs to be added is that such retexualisations also reveal the weightier burden that makes its appearance alongside her advancement.

Conclusion

Adimora-Ezeigbo's fictionalisation in *Children of the Eagle* depicts the contemporary African woman whose advantages enhance her choices and actions as she strives to survive within the very demanding twenty-first century society. This portrayal extends beyond the traditional feminist interrogation of gender oppression which seeks to disassemble the structures that exclude the woman from certain socio-cultural and economic advantages, liberty, power and profits. The author's scope covers the multiple tasks the woman has to contend with as a result of her reconditioned status and this portraiture could be traced back to *Strong Ones* and *Symbols*. Adimora-Ezeigbo's creativity also suggests workable possibilities that validate Achebe's argument that Third World writers must go beyond "documenting social problems but must move to the higher responsibility of proffering prescriptions" (*Anthills* 161). By these, *Eagle* represents a rerouting of the Nigerian woman writing from protest to problem-solving practice. Consequently, Adimora-Ezeigbo's offering improves the body of Nigerian literature by using the elevated woman to demonstrate the Biblical concept that to whom much is given much is also expected.

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Lekki Shootings: Verbal aggression and impoliteness in EndSARS virtual discussions[32]

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Abstract

This paper examined the use of verbal aggression and impoliteness in digital communication, focusing on YouTube comment discussion platform. The data was extracted from comments of Nigerian YouTubers on some video clips of Lagos State's judicial panel of enquiry on Lekki Tollgate shootings of EndSARS protesters. Using a discursive approach, the study found that the YouTubers were verbally aggressive. They used lots of impoliteness and verbal aggression, e.g. threats and curses (unfavourable wishes) and identity attacks; the government (federal and state) and its security agents and defence counsel were the major targets of attacks. The paper argued that verbal aggression was as a result of vengeance against the government and that the use of verbal aggression in these instances seemed to be intentional. The paper concluded that the YouTubers used verbal aggression as a retaliation on their perceived oppressors against whom they seemed to have no other means of redress and/or retaliation.

Keywords: impoliteness, verbal aggression, threats, insults, digital communication, EndSARS

Introduction

Conflict is inevitable in any human societies. Conflicts often arise due to opposition between, or differences of expectations by, various groups or individuals (Haugh & Sinkeviciute, 2019). There have been conflicts in several parts of the world, ranging from violent or armed conflicts, such as that which Nigeria experienced in the Niger-Delta region where government oil facilities were incessantly destroyed, to peaceful protests like that of Bring Back Our Girls, EndSARS, etc.

The Internet has revolutionised human lives; a lot of things can be done on the Internet now. Conflicts are no longer restricted to any physical geographical location; they are also carried out online now through petitions, social movements, etc. One central element of these is language; language is used by people involved in conflicts and it has its own peculiarity. The language of conflicts tends to be verbally aggressive. Verbal aggression and physical aggression are

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interconnected; the former often leads to the latter (Sutter & Martin, 2009). Culpeper, Iganski, and Sweiry (2017) have proved that hostility and verbally aggressive language often occur in the 'heat of the moment; that is, they are out of emotions, and intention is not usually attached. The Internet offers unlimited opportunities for social movements through the social media. The Bring Back Our Girls (BBOG) is a shining example; it was a product of conflict and gained international recognition by mounting pressure on the Nigerian government to find and secure the release of the Chibok girls kidnapped by the Boko Haram insurgent. EndSARS too resulted from a conflict; it has generated lots of both verbal and physical aggressive reactions from the youths and the government.

Studies on online interactions (e.g. Dynel, 2012; Haugh, 2010; Lorenzo-Dus, Garce´s-Conejos Blitvich, & Bou-Franch, 2011) have frequently reported preponderance of impoliteness and verbally aggressive messages or language that causes offense, e.g. insults, name calling, threats, etc., among Internet users. This paper aims to investigate the use of verbal aggression and impoliteness among the YouTubers who post comments on the videos of the Lagos State judicial panel of inquiry on the alleged shooting of EndSARS protesters on 20th of October 2020. Every interaction features impoliteness as people construct identities and establish social relationships in various settings (Graham, 2017). Face-to-face and online interactions have very similar norms and expectations (Dynel, 2012; Graham, 2007, 2017; Graham & Hardaker, 2017; Haugh, 2010). Evaluations of im/politeness are influenced by violation of the norms and expectations of the participants. There are, however, certain factors which differentiate the latter from the former. Im/politeness is encoded into digital interactions via paralinguistic tools which enable users to evaluate behaviours e.g., like, report abuse, block, thumb up, thumb down, etc. That is not the case in face-to-face interactions; people are not required to openly evaluate behaviours (Graham, 2017; Haugh, 2010; Locher, 2010).

Communication in the virtual world

There are a lot of studies on online communications and interactions (e.g. Bou-Franch, 2013; Bou-Franch, Lorenzo-Dus, & Garce´s-Conejos Blitvich, 2012; Dobs & Blitvich, 2013; Dynel, 2012; Graham, 2017; Graham & Hardaker, 2017; Haugh, 2010; Lorenzo-Dus et al., 2011). The term computer-mediated communication (CMC) is often used for any communication or exchange of ideas and information through the means of the computer or a technology channel; it is also seen as interactions through the computer or a digital channel (Graham, 2017; Graham & Hardaker, 2017; Locher, 2010). With technological advancement, interactants have had access to numerous channels of communication which are technologically mediated, e.g. Short Message Service (SMS)/text messages, Instant Message (IM), etc. It is because of this that Graham (2017) and Graham and Hardaker (2017) suggest that communications through digital channels are better termed 'Digital Communication' (DC) since one may not necessarily have to depend on a computer to interact online nowadays; a lot could be done with Smart phones.

Construction, negotiation and evaluation of im/politeness are influenced by the digital contexts of interactions and this is due to certain features of the digital media (Graham, 2017). One such feature is whether the channel is a/synchronicity. Computer mediated communication has two modes, synchronous and asynchronous (Graham & Hardaker, 2017; Shum & Lee, 2013). Platforms which have audio-visual facilities and afford participants opportunities to orally interact and exchange instant messages at the same time are synchronous, e. g. Facebook Messenger,

WhatsApp, Skype, etc. Asynchronous platforms, on the other hand, afford participants time lapse of several days and months to read and respond to messages, e.g. YouTube comment discussion platforms, blogs, emails (Graham, 2017; Graham & Hardaker, 2017; Shum & Lee, 2013). The extent to which a platform is asynchronous is proportional to the extent to which impoliteness perception within that environment tends to multiply and grow; several other participants, who do not have the background knowledge of a conflict, could join before the initial poster of the perceived impoliteness could be able to offer an explanation and resolve the issue (Graham, 2017; Graham & Hardaker, 2017).

Similarly, evaluation of impoliteness in CMC is also influenced by the orientation structure of a platform, private-oriented or public-oriented. Participants in private-oriented platforms know the recipients of their messages, while those in a public-oriented media do not have an idea of who their audience is. It has been established in research that impoliteness evaluations are influenced by the level of closeness/distance among discussants; it is the case then that enactment, negotiation and assessment of impoliteness would be shaped by a platform's orientation structure (Graham, 2017; Graham & Hardaker, 2017).

In addition, *anonymity* in digital communication impacts on impoliteness negotiation and perception. The real identity of the Internet user could not be known; male could use female identities and vice versa. This has been adduced as the reason why online communication is replete with impoliteness (Bou-Franch et al., 2012; Dynel, 2012; Graham, 2017; Graham & Hardaker, 2017; Lorenzo-Dus et al., 2011). People tend to be more impolite in virtual worlds than in face-to-face interactions because they feel free from any consequences their acts could have (Dery, 1994; Dynel, 2012; Graham, 2017; Graham & Hardaker, 2017). Dery (1994, p. 1) states that interactants in digital communication: "tend to feel they can hurl insults with impunity" because they are anonymous and fear no consequences.

Aggression and impoliteness

A lot of studies (e.g. Culpeper, 2009; Culpeper & Haugh, 2020; Culpeper et al., 2017; Martin, Anderson, & Horvath, 1996; Sutter & Martin, 2009) have explored (verbal) aggression from various perspectives. In linguistic impoliteness scholarship, *aggression* is used synonymously with impoliteness (Bousefield, 2007; Culpeper, 2011; Culpeper et al., 2017; Dynel, 2012, 2015b). The use of the term *aggression* in im/politeness scholarship does not differ much from its use in communication studies, where aggression is defined as verbal attacks on the self-concepts of others to cause them "psychological pain such as humiliation, embarrassment, depression, and other negative feelings about self" (Infante & Rancer, 1996, p. 323). Aggression is also viewed "as any form of behaviour directed towards the goal of harming or injuring another living being who is motivated to avoid such treatment" (Baron & Richardson, 1994, p. 37; cited in Culpeper, 2011, p. 20). Verbal aggression involves threats, insults, teasing, maledictions, ridicule, profanity, swearing, and attacks on competence, character, physical appearance, personal failing, etc. (Infante & Rancer, 1996; Martin et al., 1996; Sutter & Martin, 2009). It has been reported that verbal aggression causes psychological pain in the target whether it is intentional, unintended or accidental (see Culpeper, 2011, p. 52).

Talking about insults, which have been identified as a prime for verbal aggression, Allan and Burridge (2006, p. 79) state that they:

> are normally intended to wound the addressee or bring a third party into disrepute, or both …. Insults typically pick on and debase a person's physical appearance, mental ability, character, behaviour, beliefs and/or familial and social relations. Thus insults are sourced in the target's supposed ugliness, skin colour and/or complexion, over- or undersize … perceived physical defects … slovenliness, dirtiness, smelliness, tardiness, stupidity, untruthfulness, unreliability, unpunctuality, incompetence, incontinence, greediness, meanness, sexual laxness or perversion, sexual persuasion, violence towards others (even self), ideological or religious persuasion, social or economic status, and social ineptitude …

Insults are considered as verbal aggression and impoliteness in appropriate contexts. Allan and Burridge's description of insults and categories given above fit in both aggression and impoliteness in specific contexts. The reason is that both terms are used for offensive language; they are being used as near synonyms. The above definitions of aggression are similar to that of impoliteness which has been described as a general term covering the semantic space of language which causes offence (Culpeper, 2011; Culpeper & Hardaker, 2017). Impoliteness is also viewed as:

> an umbrella term that covers all kinds of evaluative meanings (e.g., warm, friendly, considerate, respectful, deferential, insolent, aggressive, rude). These meanings can have positive, negative or neutral connotations, and the judgments can impact upon people's perceptions of their social relations and the rapport or (dis)harmony that exists between them. (Spencer-Oatey, 2005, p. 97)

Going by this definition, aggression is an act of impoliteness. However, verbal aggression has also been described as a cover term for impoliteness. In this view, impoliteness is seen as a type of verbal aggression (Dynel, 2015a). A similar definition by Bousefield (2007, pp. 2186-2187) defines impoliteness as:

> the issuing of intentionally gratuitous and conflictive verbal face-threatening acts which are purposefully performed: (i) [u]nmitigated, in contexts where mitigation is required, and/or, (ii) [w]ith deliberate, aggression that is, with the face threat intentionally exacerbated, 'boosted', or maximised in some way to heighten the face damage inflicted.

There has been a lot of debate about intentionality in impoliteness scholarship. Some scholars argue that impoliteness is intentional as we have seen in the definitions above, while unintentional use of a face attack is regarded as rudeness by some. Culpeper states that:

> Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts. It is sustained by expectations, desires and/or beliefs about social organisation, including, in particular, how one person's or a group's identities are mediated by others in interaction. Situated behaviours are viewed negatively − considered "impolite" − when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be. Such behaviours always have or are presumed to have emotional consequences for at least one participant, that is, they cause or are presumed to cause offence. Various factors can exacerbate how offensive an impolite behaviour is taken to be, including for example whether one understands a behaviour to be strongly intentional or not. (Culpeper, 2011, p. 23)

As indicated in this definition, the hearer(s) evaluate a behaviour as impolite if it contradicts their beliefs and/or expectations in a particular social context even if the behaviour is viewed as incidental; viewing it as intentional only adds to the level of the offense. This is in tune with Dynel (2012), Graham (2017) and Graham and Hardaker (2017) who have argued that messages that violate the norm of a communicative context are interpreted as impoliteness.

Methodology

Data

The data set for this paper is a polylogue discourse; a polylogal communication involves three interactants or more (Dobs & Blitvich, 2013, p. 112). The data is a product of a conflict between a section of the Nigerian youths and the Nigerian government and its security forces. It comprises three hundred and one (301) comments posted on five video clips of the proceedings of the judicial panel of inquiry set up by Lagos State to investigate the alleged shootings and killing of EndSARS protesters at Lekki Toll Gate by some men of the Nigerian Army and the police on 20th October 2020.

Prior to setting up the panel, Lagos State had been thrown into tumults by the angry youths and the atmosphere was highly tense. The situation was worsened when the Minister of Communication, Mr Lai Mohammed, in his address made available to the public in the press, claimed that "the Army fired empty bullets into the air".

To properly contextualise the data, there is a need for a brief background of EndSARS protests. EndSARS began as an online social movement in December 2017 on the Twitter. It was a campaign against the power abuse, brutality, harassment and assault by the Special Anti-Robbery Squad (SARS) unit of the Nigerian Police Force, from which the Nigerian youths suffered (Dambo et al., 2020; Soladoye & Ojo, 2020). The movement left the virtual world, attracting international attention, when on October 8, 2020 Nigerian youths at home trooped to the streets of major cities across the country in peaceful protests that lasted about a month. Nigerian youths in diaspora and their sympathisers staged protests in many countries of the world, including UK, USA and Germany (Soladoye & Ojo, 2020).

Before long, what started as peaceful demonstrations turned to physical aggression involving looting and destruction of public and private properties. The situations reached a climax on October 20, 2020; it was reported that the state brutally descended on the protesters; the army and the police allegedly fired live bullets at them and killed many, while hundreds of them sustained injuries (Soladoye & Ojo, 2020). Following this incident, the Internet was flooded with reactions (several of them aggressive) from various quarters, and the Lagos State had to set up a judicial panel of inquiry to investigate the claims. The video clips of the proceedings of the panel were posted on the YouTube by Channel TV; included in the videos was the visit of the panel to the venue of the alleged shootings and killing and a visit to the Army hospital where some corpses were allegedly kept. The events at the visits and the proceedings have attracted a lot of comments from several YouTubers. A glance at these comments shows that they were produced in a context of conflict and they are worth an academic investigation.

It has been argued that the use of texts from digital media must involve (1) obtaining the participants' consent and (2) avoiding using anything that could identify them by using pseudonyms in order to minimise harm. The need to minimise harm and get consent is determined

by whether the text in question is a 'private' or 'public' text (Graham & Hardaker, 2017). A discussion on an online platform such as the YouTube is viewed as a public discourse (Graham & Hardaker, 2017; Lorenzo-Dus et al., 2011). There is a consensus among researchers in linguistics that one does not need any consent to use public texts, but it is needed to use private texts (Graham & Hardaker, 2017), such as private emails. Graham and Hardaker (2017, p. 801) have rightly argued that:

> … people posting to public online forums can have no reasonable expectation that their behavior will not be examined. They are 'putting themselves out there' and public discourse is off the limits in terms of scientific study. In these cases, participants accept any harm that might come their way because they chose to make their communication available in a setting where others (who may be unknown) will have access.

Since it is difficult to know the real identity of an online participant, due to anonymity, it seems that using their online texts poses no harm to them. For this reason, consent was not obtained for using the data for this study.

Method

The present study analysed the raw comments posted on the videos of Lagos judicial panel of inquiry to investigate allegation of shootings and killing of some youths during a protest at Lekki Toll Gate in Lagos State, Nigeria on October 20, 2020 with a view to investigating aggressive and impolite language used by the YouTubers who posted comments on the videos of the proceedings which were uploaded by Channel TV. The comments were analysed as posted, with all the typos.

The data was analysed for aggression. There does not seem to be any specific formulae or framework for aggression. However, insults, taboo words, character attacks, competence attacks, swearing, teasing, name calling, and maledictions have been identified as categories of aggression in scholarship. Others are attacks on sex orientation, race, physical appearance, etc. (Infante & Rancer, 1996; Martin et al., 1996; Sutter & Martin, 2009). These categories were used for the analysis and many of them featured in the data.

Using a discursive approach, this study adopted impolite2 or second-order understanding of impoliteness and aggression, informed by first-order understanding. Studies (e.g. Dynel, 2012; Lorenzo-Dus et al., 2011) have shown that first-order and second-order understandings and evaluations of impoliteness, and aggression by extension, are significantly similar. Lorenzo-Dus et al. (2011) reveal that participants do not evaluate impoliteness on YouTube comments as norm or unmarked; insults, name calling, and obscene language are evaluated as very impolite. They argue that interpretations of YouTube interpersonal relations should be guided by norms of civility. YouTube is a platform for social networking where people connect to the world just to relate with others. There are norms of appropriate behaviours in various contexts of digital communications in the form of manuals or guidelines which are revised from time to time (Haugh, 2010).

To perform the role of social networking well, YouTube sets out guidelines for using its platform, "Community Guidelines". The guidelines do not permit any use of aggressive and offensive language such as insults, attacks on personality, race, religion, sexual orientation of others. YouTube hate speech policy states explicitly that hate speech is not permitted on YouTube; it lists contents that violate the policy to include religious slurs, attacks on a group or individual based on

ethnic origin or race, gender, disability, veteran status, nationality, race, and sexual orientation. Threats, incitements, praising and encouraging violence against other users, are considered violation of the policy.[33] The manual provides tools to report abuse, edit and/or delete messages (Graham & Hardaker, 2017; Haugh, 2010). It has, however, been revealed that aggression and impoliteness abound in YouTube comments (Dynel, 2012; Graham & Hardaker, 2017; Haugh, 2010) despite that they are against the legal norms, netiquette or guidelines. Dynel (2012) supports Lorenzo-Dus et al. (2011) when she points out that expletives are viewed as impolite conventionally in first-order conceptions, and interlocutors, therefore, consider them offensive. Consequently, Dynel argues that blatant aggression on YouTube comments should be interpreted as second-order impoliteness. It is also pointed out that "many of those offended [by offensive/aggressive messages] cannot experience the abuse, if they never read the commentary …" (Dynel, 2012, p. 36). This indicates that even if the specific targets do not have an opportunity to get the aggression and impoliteness, some other participants may still evaluate them as such, even if they do not respond to such. The fact still remains that they are aggression and impoliteness.

According to her, participants use expletives for three functions: aggression, solidarity or social connection, and catharsis. The use of aggression and impoliteness, e.g. swear words, are intentional even if produced emotionally, or they are pre-meditated. She argues that the receivers could still evaluate a cathartic swearing as impoliteness whether or not they know the emotions and intentions of the user. This, perhaps, is because the speaker/writer and receivers tend to have different interpretation of intention and impoliteness (Graham, 2007). Dynel (2012) argues further that it is hard to conceive a purely cathartic use of expletives in the case of a written discourse, such as in YouTube comments, because the asynchronous nature of an online platform affords users enough time to think twice before sending an offensive message, and to delete, or edit it as appropriate. Thus, participants have a full control over their emotions and expressions; offensive comments, therefore, correspond to abuse and could be interpreted as impolite (Dynel, 2012).

The data was also explored for impoliteness using the conventionalised impoliteness formulae set out by Culpeper (2011, pp. 135-136). While "no sentence is inherently polite or impolite" (Fraser & Nolen, 1981, p. 96), "people possess a schematic knowledge regarding language and its social implications, knowledge that exists independent of any occasion of use" (Holtgraves, 2005, p. 89). This indicates that people's knowledge of language and its implications in social encounters enables them to appropriately evaluate utterances in appropriate contexts as im/polite. Thus, context has become a part of people's linguistic knowledge and they know which utterance is im/polite in specific contexts. The conventionalised impoliteness formulae is shown in Table 1 below:

[33] http://www.youtube.com/t/community_guidelines.

Table 1: Conventionalised impoliteness

S/N	Conventionalised impoliteness	Example
1 a.	**Insults** Personalized negative vocatives	 "You lair"
b.	Personalized negative assersion	You don't even know anything mumu man
c.	Personalized negative references	… but for others because its bvious you may not have the capacity to reason but no offense meant,
d.	Personalized third-person negative references (in the hearing of the target)	Am carefully watching this nonsense lawyer
2	Pointed criticisms/complaints	It is a colossal waste of money and time.
3	Unpalatable questions and/or presupposition	How and why was Evans relevant to these proceedings?
4	Condescension	Who is this agbero man in suit.
5	Message enforcers	"Listen here"
6	Dismissals	ALAKORI OSHI leave story.
7	Silencers	Shut up
8	Threats	This lawyer needs to be reprimanded
9	Negative expressive	Shame on u ppl

(Adapted from Culpeper (2011, pp. 135-136); except 1a and 5, all other examples are from my data).

Findings and discussion

Aggression

The use of verbal aggression is investigated in the comments on five video clips of the judicial panel of inquiry set up by Lagos State on the alleged shooting and killing of EndSARS protesters uploaded on YouTube. It should be noted that the panel sat in the atmosphere of conflict and tension; this reflects in the comments of YouTubers in terms of their language use. Only four categories of verbal aggression were found in my dataset: character attacks, competency attacks, insults and name calling (cf. Haugh & Sinkeviciute, 2019; Infante & Rancer, 1996; Martin et al., 1996; Sutter & Martin, 2009).

Character attacks

Character attacks are sourced in the supposed faults in the targets' character and/or negative characters are attributed to them in order to harm, demean, or debase them (Allan & Burridge, 2006; Dynel, 2012; Infante & Rancer, 1996). Doubt and suspicion could also be raised concerning their character or reliability. Infante and Rancer (1996), argue that expressing negativity and suspicion about a person is an act of hostility. Examples (1-5) below are character attacks by YouTubers in EndSARS videos (the full online names of the participants are not used):

(1) Venasir: These ppl are jokeing they told us in the start that where no millitry and dat their cameras went off lies lies lies.
(2) christian: Very poor audio, but this soldiers can lie oo, who would in his right frame of mind throw stone on soldier, this is catastrophically lie, am just tired of this country lie
(3) Project: Why was Evans's name mentioned, why will we believe documents tendered by police, the same policed that move around with pos, the people that dont give a shit about

due process, the same people who will invade your phone without your consent, the same people who torture Nigerian citizens at will. Documents tendered by police should not reliable.

The three turns above attack the character of the Nigerian Army. While (1) shows inconsistency in the claims of the military, that there were no military at the venue of the incident and that their CCTV went off; (2) indicates that no one "in his right frame of mind [would] throw stone on soldier". They go on record to accuse the soldiers of lies. An accusation implies an assertion that the target is involved in a misconduct and the accuser is offended (Haugh & Sinkeviciute, 2019). Example (3) attacks the character of the police and questions their reliability. This participant attributes four negative characters to the police and ends with a bald-on-record declaration that the documents presented by the police are not reliable. The two accusations and four negative attributes attributed to the police in examples (1-3) in this context demean the military and the police. The context here does not favour cathartic and solidarity interpretations; the interpretation of aggression is thus plausible here.

Competency attacks

Attacking the competency of people could harm, debase, and inflict psychological pains on them (Allan & Burridge, 2006; Dynel, 2012; Infante & Rancer, 1996). Another major verbal aggression found in the dataset are competency attacks. The examples below attack the competency of people:

(4) Ajani: This panel of enquiries sound too apologetic and weak.
(5) Evo: @Tosin Ojo the panel is a scam that lacks power.
(6) Fine Trust: A total disgraceful panel ...some are serious while some are not . Even criticizing each other over question asked. Unprofessional panelist. This General Taiwo denying everything .....omg
(7) Prince: The panels is being disgrace shame on Nigerian
(8) SuperStarZ: Investigation Panel without real power. It's very embarrassing to watch this.
(9) Emeka Nnamdi: … HOWEVER, THIS PANEL OF INQUIRY IS USELESS AND WASTE OF TIME.I THOUGHT THE PANEL WAS SET UP TO LOOK INTO HUMAN RIGHT VIOLATION AND POLICE BRUTALITY...
(10) Flames: Are they stupid for going to the military morgue without clearance.. common nah.. this is not a competent panel, I don't think the panel can effectively carry out their duty. EndSars

The extracts in (4-9) are competency attacks, which constitute threat to the "quality face" (Spencer-Oatey, 2002, 2008) of the panellists. The competency of the panel of inquiry is questioned here. The participants observe with disgust that the panel is "too weak and apologetic" and it "lacks power"; therefore, it "is useless and a waste of time"; "Proceedings are useless! No justice will come!" Publicly 'criticizing each other' is described as unprofessionalism and incompetence. The participants express negativity throughout these extracts, which is a show of their hostility (Infante & Rancer, 1996) towards, and lack of faith and trust in, the panel. (10) contains three competency attacks. The participant starts by criticising the panel for visiting an army hospital for investigation without any official clearance or permit; this implicates an attack on their competency. That is followed by an on-record attack: "this is not a competent panel". The last act expresses doubt in

their ability to do the task effectively, which also attacks their competency. Thus, (4-10) will definitely be evaluated as aggressive and impolite in this context.

In addition, competency attacks are not used for only the panellists; the competency of the security men is also attacked. See examples (11-13).

(11) Barnabas: This simply means that this Police Counsel just ended up wasting the Panel's time with unneccessary questionings and talk.
(12) Ebuka Chukwukaelo: Any uniform personal in Nigeria, should be reoriented, restructured and re-formed!!! So so rude!!
(13) BLACK: @Olubayo Olasokan The Nigerian army are so unprofessional its unbelievable

(11) above implicates that the police counsel is incompetent; otherwise he should not have asked unnecessary questions. Also, the participants attack the competency face of Nigerian uniform personnel; it simply implies they are not competent and that is why they "should be reoriented, restructured and re-formed". Otherwise, there will be no need for reorientation, restructuring and reform. Similarly, we see in (13) that "Nigerian Army are so unprofessional"; this also attacks their "quality face" their competence specifically.

Insults

Insults are also a major type of verbally aggressive comments in my dataset. Insults, or verbal abuse, are often used to debase, demean, harm or denigrate other participants or give them negative attributes (Allan & Burridge, 2006; Dynel, 2012; Infante & Rancer, 1996). The excerpts in (14-16) below are all insults.

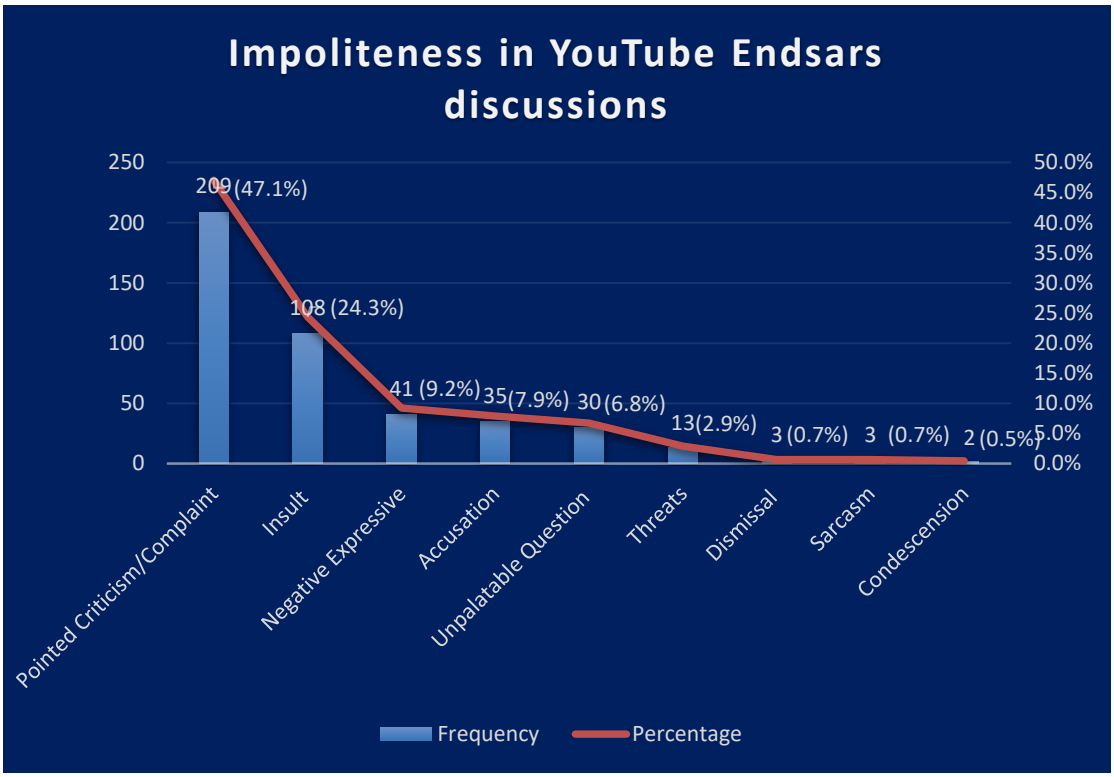
(14) Patrick Smith: Shame on you. You don't even know anything mumu man
(15) Danl Shame on u ppl just imagine the u really think u will find anybody here come on like say not be naija who na Dey
(16) Chukwunyere Why are you guys thank him for what. Una be mumu

The excerpts in (14-16) are insulting. "Shame on you (people)" is an insult. We can also see that the members of the panel are called a name, *mumu* (idiot), and they are insulted for visiting the morgue of the military hospital to find out whether there were any corpses of the acclaimed protesters who died at the Lekki incident. Similarly, the panel members are insulted for showing courtesy (16). Instances of these are many in the data. This seems to indicate a show of aggression because of their anger against the government due to violation of human rights, as many participants allege.

Impoliteness

The dataset was full of offensive language, impoliteness. This is in tune with previous studies that have reported that online interactions are filled with impoliteness (Dynel, 2012; Graham, 2007, 2008, 2017; Graham & Hardaker, 2017; Haugh, 2010). Figure (1) below shows the manifestation of conventionalised impoliteness (Culpeper, 2010, 2011, 2016; Culpeper, Bousfield, & Wichmann, 2003) in the dataset:

Figure 1: conventionalised impoliteness in EndSARS videos



Pointed criticisms/complaints

As reflected in Figure 1, pointed criticisms/complaints and insults have the highest frequency of conventionalised impoliteness used by the YouTubers in the dataset. Pointed criticisms and complaints top the list with a frequency of 47.1%. This is a reflection of the conflict context in which the dataset is produced. The excerpts in (17-19) suffice here.

(17) bode abass: It is our right as citizens of our nation to express our dislikes with non violence protest which we did, But after the killings of the innocents, vandalization of properties was been carried out by the same people who committed genocide against their own children in order to justify their inhuman actions by roping us in, making the world thinks we've gone against the rules of engagement,,

(18) Note: protesters were armless,, We're your children, you should protect us, not kill us...

(19) Aamira's Kitchen: Nigeria is a joke… Soldiers who are supposed to secure the lives of the citizens now end up killing them…

(17) is a pointed complaint. A complaint has been described as reproach because it shows a misconduct of the target and morally holds the target responsible for that wrongdoing (Haugh & Sinkeviciute, 2019). Examples (18-19) are pointed criticisms; they criticise the government (18) and the soldiers (19). The "youth protesters were armless" and "children" of the president and the governor of Lagos State; they do not deserve to be killed under any situation. The soldiers are pointedly criticised for misuse of power; they allegedly killed the citizens they are meant to protect. This turn simultaneously accuses the government of genocide. These are a way of blaming the government and morally holding it responsible (Haugh & Sinkeviciute, 2019) for killing its citizens.

Insults

The second highest conventionalised impoliteness found in the dataset are various categories of insults, with a frequency of 24.3%. As we saw under aggression, insults attack the quality face of the members of the panel, the military and police and the government. We can consider examples (20-23) here.

(20) Good luck: Whatever happens to her brother is not her business as long as she's not his criminal counterpart What's wrong with Nigerian police?. Nigerian police is a crazy organisation
(21) Chiebuk: Boko Haram you can't fight □□□□ See Nigeria soldiers □□□
(22) DH : @Lancer Evo This is the problem with this country...everything that is done is scam…. Secondly, your statement clearly indicates that legal route is not an option for you…

Examples (20-21) are personalised negative references (Culpeper, 2011, 2016). It could be argued that these are to the hearing of the targets since they too have access to the YouTube platform. "See Nigeria soldiers" in (21) is used to ridicule them, which exacerbates the impoliteness of this turn. (22) is interesting in a way; it is directed at a co-participant. It is personalised with the use of "you" and a negative assertion is made about Lancer Evo, which is a threat on his/her face. It portrays Lance Evo as someone who is lawless.

Expressives

Conventionalised impoliteness of expressive category used in the dataset is 9.2%. This includes curses and ill-wishes, as shown in examples (23-26):

(23) Adesuyi: Thunder will fire buhari generation and his cabals sanwo olu, brigadier taiwo, fasola, tinubu ojuyobo, IG Mohammed Adamu
(24) AKEN: God punish you all evil soldiers
(25) Ejakhegbe God will punish all Nigeria leaders one be one
(26) SuperStarZ Investigation Panel without real power. It's very embarrassing to watch this … Shame on the Nigerian Government.

Turns in (23-25) are negative expressives. The Nigerian leaders and the soldiers are cursed. (23) specifically mentions the leaders who are the targets of its curse. (26) is another category of negative expressive; it is an ill-wish. These as well show that the YouTubers are angry at the Nigerian leaders and the military. The use of verbal aggression and impoliteness here seems to be a means of retaliation since the youths do not have any means of redress.

Accusations

Like complaints and criticisms, (pointed) accusations are also perceived as impoliteness. Although, they do not appear in conventionalised impoliteness of Culpeper (2011, 2016) and Culpeper et al. (2003), it has been argued that accusations too cause offence and conflict. And an accusation shows that the target has been involved in wrongdoing. It is also argued that accusation,

complaint and blame can be used synonymously because one can implicate the other (Haugh & Sinkeviciute, 2019).

Accusations account for approximately 8% of the conventionalised impoliteness found in my dataset. Some of these are shown in examples (27-29).

(27) AKINFEMIWA: There's something in the offing that the Nigerian Army is covering up here …
(28) enehizena: They have gone to hide the bodies, what a shameless government
(29) Innocent Nwajiaku: Buhari has call this people not to allow you people not to enter, they are hiding clearing the death body.

In examples (27-29), the government and the military are accused of hiding the corpses of the protesters allegedly killed at Lekki Toll Gate despite that the panel does not find any corpses at the hospital. This shows the YouTubers do not have any trust in both the government and the military because several of them make these accusations. These are on-record attacks and implicate that the government and its security are lying to the public.

Conclusion

This paper has examined the use of verbal aggression and impoliteness in the comments posted on the videos of the Lagos panel of inquiry on the allegation of shooting and killing of EndSARS protesters. The results support previous studies that found excessive use of impoliteness in online platforms and interactions. This paper reveals that character attacks, competency attacks and insults were the most common verbal aggression employed in the dataset, while pointed criticisms/complaints, insults, negative expressives, accusations and unpalatable questions/assertions were the major conventionalised impoliteness used by the YouTubers. It was also found that the government, the military and the police, and the panel members were the major targets of attacks.

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Metaphors as a Potent Evangelism Tool: A Pragma-Stylistic Analysis of Jesus' Teachings

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Abstract

The Bible is a book of 66 books (27 New Testament books and 39 Old Testament books). The first four books of the New Testament books (i.e. Matthew, Mark, Luke and John) are on the life and ministry of Jesus. As a religious injunction, Christians are expected to evangelize to unbelievers. This is the responsibility of every Christian. This study explores the style of the language of evangelism used by Jesus. The data for analysis were purposively elicited from the four books of the New Testament above (Matthew, Mark, Luke, John) out of which two (2) data were randomly selected from each of the books to make eight (8) data. The selected data were aalsysed using the theoretical framework of Pragmatics and Stylistics. In Pragmatics, the concept of implicature was explored while in Stylistics, the study looked at Jesus' use of metaphors in his teachings while on earth. It was incumbent to look at the implicature of the selected data since metaphoric expressions are amenable to implicative interpretations to elicit meanings from them. This Jesus used light, salt, door, sheep, shepherd, vine, branches, etc. to teach important Christian lessons of dependence on God, helping others, moral living, abstinence from hypocrisy, trust in God etc. The study has thus found out that relating religious issues to other societal issues (metaphorically) facilitates the assimilation.

Keywords: metaphor, stylistics, pragmatics, Jesus, evangelism, the Bible

Introduction

Language is a major characteristic of human beings; wherever human beings exist, language exists. Language is defined by Henry Lee Smith, (1969, cited in Lawore, 2011) as, "A shared, learned, arbitrary symbol through which human beings in the same speech community or sub-culture communicate and hence interact in terms of their common experiences and expectations." This means that every community has language which helps them to communicate with one another as they share their feelings, thoughts, ideas and interact.

Commenting on the indispensability of language to human beings Sanusi (1996 p.8, cited in Afolayan, 2011) states:

> '' if you have not developed language, you simply don't have access to most of human experiences, and if you don't have access to experiences, then you are not going to be able to think. That is, language is very important and cannot be removed from community or else, the community is officially dead.''

Sanusi's stance above makes it clear that every society uses language, and that language is used by every society.

Style looks at an individual's pattern of using language. This is premised on the fact that no two individuals use language the same way and that there are myriads of linguistic affordances from which language users choose. Looking at the language and style of Jesus in his ministry is rewarding. The Bible is in two: the Old and New Testaments. The New Testament is dedicated to the life and ministry of Jesus. Particularly, the study is an exploration of the language and style of Jesus in his ministry particularly, his use of metaphor.

The Scope of the Study and Data Selection

This research bothers on the teachings of Jesus to his disciples and by extension, all Christians. The primary source of data for this study is the Holy Bible. The data for analysis were purposively selected from the four books of the Bible that account for the life and ministry of Jesus viz., Matthew, Mark, Luke and John. Two data were selected randomly from each book aforementioned out of the many metaphoric expressions inherent. The data will be analysed using the theories of Stylistics and Pragmatics. Analysing some metaphoric expressions used by Jesus is a stylistic venture while exploring the implication is pragmatic.

The Aim of the Study

The aim of this study is to explore selected metaphoric expressions used by Jesus to teach his disciples and to show that they are a potent and effective ministry tool for Jesus and by extension, all Christians who seek to evangelize. Thus, the researcher is saddled with the task of not only unearthing this stylistic and literary device as used by Jesus, but to also show how effective it was in Jesus' ministry and how important it could be in Christian evangelism.

Pragmatics

The word 'pragmatics, etymologically from the Greek word 'pragma' means 'deed' or 'action'. (Osisanwo, 2008:54). The emergence of pragmatics according to Kuhn (1964, cited in Mey, 2001:4) signaled a paradigm shift from syntactic and semantic rules to language in context. This led to the consideration to context in analysing and studying language. With the emergence of pragmatics, the idea of linguistic competence was replaced with the communicative competence. (Acheaoh 2012, cited in Saba, 2018). Thus, the issue of grammaticality and ungrammaticality was no longer the focus but generating meaning from a particular context which according to Mey (2004) makes speeches both appropriate and meaningful. It has been observed that meaning is context dependent; a word or linguistic structure will mean something different when used in different contexts. Pragmatics mainly focuses on how a communicative act could be understood and produced. Since it is possible for a speaker to mean more than what is said, a pragmatic analyst looks at what the speaker means not just the meaning of the constituent words in an utterance. (Yule (1996: 3). Therefore, pragmatics is seen as the 'above the sentence meaning' of utterance given a particular context.

Further looking at the meaning of Pragmatics, Stalnaker (1972:383) opines that Pragmatics is ''the study of linguistic acts and the contexts in which they are performed.'' Furthermore, that pragmatics seeks to 'characterize the features of the speech context which help determine which proposition is expressed by a given sentence'. The scope of pragmatics includes deixis, presupposition, implicature, speech act etc. (Stalnaker, 1972:383)

Theoretical Framework

Implicature

Implicature, coined by Grice (1975) in ''Logic and Conversation'' refers to what is suggested even though not expressed overtly**.** Implicature shows a distinction between what is said and what is implied by the utterance. According to Peccei (1999), Grice divides the Cooperative Principle into four conventional maxims namely; quality, quantity, relation and manner.

The Maxim of Quality: Make your contribution one that is true and not say that for which you lack adequate evidence.

The Maxim of Quantity: Make your contribution as informative as is required; don't say too much or too little.

The maxim of Relation: Make your contributions relevant (Stay on the topic).

The maxim of Manner: Be perspicuous. Avoid obscurity. Avoid ambiguity. Be brief. Be orderly.

According to Grice, if any of the maxims is flouted, it results to implicature. Implicature therefore, is the meaning that is derived when any of the Griceans is flouted.

Stylistics

While style is simply the pattern of doing something such as dancing, sitting, eating, walking etc, stylistics on the other hand is simply the study of style. In language study, style is described as the pattern of speaking, writing or performing (Leech, 1969). Leech and Short (1981) opine that the word "style" has a fairly non-controversial meaning. According to them, style refers to the way in which language is used in a given context, by a given person and for a given purpose. Leech and

Short restrict style to the use of language considering the context of use and the purpose for which it is used. Oloruntoba-Oju (1999) also sees the notion of context as primary to the study of style. Style according to him may differ in terms of place, time individual or modality. Ekwutosi (2009) defines stylistics as: a branch of linguistics which studies the features for the distinctive uses of varieties of language in different situations. In the opinion of Simpson (2004), to do stylistics is to explore the use of language especially how it is creatively used. Creative use of language is therefore the crux of stylistics. It is well known that language has linguistic affordances from which the language user can choose depending on the context of use. Stylistics therefore, explores an individual's linguistic choices which can then be used that characterize that author.

Stylistics can basically be divided to Linguistic Stylistics and Literary Stylistics. Linguistic stylistics (proposed by Donald Freeman in 1968, cited in Fish 1981) developed by David Crystal in 1968 seeks to explore the deployment of linguistic resources or devices in writings which is done on the various levels of language: syntax, phonology, lexis, semantics and pragmatics. Types of sentence or sentence structure is considered at the syntactic level; at the level of phonology, the analyst could consider the patterns of speech sounds, meter, rhyme etc.; consideration could be given to content and function words, foreignisms, borrowed words, frequency of nouns, verbs, adjectives etc. at the lexical level; at the semantic level, attention could be given to denotative and connotative meanings.

This study focuses on Literary Stylistics. To Carter and Simpson,

> Literary Stylistics is concerned with providing 'the basis for fuller understanding, appreciation and interpretation of avowedly literary and author-centred texts.' This is the exploration of the stylistic devices that are employed by a particular author to communicate his message. (1989).

Literary Stylistics from the above definition focuses on the interpretation and analysis of literary works. The aim is to explore how the author has used language (his linguistic choices) and attempt to characterize the author based on those linguistic choices. Literary stylistics studies literary devices and figurative tropes such as simile, metaphor, parallel constructions, allusion, personification, oxymoron, etc. This study, though a literary stylistic study, is restricted to metaphor. The aim is to explore selected metaphoric expressions used by Jesus in his ministry and determine how effective it is for Christian evangelism.

Data Presentation and Analysis

Christians as (Metaphorically) the Salt of the World

Datum 1

Ye are the salt of the earth,
but if the salt have lost its savour, wherewith shall it be salted?
It is thenceforth good for nothing,
but to be cast out and to be trodden under foot of men.(Matthew 5:13)

Analysis: In the datum above, Jesus in his teachings metaphorically referred to his disciples as the salt of the earth. An indirect comparison is made by Jesus between his disciples and salt. Jesus expects his disciples to act just as salt, but, what is the function of salt? Salt is used to season food. It is the commonest food seasoning as without it, food may not be palatable hence, it is a very essential food ingredient. Jesus' metaphoric expression above is to drive home his point from the known to the unknown: the function of salt to food should be the function of his disciples to the earth that as important as salt is to food so should his disciples and by extension, Christians be to the earth. Jesus emphasized the uselessness of salt if it loses its savour and by extension, the uselessness of one's Christianity if it is devoid of core religious tenets.

Implicature: Jesus' teaching and admonition above is to both inform his disciples that they have a key role to play on earth and to enjoin them not to lose their true identity as Christians. Christians can lose their 'saltiness' when they derail from Christian religious practices which according to Jesus will make them relevant in the world. This religious saltiness includes showing love to everybody, giving of alms, helping the poor, praying for others etc. by implication, when a Christian stops doing the aforementioned, he has lost his relevance (saltiness) as a Christian. Jesus used a metaphor to communicate this message to his disciples instead of say, a simile in order to how important it is to Christian living. Simile may not have conveyed it as strongly as metaphor has.

Christians as (Metaphorically) the Light of the World

Datum 2

Ye are the light of the world.
A city set on a hill cannot be hidden. (Matthew 5:14)

Analysis: Jesus in the above datum directly (metaphorically) likened his disciples (Christians) as the light of the world. This was done to drive home his point. Everybody who has seen light knows the joy whenever there is light and the frustrations whenever it is interrupted as darkness will immediately take over. In our world today, it has become much more important as many home and office gadgets need power to function. Basically, and in the above context, light helps to be able to see so as not stumble nor fall as a result of not seeing the way due to darkness. The role that light plays in opposition to darkness is what Jesus ascribed to his disciples (Christians).

Implicature: As light and darkness are in contrary distribution, so also should Christians and the 'world' (unbelievers) be: wherever there is darkness, there will be no light and, wherever there is light, there will be no darkness. The metaphoric use of 'light' refers to the Christian religious activities that differentiate Christians (light) from the world (darkness). Since 'light' and 'darkness' are in contrary distribution as mentioned ab initio, the implication of Jesus expression above is that any Christian whose lifestyle is not different from that of unbelievers is not a true Christian. This message helps Christians to know that Christianity is not just on the lips but in deeds. Jesus may have resorted to the use of metaphor probably to let the disciples know the importance of this teaching. By the above datum, any Christian who engages in unchristian activities has ceased to 'shine' as the 'light' and as rather become darkness. Darkness therefore, refers to unchristian activities engaged in by unbelievers which could also be engaged in by backslidden Christians.

Datum 3

Christians as (Metaphorically) the Sheep while Jesus, the Shepherd

And Jesus saith unto them,
All ye shall be offended because of me this night:
for it is written,
I will smite the shepherd, and the sheep shall be scattered. (Mark 14:27)

Analysis: The above datum talks about the shepherd being smitten consequently scattering the sheep. The above metaphoric expression was made by Jesus just before his arrest which led to his crucifixion. In the above datum, Jesus (metaphorically) referred to himself as the shepherd while the disciples, as the 'sheep'. Every flock of sheep needs a shepherd to take care of them and to protect them from predators especially wolves. As long as the shepherd remains with them, they are together and save but once the shepherd is no more, the flock scatters. This tells of the importance of the presence of the shepherd to the sheep. Jesus, in order to explain his relationship with his disciples metaphorically referred to himself as the shepherd while his disciples (Christians), the sheep. As a shepherd cares for his sheep so does Jesus care for his disciples; as a shepherd provides for his sheep so does Jesus provide for his disciples (Christians); and, as a shepherd protects his sheep so does Jesus protect his disciples (Christians) His use of metaphor instead

Implicature: The implication of the above datum is that a Christian is nothing without Jesus; with Jesus, a Christian enjoys all the benefits of having a shepherd while without Jesus, a Christian is without care and protection and vulnerable to attacks by the devil. The above datum in addition to informing the disciples (Christians) about what was going to happen to Him (Jesus) and them (Disciples) that night, it is also informing Christians about the benefits derivable in Jesus and how indispensable he is to them. To be without a shepherd (Jesus) as Christians would be to indulge in unchristian activities that are capable of keeping Jesus away from them.

Datum 4

Christians as (Metaphorically) Fishermen

And Jesus said unto them,
Come ye after me,
and I will make you to become fishers of men. **(**Mark 1:17)

Analysis: The above datum is a metaphoric expression by Jesus as he called some of his disciples into ministry. It is an expression that spells out the mandate of the disciples as his followers. The Disciples though would no longer catch fish but men, were metaphorically referred to by Jesus as fishers. An understanding of the above is an understanding of what the disciples were expected to do as Jesus' followers. Jesus must have used metaphor of 'fishing' to relate to their mandate as disciples because Simon Peter and Andrew his brother (Mark 1:16) were fishermen; they were fishing when Jesus called them. The choice of 'fishers of men' was deliberate because as fishermen, they would lucidly understand the ministry he was calling them to. This was also to take them from the known (catching fish) to the unknown or new (catching men).

Implicature: The metaphoric use of 'fishers of men' for the disciples who would be evangelizing to people is appropriate since they were professional and seasoned fishermen. Their knowledge and experience of going out to fish, exercising skills and patience would be of great help when they go out to evangelize to people hence, the use and appropriateness of the above expression by Jesus. The implicature of the above expression is that a lot is required of them as disciples and by extension, a lot is required of every Christian. The toil and pains of fishing every day, sometimes catching few and sometimes catching nothing would be their fate as they go out to evangelize. Nothing is as difficult as getting someone to change their ways of doing things especially their habits. Eventually, an evangelist may be successful but not without patience. This is what Jesus through the above datum was trying to communicate to his disciples and to Christians today.

Datum 5

Unbelievers are (Metaphorically) Blind

And he spake a parable unto them,
can the blind lead the blind? (Luke 6:39)

Analysis: The above expression is succinctly put in Matthew 15:14 as, ''…they be blind leaders of the blind. And if the blind lead the blind, they both shall fall into the ditch.'' The above metaphoric expression was made by Jesus concerning the Pharisees who were the so called religious leaders at that time. Addressing the Pharisees, Jesus metaphorically referred to them as 'the blind' who were trying to lead the lead. In Jesus' ministry on earth, the Pharisees were the major opposition he had to face even though 'they were working for the same God'. No wonder, Jesus metaphorically pointed out their true position by calling them 'blind' even though they claimed to see. The Pharisees had eyes and could see but Jesus used metaphor to liken them to blind people. This passed an important message to the disciples. With this expression, they got to know that the revered Pharisees regarded highly were not different from the followers they were leading.

Implicature: Jesus' words in the above datum was by implication an admonition to Christians to beware of hypocrites who outwardly portray themselves as holy but are inwardly not. This will also serve as caution to Christians to ensure that they are not just Christians on the lips but in deed. This tells that it is possible for one to engage in religious activities such as attending church services regularly, fasting, belonging to one or more units in the church such as choir, ushering, prayer, Bible studies etc. just as the Pharisees yet lacks the true essence of Christianity and therefore, cannot be said to be a Christian. (Matthew 7:21). Christians are urged to practice their religion wholeheartedly and avoid hypocrisy.

Datum 6

Christians as (Metaphorically) Labourers

Therefore said he unto them,
the harvest truly is great, but the labourers are few:
pray ye therefore the Lord of the harvest,
that he would send forth labourers into his harvest. (Luke 10:2)

Analysis: Jesus metaphorically referred to his disciples as labourers. Jesus' disciples were not farmers but Jesus using metaphor referred to them as labourers. This was done in order to drive home his point. His choice of metaphor as opposed to simile gives more weight to the issue; it establishes a very close affinity between being a labourer (farmer) and being a preacher (an evangelist). An understanding of farming activities helps to understand Jesus' point in the above datum.

Implicature: It is understood generally that farming (especially manual farming) is very strenuous no wonder a lot of people avoid farming even though it is the source of food. The above metaphoric expression by Jesus was intentional to establish a connection farming and preaching the good news. The metaphoric 'harvest' represents those who are yet to accept the message of Jesus while the metaphoric 'labourers' represents preachers. Jesus was in a way saying that there were few preachers while those to be preached to were many; this is the same situation today. Though Jesus urged more people (Christians) to join the evangelism force, his metaphoric statement provides information as to the nature of what they are called to do. The implication is that preachers will suffer just like farmers in the course of evangelizing. Farmers weed, plant, make ridges, irrigate (where necessary), apply fertilizer or manure etc. and wait for months before harvest. In the same vein, preachers will be persecuted, rejected, imprisoned, go hungry, lack material things, sleep in the cold etc. in the course of preaching the gospel.

Datum 7

Christians as (Metaphorically) the Branches while Jesus, the Vine

I am the vine, ye are the branches:
He that abideth in me, and I in him, the same bringeth forth much fruit:
for without me ye can do nothing. (John 15:5)

Analysis: The above were Jesus' words to his disciples concerning his relationship with them. He metaphorically referred to them as the branches while he, the vine. A vine is a plant that produces fruits. It has branches on which leaves and fruits grow. As it is with all trees, the branches survive from the nourishment that comes from the tree. Jesus' use of metaphor helped to strengthen the message; the inseparableness of the branches from the vine. Jesus was teaching them to know that they should always remain with him as the branches with the vine; the nourishment of the branches depends on their connection to the vine.

Implicature: The metaphor of Jesus as the 'vine' and his disciples (Christians) as the 'branches' is very key in Christianity. The word 'Christianity' itself has its etymology from 'Christ' which shows that there will be no' Christianity' without 'Christ'. The implication of Jesus' metaphoric statement above is that nobody becomes a Christian by themselves but by Jesus. Becoming a Christian therefore, is not in the religious activities alone but in knowing and having Jesus. Jesus was teaching all Christians to depend on him for everything (as the branches, the vine). Surprisingly, bearing a Christian name will not also qualify one as a Christian but having Jesus; a Christian will therefore be that person that depend on Jesus completely for everything: help, direction, provision, healing, protection etc.

Datum 8

Jesus as (Metaphorically) the Door

I am the door:
by me if any man enter in, he shall be saved,
and shall go in and out, and find pasture. (John 10:9)

Analysis: Jesus in the above metaphorically referred to himself as the 'door'. Jesus directly compared himself with a door. This was to create a close affinity between him and what the door is used for. A door grants access in and out of an enclosed area. Typically, a door is used for buildings for entrance and exit.

Implicature: Jesus' expression above relates to him being the access (door) to salvation (''…he shall be saved''). Christianity teaches about salvation from sins (lying, cheating, fornication, stealing, killing etc.) which according to Jesus can only be gotten through him. Jesus' use of the definite article 'the' (''the door'') means that there is only one way to salvation which is through him. The implication is that any search for salvation elsewhere apart from Jesus is fruitless. The second portion of his expression ''…and shall go in and out, and find pasture.'' Means that those are saved by Jesus enjoy the benefits of that salvation. Jesus used metaphor to communicate to his disciples to teach them that he only could save. The use of the metaphoric 'door' is important to help the disciples who and Christians who know the important function of the door in a building to be able to know the importance of having and knowing Jesus.

Discussion and Conclusion

The Bible is a book of 66 books (27 New Testament books and 39 Old Testament books). The first four books of the New Testament books (i.e. Matthew, Mark, Luke and John) are on the life and ministry of Jesus. Christians have been enjoined to evangelize to unbelievers. This is the responsibility of every Christian. And, in doing that, Jesus through the above study has shown that one of the potent means of effectively doing that is through the use of metaphors.

Metaphor as a stylistic device has shown in the study helps the addressees to easily relate with the subject of discussion. Jesus used light, salt, door, sheep, shepherd, vine, branches, etc. to teach important Christian virtues such as dependence on God, helping others, moral living, abstinence from hypocrisy, trust in God etc. As Jesus' disciples following the footsteps of Jesus, adopting the master's pattern is a necessity

Apart from showing that metaphor was a great tool for evangelism for Jesus, hypothetically, the study also shows it to be a great evangelism tool for his followers (Christians). The study has thus found out that relating religious issues to other societal issues (metaphorically) facilitates the assimilation.

In conclusion, the study has classed Jesus in a way as a metaphorist whose success in ministry in a way connects to his style of ministering which includes in this case, the use of metaphors. As Christians study the ministry of Jesus, they will undoubtedly study his style. Adopting metaphor also in ministering will facilitate learning. This study will be helpful to Christians and scholars who seek to study the ministry of Jesus in relation to his style.

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التأثيرات المحلية في الأعمال الإبداعية العربية في نيجيريا

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ملخص

تشتمل الأعمال الإبداعية على كثير من أساليب الكلام والخصائص التي تميزها عن سائر الفنون الأدبية، ومن هذه الأساليب أو الخصائص "التأثير المحلي" أو "اللون المحلي" كما اصطلح عليه بعض الأدباء النيجيريين ترجمة حرفية من اللغة الإنجليزية (Local Colour)، والمقصود به هو الألفاظ أو التعبيرات ذات المعاني المحلية التي تنجم -عفوا أو قصدا- من الإبداعيات النثرية التي أنتجه الأدباء غير العرب من مسرحية ورواية وقصة وأقصوصة وغيرها، يستطيع القارئ خلال ذلك أن يتعرف على المجتمع الذي عاش فيه الكاتب والذي أثر في عمله الإبداعي.

وقد وردت هذه الظاهرة في بعض النتاجات الإبداعية العربية التي ألفها أدباء اللغة العربية في نيجيريا، ومحاولة الباحث في هذا المقال عرض بعض هذه الإرهاصات الأدبية وبيان مدلولاتها بالتفصيل، إشارة إلى شيء من أساليب الكتابة لدى هؤلاء الكُتاب والذي يميزهم عن غيرهم من الأدباء باللغة العربية. وأما العناوين الجانبية للمقال فإنها تتمحور حول الأعمال الإبداعية مفهومها وأنواعها، وذكر أدباء الإبداعيات في نيجيريا وأعمالهم، والتأثرات المحلية من الإبداعيات النيجيرية نصوصها ومدلولها، قبل نتائج البحث والخاتمة.

وأهم نتائج البحث أن الأعمال الإبداعية المكتوبة بالعربية في نيجيريا توحي عن ثقافة مجتمع كُتابها؛ إذ كانت أفكار الأعمال تملي على القارئ هوية المجتمع وعرفهم السائد، إلا أنها مع ذلك ينبغي شكل الألفاظ المحلية الواردة في هذه الأعمال وتوضيح أفكارها المحلية في حاشية الكتاب، تمييزها من الألفاظ العربية الفصحى ولكي يستطيع القُراء غيرهم فهم مدلولاتها بكل يسر.

الأعمال الإبداعية مفهومها وأنواعها

يطلق الأعمال الإبداعية على الأدبيات الإنشائية التي يقوم الكاتب خلالها بمعالجة ظاهرة من الظواهر الحياة حسبما بدا له، وتكون خيالية وواقعية مستمدة من تاريخ أو حادثة أو تجربة من تجارب الحياة واصطبغت بالصبغة الأدبية. وأنواع الأعمال الإبداعية كثيرة؛ منها الرواية والحكاية والأسطورة والمسرحية والقصة والأقصوصة

والسيرة الذاتية ولكل من هذه الأعمال مميزاتها الفنية، وهاك فيما يلي الأعمال الإبداعية المشهورة مع مفهومها على التوالي:

الحكاية:

هي أصل القصة[1]، وتعرف بوقائع حقيقة أو خيالية لا يلتزم فيها الحاكي قواعد الفن الدقيقة، فالحكايات خرافية حول الحيوانات أو الإنسان، ولا تحدد معظمها زمانًا أو مكانًا لحدوث ما تصفه غير أنها تبدأ وتنتهي بطريقة معيّنة، على سبيل المثال، يبدأ الكثير من الحكايات بعبارة "في يوم من الأيام" وتنتهي بعبارة "وكلهم عاشوا بعد ذلك في سعادة أبدية[2]".

الرواية:

عرّف الأدباء فن الرواية أنها سرد نثري طويل، تصف شخصيات خيالية وأحداث على شكل قصة متسلسلة، أو هي حكاية تعتمد على السرد بما فيه من وصف وحوار وصراع بين الشخصيات وما ينطوي عليه ذلك من تأزم وجدل وتغذيه الأحداث[3]. ومن الروايات العربية "سلاّمة القس"، و"وا إسلاماه" لعلي أحمد باكثير، و"عود على بدء" و"ثلاثة رجال وامرأة" لعبد القادر إبراهيم المازني.

الأسطورة:

هي الأقاصيص التي يروونها على ألسنة الحيوانات[4]، أو هي حكاية تقليدية تروي أحداثا خارقة للعادة، أو تتحدث عن أعمال الآلهة والأبطال[5]. فالأسطورة نوع من التراث الشعبي. وتختلف الأساطير عن معظم أنواع القصص الشعبية في أنها، أي الأساطير، لا تحدث في حياة الناس الذين ينشئونها.

المسرحية:

المسرحية أو دراما، وهي قصة معدة للتمثيل على المسرح، أو هي رواية نثرية أو شعرية أو نثرية وشعرية معا على المسرح، أو هي قصة تُمثَّل، تعتبر المسرحية عند بعض نوعا من الرواية (القصة الطويلة) غير أنها رواية تمثيلية تتوقع أن تمثل على المسرح ويشاهدها الناس[6].

ومن المسرحيات العربية "عودة الروح، وأهل الكهف" لتوفيق الحكيم، و"التاجر وصاحب المطعم[7]" و"الطبقة العليا[8]" لزكريا إدريس -أوبو حسين النيجيري، و"أستاذ

رغم أنفه[9]" لمسعود عبد الغني أَدَيْبَايَوْ الإبادني النيجيري، و"الذخيرة[10]" لعبد الغني أَدَيْبَايَو أَلَبِي الإلوري النيجيري.

القصة:

كلمة تطلق على عمل أدبي يصور حادثة من حوادث الحياة أو عدة حوادث مترابطة، بتعمق القاص في تقصيها والنظر إليها من جوانب متعددة ليكسبها قيمة إنسانية خاصة مع الارتباط بزمانها ومكانها وتسلسل الفكرة فيها وعرض ما يتخللها من صراع مادي أو نفسي وما يكتنفها من مصاعب وعقبات على أن يكون ذلك بطريقة مشوقة تنتهي إلى غاية معينة. وقد عرّف الأدباء القصة بأنها: حكاية مصطنعة مكتوبة نثرا تستهدف إثارة الاهتمام سواء أكان ذلك بتطور حوادثها أو بتصويرها للعادات والأخلاق أو بغرابة أحداثها[11].

الأقصوصة:

هي عمل قصصي لا يتجاوز بضع صفحات، تتضمن عادة حدثًا واحدًا وشخصيات قليلة ويمكن قراءة أغلبها في جلسة واحدة، وتعد القصّة القصيرة واحدة من أقدم الأشكال الأدبية[12]. وَتُعد قصص "ألف ليلة وليلة" على شكل القصة القصيرة، و"قصص خط الاستواء[13]" لزكريا إدريس -أوبو حسين.

السيرة الذاتية:

تسمى أيضا السيرة الشخصية، وهي النصوص التي يستذكر فيها الأديب الأحداث والوقائع في حياته الماضية، وتأثراته من هذه الحوادث وملاحظاته عنها، وهي في الاصطلاحات الأدبية قصة حياة شخص أو جماعة ضئيلة العدد وثيقة الارتباط مثل العائلة على استمرار الأحداث الماضية لجماعة معينة أو بلد أو فترة أو شخص. ويعرض فيها أصحابها حياتهم الشخصية. ويقابلها في الآداب الأوربية اللون المعروف بالأتوبيوغرفيا: Autobiography[14].

ومن إبداعيات هذا الخصوص "الأيام" لطه حسين، و"أنا" لمحمود العقاد، و"حياتي" لأحمد أمين، و"سبعون" لمخائيل نعيمة، و"قصة حياة" لعبد القادر المازني.

أدباء الإبداعيات في نيجيريا وأعمالهم

للأدباء النيجيريين باللغة العربية مساهمات بالغة في المؤلفات الإبداعية بأنواعها المختلفة، وقد عرفوها إبان دراساتهم الجامعية داخل البلاد وخارجها وأبلوا فيها بلاء

حسنا، ومن الأعمال الإبداعية النيجيرية التي زود بها المكتبات العربية؛ المسرحية والرواية والقصة والأقصوصة والسيرة الذاتية.

وبالنسبة للمسرحية يعدّ زكريا إدريس -أوبو حسين فارس الميدان، بإصداره مسرحية تربوية سماها "العميد المبجل"، وتعد أولى مسرحية عربية طبعت في البلاد على الإطلاق، وله كذلك "الطبقة العليا" مسرحية سياسية وغيرها، وهناك "أستاذ رغم أنفه" لمسعود عبد الغني أَدَيْبَايَوْ الإبادني النيجيري، و"الذخيرة" لعبد الغني أَدَيْبَايَو أَلَبِي الإلوري، و"الحصاد" لعبد الفتاح عبد الرحيم أَوْلَنْرُو الإلوري، و"سعي مشكور" لأحمد أبوبكر عبد الله إِدِأَيَنْ الإلوري وغيرها كثيرة.

وفي الرواية صدر كتاب "لماذا يكرهوننا" لثَالِثُ مَيْ أُنْغُوَا دُرُونْ إِيَا الكنوي، و"الولد الهارب" لعبد البارئ أديتنجي الإبادني، و"أهل التكرور" و"راعي الغنم" لآدم يحيى الفلاني الإلوري، و"مأساة الحب" لحامد محمود الهجري، و"عبث الطفولة" لعلي عبد القادر العسلي، و"أهل القرى" لأحمد أبوبكر عبد الله الإلوري وغير ذلك.

وفي القصة والأقصوصة صدر كتاب "القصص الشعبية عن السلحفاة عند اليورباويين -سكان غرب إفريقيا" لإسحاق أوغنبيه فهي عبارة عن القصص، و"قصص خط الاستواء" لزكريا حسين، وهي الأقاصيص المختلفة من بنات أفكاره وغيرها.

وفي السيرة الذاتية يوجد كتاب "على الطريق" لآدم يحيى عبد الرحمن الفلان، و"السنة" لمرتضى عبد السلام الحقيقي، و"خادم الوطن" لحامد محمود إبراهيم الهجري، و"عبرات الأمل" لعبد العزيز محمد سلمان الياقوتي.

وفي الأسطورة يوجد كتاب "الأساطير اليورباوية" لأحمد أبوبكر عبد الله إِدِأَيَنْ الإلوري، وهي تشتمل على عدد من أساطير قبيلة يوربا التي رويت على لسان الحيوان والناس.

التأثرات المحلية في الإبداعيات النيجيرية نصوصها ومدلولها

وبما أن المجتمع النيجيري يتألف من القبائل المختلفة، ولكل قبيلة ثقافاتها الخاصة بها والتي منها تستمد أفكار الكاتب الذي ينتمي إليها، لذا ترى كل كاتب يشهد في كتاباته بأمثال قبيلته كما يثبت آرائه بحكمها. يقول أحد رواد الأعمال الإبداعية في نيجيريا البروفيسور زكريا حسين في ثنايا كتابه المسرحي الموسوم بـ"العميد المبجل": "والله

خير معين للحطّاب الذي لا يملك فأسا، والصياد الذي لا يملك بندقية، والله الذي يعين البقرة التي لا ذيل لها في ذب الذباب"، فالمثلان الأولان من الأمثال الأفيمائية التي كان الكاتب من قبيلة أهلها؛ والثالث الأخير من الأمثال اليوربوية[15] الذي عاش الكاتب بين أصحابها لمدة طويلة.

يمكننا بعد ذلك دراسة بعض المؤثرات المحلية الملاحظة في الأعمال الإبداعية النيجيرية تحت النقطتين هما المفردات والتعبيرات.

أولا: المفردات

ندرس هنا ما وردت في الأعمال الإبداعية للأدباء النيجيريين بالنسبة للمفردات أو الكلمات، وهي على اختلافها ينبئ بالقبيلة التي تنتمي إليها أصحابها والثقافة التي يؤمنون بها، وإليك فيما يلي نماذج من ذلك بالتفصيل:

أ- بَابَا

وردت كلمة "بابا" بكثير في تضاعيف كتاب رواية "الولد الهارب" لعبد البارئ أديتنجي الإبادني، يقول الراوي مرة: "بابا ألبي لم أجد ابنك[16]"، ويقول مرة أخرى: "لم يصبر بابا صلاح الدين على هذا الأمر حتى تفجرت عيناه بالبكاء الشديد[17]"، ويقول في مكان آخر: "أتى "توني" بابا صلاح وطلب منه البيان[18]"، وفيه ورد ما يلي أيضا: "ولقد أوصى إمام المسلمين في الحارة يقال له عبد العزيز والد ألبي بابا صلاح وزوجته أن يعودا إلى البيت...[19]".

هذا، يعتبر استعمال "بابا" في الأماكن المختلفة في هذا العمل لونا من التأثيرات المحلية، وقد تأثر الراوي بأسلوب القبيلة اليورباوية التي كان من أبناء جلدتها عند النداء بالإضافة أي "بابا ألبي" و"بابا صلاح الدين" بدلا من "أبو ألبي" و"أبو صلاح الدين"، لأن كلمة "بابا" يورباوية وهي تعني في اللغة العربية "الوالد" أو "الأب".

ب- غَوْغَوْ كلمة

"غوغو" بمعنى زوج العمّ في اللغة الفلانية، وردت في رواية "على الطريق" لصاحبها آدم يحيى عبد الرحمن الفلاني، حيث قوله: "ما رأيكِ في هذا الأمر يا "غَوْغَوْ[20]"، ويعد ذلك من المؤثرات المحلية التي تسربت في الأعمال الإبداعية للأدباء النيجيريين باللغة العربية، وقد أختارها الراوي بدلا من العربية للدلالة على زوجة عمّه، وفي ذلك إيحاء إلى أن الراوي من الأسرة الفلانية.

ج- الشرّيبين

وردت هذه الكلمة في رواية "السنة" لمرتضى عبد السلام الحقيقي حيثما يلي: "...وقد تميّز كل منهما بحدة الذكاء وميزة الفهم والحفظ حتى لُقّبا بالشرّيبين بين الزملاء[21]"، وقد بيّن الراوي في هامش الصفحة أن هذه الكلمة "الشرّيبين" مبالغة في الشرب وهي يوربوية استعمالا في الأصل، دخيلة عند الطلاب في الجامعة يطلقونها على ذوي النجم اللامع في الفهم والحفظ، وأنهم يشربون المذكرات أي يحفظونها كما يشرب الماء بالسهولة[22].

وتعد هذه الكلمة أيضا من المؤثرات المحلة في الأعمال العربية الإبداعية في نيجيريا، رغم أن كاتبها بيّن مدلول الكلمة وصبغها بالصبغة العربية الفصحى.

د- "أَوْدَا" و "يَا لَيْفِي"

وردت هاتان الكلمتان في صفحة 79 من كتاب "عبرات الأمل قصة عربية فنية"، لمؤلفه عبد العزيز محمد سلمان الياقوتي، وقد همّش المؤلف للأولى أنها كلمة يورباوية يُعنى بها استحسان الشيء أو الموافقة على أمر، وعلى الثانية بأنها لغة هوساوية تتخلل يورباوية أهل إلورن القديمة، ويقصد بها "لا بأس".

ثانيا: التعبيرات

نلاحظ أيضا بعض التعبيرات المحلية إلى جانب التأثيرات اللفظية في الإبداعيات العربية المؤلفة على أيدي الأدباء في نيجيريا، ومما وردت في أعمالهم من هذه الناحية ما تلي دراستها:

أ- إن الله معنا ويعرف رقم بيت كل واحد منا ومنكم[23].

ورد هذا التعبير في كتاب "العميد المبجل" لكاتبها زكريا حسين، على لسان حسن حين أمرته حفصة بالجلوس عندما يدخل عليهم قارئ نشرة الأنباء في الفصل، وهذا التعبير يستخدمه تهكما لمن أتى بأمر أو حركة غريبة.

ب- نقود المشي وأجور النعال

وردت هذه العبارة في رواية "أهل التكرور" لآدم يحيى الفلاني بينما يلي: "خذوا مني هذه الهدية الطفيفة، وهي نقود المشي وأجور النعال[24]"، فعبارة "نقود المشي

وأجور النعال" ناشئة من فكرة يورباوية بتعبيرها المحلية، يُعبّر بها عند تقديم هدية نقدية لمن جاء زائرا حين مغادرته.

ج- لا رأس له ولا ذنب

يوجد هذا التعبير في رواية "راعي الغنم" لآدم يحيى الفلاني حسبما يلي: "بعد هذا النقاش الذي لا رأس له ولا ذنب[25]"، وتعتبر هذه العبارة يورباوية تعبيرا ومعنى، يعلّق بها على القول المسهب الذي لا طائل وراءه.

د- شبعوا من الضحك

ورد هذا التعبير أيضا في رواية "راعي الغنم" لآدم يحيى الفلاني حيثما يلي: "وقالوا في صوت واحد بعدما شبعوا من الضحك[26]"، وكلمة "شبعوا من الضحك" تعبير يورباوي، بمعنى "استغرقوا في الضحك أو بالغوا فيه".

هـ- وإن لم نكبر في السن عرفنا من كنّا أندادا له

هذه العبارة: "وإن لم نكبر في السن عرفنا من كنّا أندادا له[27]، توجد في رواية "بكري بلوغن" لكاتبها حمزة موبولاجي سراقة، وهي في صبغة يورباوية فكرة ومعنى، يستخدمها المتكلم في حالة الغضب للدلالة على أنه أكبر من المخاطب أو المخاطبين سنا وفضلا.

و- فإن المريض يشكر معالجه بالريح من دبره

ورد التعبير "فإن المريض يشكر معالجه بالريح من دبره[28]" أيضا في رواية "بكري بلوغن" لحمزة موبولاجي سراقة، وهي عبارة عن عتاب وتوبيخ لمن أنكر معروفا من صانعه وكفاه بجزاء سنمار.

ز- ومظهركم البهي مثل حبة إِسِنْ

ورد هذا القول في كتاب مسرحية سياسية بعنوان "سعي مشكور" لأحمد أبوبكر عبد الله، وهمّش له بأن "حبة إِسِنْ" حبة سوداء أنيقة، تحمل فوقها ثمرة صفراء وسيمة تؤكل نيئا ومطبوخا، تنبت شجرتها بأرض يوربا[29]. هذا التعبير يوربوي، يوصف به من كان لونه أسودا مليحا، ويعقد بينه وبين هذه الحبة تشبيه، ووجه الشبه هو ما سبق ذكره.

حـ- بنت الحكومة

توجد هذه العبارة في صفحة 16 من عمل إبداعي تحت عنوان: "رحلة البحث عن الإنسان" لكاتبه كمال الدين بالوغن، وهو تعبير يوربوي قحّ، يطلق على لقيط لم يعرف له الوالد والوالدة، يستولى كفالته أب أو أم من غير دمه.

طـ الرجل الطولى

ورد هذا التعبير في صفحة 8 من مسرحية "السيد المحاضر" لصاحبها مرتضى عبد السلام الحقيقي، ويشار به في اللغة اليوربوية إلى من كان ذا شأن في دائرة حكومية أو اجتماعية.

نتائج البحث:

نستطيع بعد ذلك استنتاج من هذه الدراسة ما يلي:

- أن معظم الإبداعيات العربية في نيجيريا كانت مستمدة من أفكار المجتمع الذي قيل فيها وتنبئ عن ثقافة أصحابها وليس إلا.
- أن جلّ المسميات والتعبيرات المستخدمة في ثنايا الأعمال الإبداعية النيجيرية كانت محلية؛ ولا يمكن فهم مدلولاتها إلا لمن كان من بني جلدة أصحابها دما وعرقا؛ أو لمن عاش بين الأوساط التي صدرت فيها هذه الأعمال وعرف أساليب أهلها التعبيرية.
- أن الأعمال التي اختر الباحث منها عينات هذه المقالة تشير إلى أن كلا من أصحابها يعتز بقبيلته ويُبرز هويته في عمله.

خاتمة

قامت هذه المقالة بدراسة المؤثرات المحلية الواردة في بعض الأعمال الإبداعية التي ألّفها أدباء بلاد نيجيريا، من حيث الألفاظ والتعبيرات مع شرح المقصود منها على حدة، ويمكن للقارئ أن يدرك خلال ذلك أن جُل هذه الأعمال رهن للمجتمع الذي قيلت فيه، ذلك أن كثيرا من المفردات والتعبيرات المحلية المستخدمة في الأعمال وضعت بأفكارها ومعانيها المحلية، وينبغي أن يكون استعمال الأفكار المحلية في الأعمال عن طريق الذي يفهم مدلولاتها القارئ من غير جنسهم أو دمهم، وحبذا ما فعل صاحب كتاب "السنة" بكلمة "الشرّيبين" التي قال إنها من أصل يورباوي، وصاغها بالعربية الفصحى وبيّن مدلولها في الهامش.

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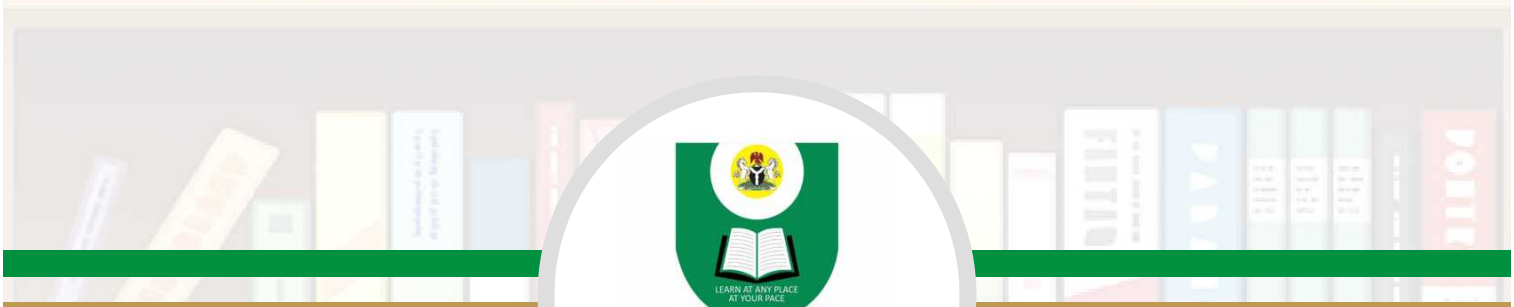

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